

OCTOBER 4, 1952

MOTION PICTURE HERALD



The WORLD MARKET

- *Italian Salute*
- *Buyers' Index*

REVIEWS (*In Product Digest*): WAY OF A GAUCHO, SPRINGFIELD RIFLE, THE HOUR OF 13, UNDER THE RED SEA, CAPTIVE WOMEN, STRANGE FASCINATION, NIGHT WITHOUT SLEEP, FATHER'S DILEMMA, WILLIE AND JOE BACK AT THE FRONT

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LANZA B

They're Standing on Line for M-G-M's



M-G-M presents Mario Lanza in "BECAUSE YOU'RE MINE". Introducing Doretta Morrow with James Whitmore • Color by Technicolor • Screen Play by Karl Tunberg and Leonard Spigelgass • Based on a Story by Ruth Brooks Flippen and Sy Gomberg Directed by Alexander Hall Produced by Joe Pasternak

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Getting the dough like "Ivanhoe"



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... BEST YET ... A BOXOFFICE BONANZA,
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BONANZA!**

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opening in more than
two years!

**DAYTONA
BONANZA!**

Best M-G-M week-day
opening in more than
a year!

**ROYAL COMMAND
CHOICE!**

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Great Caruso"!

SAVE TOP PLAYING TIME! M-G-M



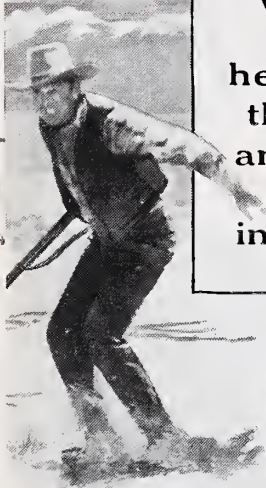
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books!



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THE RIGHT MAN FOR THE RIGHT GUN!

SPRINGFIELD RIFLE



When Kearny
came back
he came behind
the Springfield,
and only a fool
would stand
in front of him!

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PHYLLIS THAXTER · DAVID BRIAN

WITH PAUL KELLY · LON CHANEY · PHILIP CAREY · JAMES MILLICAN · GUINN 'BIG BOY' WILLIAMS · ALAN HALE, Jr.

SCREEN PLAY BY CHARLES MARQUIS WARREN & FRANK DAVIS · MUSIC BY MAX STEINER · PRODUCED BY LOUIS F. EDELMAN · DIRECTED BY ANDRE DE TOTH

WARNER BROS. SPRING IT FIRST IN SPRINGFIELD MASS. OCT. 7!

Watch for the big coverage of the Spectacular World Premiere activities!





*The Branch Managers of
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*are
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to
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the week
of
October 12-18
as*

SPYROS P. SKOURAS WEEK

*in honor
of his
Tenth Anniversary
as President
of our Company*

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 189, No. 1

October 4, 1952



The World Market

EVERY year since the end of World War II the Herald has dedicated one issue each year—the World Market number—to the personnel and companies of all lands engaged in the international film business. Some indication of the importance attached to the World Market is the fact that this is the only special annual number issued by the Herald.

While every week the major news developments affecting motion pictures around the world are reported, international trade in films and equipment is so vital for every national film industry that it is appropriate to pause once during the year to reflect on what pictures would be like if there were no international trade.

Mr. Paul Raibourn, a vice-president of Paramount Pictures, recently pointed out in an address to the Communications Section of the Centennial of Engineering Symposium in Chicago the fact that not only are the dimensions of the film itself standardized but that from an artistic and entertainment standpoint most films are judged internationally by the same criteria. Both these factors increase the possibilities for international trade.

Reports from Herald correspondents abroad in this seventh World Market number emphasize that economic considerations are the chief barriers to the development of greater trade among countries. Assuredly the financial problems of some nations are grave. Yet the contribution of films are so important that means must be found to keep theatres adequately supplied with product. Side by side with this goes the necessity of permitting financial transfers between countries so that each may bear an equitable proportion of production costs.

Some may think of the international trade in films as being principally to the advantage of Hollywood. The facts, however, show every film producing country needs a large export market. The American industry frankly acknowledges that domestic film receipts are inadequate to finance production. To Hollywood studios the overseas market is a necessity. On the other hand the same is true everywhere with the exception of the countries behind the Iron Curtain where the wills of the people may not be freely expressed. Theatres can not live on local production alone nor can national producers, abroad any more than those in Hollywood, receive on the average, enough money from the home market to pay a picture's way.

The necessities of international motion picture trade have been recognized by the governments concerned. Problems have received and are now receiving attentive consideration, not only within the industry, but by Government officials. This concerns not only film agreements between two countries but agreements covering larger areas such as the projected European film alliance. To the extent that these agreements—between two or

more countries—tend to increase the quality of film production, they are healthy. Conversely no form of protectionism or special privilege can of itself make a sound industry. No good film was made on the fiat of a government official.

Incorporated in this year's World Market is a salute to Italian Films which next week are being featured in a Festival at the Little Carnegie Theatre, New York City under the sponsorship of Italian Films Export.

■ ■ ■

Stolkin & Co.

THE advent of Mr. Ralph E. Stolkin and his associates to managerial control and principal stock ownership of RKO Pictures is a welcome event, not only to the RKO staff throughout the world, but also to the entire industry. The RKO company has needed a kind of direction at the studio which would have insured a flow of quality product. The theatres have very much needed RKO as a source of such product.

RKO in its half-century history has passed through a number of phases. None perhaps was more perplexing than the administration of Mr. Howard Hughes who purchased practical control of RKO from the Atlas Corporation in 1948. While Mr. Hughes has been interested in films for more than two decades and, from time to time, has made some notable attractions, his other current interests—principal of which are in the fields of aviation, air weapons and industrial manufacturing—prevented him from having sufficient time to carry out the functions of production head at the studio. He still retains his stock ownership in RKO Theatres.

The new group headed by Mr. Stolkin has recognized that product is the archstone of RKO. He explained his interest in the company to Mr. Thomas M. Pryor, Hollywood film correspondent of the *New York Times*, in these words: "I felt the time was ripe. The movie business has been in a lull. Our group believes that the business hasn't even begun to scratch the surface of its future potential and that we can help it to prosper and develop."

Further indication of the Stolkin group policy was in their announcement following the purchase of control from Mr. Hughes: "We expect to continue to produce motion pictures as a major studio operation . . . we want to make it clear that at this time we have no intention of releasing any of the studio's stock of films for the use of television."

Despite his youthful 35 years, Mr. Stolkin has already repeatedly demonstrated his talents in merchandising and finance. The new undertaking will be for Mr. Stolkin and his associates a challenge, rich in potential rewards and satisfactions.

Letters to the Herald

Extended Runs

TO THE EDITOR:

The problem on my mind is this policy of setting so many days nationally for a feature to show, for instance, "The Greatest Show on Earth." What they want is out of the question for our size town and theatre. After three days, on any show, we are losing money. Therefore, it means that we wait until after a show is a year old, and most of our patrons have gone to neighboring cities to see the show before we can finally play it. Why can't the distributors handle each situation as an individual one. It is absolutely ridiculous for the New York offices to sit there and dictate policy when their salesmen and district managers really know each situation better than those fellows who have never seen our setup. I suppose you've heard this story before, but here it is again.—*Manager, Strand Theatre, Livingston, Mont.*

Concerted Effort

TO THE EDITOR:

I, for one, am very happy to note the concerted effort to remove the heavy burden of the admission tax on the box office dollar, and it is my opinion that if this is carried to its logical conclusion, it may well prove the beginning of all other industries in effecting a general reduction in the "over" tax on the consumer's spending dollar.

I also wish to say that the continued effort to "sell" new personalities to the public should be continued and that those who make the grade should be given the opportunity by their studios to get into the important stories on the production schedules.—*THOMAS DE LORENZ, Massapequa Drive-in Theatre, Massapequa, Long Island, N. Y.*

Reasons for the Suit

TO THE EDITOR:

I would make a reference to the present attack on the industry by the Government insofar as it relates to 16mm releases. It is my sincere opinion that a good deal of the reasons for such an attack lies with the 35mm exhibitors due to their short sightedness in not realizing and admitting that 16mm has a definite place in the entertainment field. It has been realized by others for some time that small towns and villages are as much entitled to amusements as well as larger places, and at a minimum of expense to the patron. I therefore maintain that recognition of these facts and releases

of product just as current to the small place, providing that the 16mm theatre man has a permanent theatre, would have gone a long way to keeping everybody happy.

One small interested person in the field does not perhaps have much weight with the Government, but collectively the voice is ultimately heard. It just needed that other straw—television—to break the camel's back, but if the small man had been happy a great deal of what is going on today, in my opinion, would have been eliminated, or at least greatly delayed.—*M. MILLAND, Embassy Theatre, Coldwater, Ontario.*

Star Tours

TO THE EDITOR:

I would like to see Hollywood send a new star to the small towns. Towns of four or five thousand population miss out on premieres and the like. It would mean a lot to a small town to have a star make an appearance with its movie in the local theatre. You couldn't get a star to your theatre during "Movietime U.S.A." for love or money. "Movietime U.S.A." was a joke to the small town.—*EXHIBITOR, Hastings, Minn.*

National Advertising

TO THE EDITOR:

I have an aversion to the "pot" of money the distributors spend on so-called national advertising. This kind of advertising is usually so far in advance of local playdates that it has very little, if any, value. Perhaps it sells a few tickets in the larger cities but the "average" movie-goer does not pay much attention to such ads. RKO has been very successful with "King Kong," and as far as I know has not spent one red cent nationally. By releasing the picture in a certain territory and spending the money there while the picture is playing they have rolled up some surprising grosses. Twentieth Century-Fox has recently released "Lure of the Wilderness" in our territory on a mass booking basis and used substantial advertising campaign which has paid off with grosses well above the average.

Maybe it is time the distributors examined their releasing setup and gave some thought to a reallocation of their advertising monies.

A picture could be set up for release on a sectional basis with all prints assigned to the exchanges in that part of the country for a period of 60 to 90 days. Assign to each exchange their pro-rata share of the money spent on national advertising and let

them spend in the key cities to really sell the picture. After the keys, move into the sub runs while the picture is "hot." Liquidate one section and then move into the next. Maybe this would be impossible to work out except on paper, but it sounds practical to me.—*HARRY PICKETT, Jr., Craver Theatre, Charlotte, N. C.*

Down-to-Earth

TO THE EDITOR:

We need more of the good down-to-earth pictures, such as life stories of great men and women of this and other countries. This type picture seems to go over better than the average picture that Hollywood is putting out now. I also believe that the stars of the screen should get around more, and make public appearances—mainly the newer stars of today. I have noticed that so many people don't know the stars, and if they are known, it would help in the box office.—*D. D. PETERMANN, Covina Theatre, Covina, Calif.*

Hard Struggle

TO THE EDITOR:

If the U.S. wins the law suit against the film companies we will all have to close our doors and I don't think all the people (from the janitor to the star) will be able to find employment in television. Why can't television make its own films? We small fellows now have a hard struggle staying open.—*W. J. BURKHULTER, Arcadia Theatre, Bells, Texas.*

Bigger and Better

TO THE EDITOR:

We would all be better off if the industry would concentrate on bigger and better pictures, and stop flooding the market with junk. The money spent on lower bracket productions could be put into advertising, thus increasing grosses on better product.—*L. B. BAYS, Granada Theatre, Granada, Miss.*

Killing the Business

TO THE EDITOR:

I wish the film companies would realize that they are killing the business for small, country theatres by producing too many heavy melodramas. The attendance at the theatre sometimes hardly pays for the expenses. I hope they realize we have to live too, in order to make a living for others.—*Manager, Roxy Theatre, Kingsville, Ont.*

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ON THE HORIZON

► The New York *Daily News* Monday published a news story under Hedda Hopper's by-line from Hollywood that a merger between the MGM and 20th Century-Fox studios was in the wind. Before noon that day in New York, Nicholas Schenck and Spyros Skouras had issued official company denials. Said Mr. Schenck: "... without any possible foundation. It is ridiculous, absurd, untrue, never been thought of, a complete invention. You cannot make the denial strong enough." Said Mr. Skouras: "... completely untrue. . . . 20th Century-Fox is entering upon the most important era in its history in the production and distribution of outstanding motion pictures. . . ."

► Coordination between retailers and exhibitors in efforts to get the people downtown and spending continues. In Cleveland, the Meyers Meat Company developed a new advertising campaign based on the slogan "For a family treat, dine out tonight and see a movie."

► In Milwaukee Harold J. Fitzgerald, president of Fox-Wisconsin

announced that three of four theatres, closed by the circuit for the summer would re-open because of "healthy box office business" throughout the state and the nation. "The movies still draw 65,000,000 people a week," Mr. Fitzgerald said. "That's pretty good business, and it will be around a good long while."

► With Chairman John S. Wood of the House Committee on Un-American Activities opening the present Los Angeles hearings by reading aloud formal statements by the Motion Picture Industry Council and the AFL Film Council denouncing published assertions that "Hollywood" would oppose the Committee's hearings, it would appear that the film industry's period of unearned infamy is nearing an end.

► The Federal Civil Defense Administration will probably set up another closed circuit theatre television training program before the end of the year. CDA officials are impressed with the medium and would like to use it more often, but are held back by their budget.

► The Motion Picture Association of America won't attempt to move against the Maryland State Board of Censors until the Ohio newsreel censorship case is finally settled. Ohio has until the end of this week to appeal the Toledo decision outlawing State newsreel censorship.



ANNOUNCEMENT

CHARLES S. AARONSON, who has been a member of the editorial staff of Quigley Publications since 1930, has been appointed editor of *Motion Picture and Television Almanac*, succeeding the late Maurice D. Kann. Mr. Aaronson is Production Editor of *Motion Picture Herald* and assumes in addition to the duties of that post the editorship of the annual motion picture and television reference book, which is expected to be available for distribution some time later this month.

He was born in New York City and is a graduate of the School of Journalism of Columbia University.

—Martin Quigley

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This week in pictures



AT THE UJA dinner in New York last week: Robert Benjamin, amusements division chief, and Louis Broido, UJA president.



A FIGHTER against intolerance and for the victims of cerebral palsy, Leonard Goldenson, United Paramount president, last week received a testimonial from New York's Cinema Lodge, B'nai B'rith. In the picture above are S. Arthur Glixon, program chairman and past president; Martin Levine, president; Mr. Goldenson; Judge Samuel Leibowitz, the presenter; and Robert Weitman, past president and evening chairman.

THE BIG DEAL. The men who bought control of RKO Radio from Howard Hughes are shown at the historic signing of the agreement. Seated is Ralph Stolkin, Chicago financier. Standing, A. L. Koolish, his father-in-law; Sherrill C. Corwin, Los Angeles showman, and Edward Burke and Ray Ryan, Texas oil men. See page 20.



GREETINGS, in New York, from Nicholas M. Schenck, Loew's-MGM president, to Dore Schary, right, production vice-president, arriving for the "Plymouth Adventure" premiere and office meetings.



AT THE OPENING in the Roxy Theatre, New York, of Paramount's "Somebody Loves Me": Phil Regan, Mrs. Barney Balaban, wife of the Paramount president; Joe E. Brown, Judy Balaban, Mr. Balaban's daughter, and Mr. Balaban. A stage ceremony and the attendance of many from the theatre world enlivened the premiere.



BUSINESS, A NEW COMPANY and a new program, in Chicago. The scene above at the Monogram-Allied Artists convention from which emerged a new Allied Artists. In front are John Dervin, Si Borus, Nat Nathanson, Harold Wirthwein, James Prichard, Harry Goldstein, L. E. Goldhammer, Manny Goodman, Frank Vaughn, and Lloyd Lind. In rear, Oscar Hanson, Ed Morey, Morey Goldstein, Steve Broidy, Walter Mirisch, G. Ralph Branton, and John C. Flinn. At the left, Morey Goldstein, vice-president and general sales manager; Mr. Broidy, president; Harvey Lustgarten, of Balaban and Katz; and Mr. Branton, an Allied Artists vice-president.

CROWDS, below, for the opening of Warners' "The Miracle of Our Lady of Fatima" at the Warner Theatre, Pittsburgh. The picture did better there than "Streetcar Named Desire".



VARIETY is the subject, right. Jack Beresin, right, international chief barker, and Jack Chisholm, left, international press guy, chat with New York barker Bill German at a briefing luncheon last week for the trade press.



AFTER A GOOD DAY OF GOLFING, the banquet, at last week's all day tourney held by the New York Variety Club. Left to right, Edward Fabian, tournament chairman; Ira Meinhart, assistant chief barker; Edward Lachman, property master; Bill German, chief barker; Harry Brandt, canvasman, and banquet toastmaster; Sol Trauner, dough guy; and Max A. Cohen, first assistant chief barker.

Check List

of recent or forthcoming
releases featured in advertising in
MOTION PICTURE HERALD*

(alphabetically by title)

Title	Distributor
Affair in Trinidad (6 Pages)	Columbia
Assignment—Paris!	Columbia
Back at the Front	Universal
Because of You	Universal
Because You're Mine (3 Pages)	MGM
Beware, My Lovely	RKO
Big Jim McLain (7 Pages)	Warner
The Black Castle	Universal
Caribbean (3 Pages)	Paramount
The Crimson Pirate (5 Pages)	Warner
Everything I Have Is Yours (2 Pages)	MGM
Fearless Fagan (2 Pages)	MGM
The Golden Hawk (2 Pages)	Columbia
Hans Christian Andersen (2 Pages)	RKO
Hellgate	Lippert
Ivanhoe (27 Pages)	MGM
The Jungle	Lippert
Just for You (3 Pages)	Paramount
The Lusty Men (2 Pages)	RKO
The Merry Widow (5 Pages)	MGM
The Miracle of Our Lady of Fatima (11 Pages)	Warner
Monkey Business (4 Pages)	20th-Fox
O. Henry's Full House (3 Pages)	20th-Fox
One Minute to Zero (2 Pages)	RKO
Plymouth Adventure (2 Pages)	MGM
The Prisoner of Zenda	MGM
The Quiet Man (4 Pages)	Republic
Skirts Ahoy!	MGM
The Snows of Kilimanjaro (11 Pages)	20th-Fox
Somebody Loves Me (2 Pages)	Paramount
Son of Paleface (3 Pages)	Paramount
Springfield Rifle	Warner
Sudden Fear (3 Pages)	RKO
Where's Charley? (6 Pages)	Warner
The World in His Arms (6 Pages)	Universal
Yankee Buccaneer	Universal



The Vital Spark that ignites the interest of exhibitors for specific pictures, so that it can flame into that enthusiasm which inspires real showmanship, is a soundly planned program of trade advertising. *Without that, no exhibitor can be blamed for lacking in excitement over pictures which are offered to him virtually "cold".*

It is obvious that the extent of a distributor's confidence in product he has available is generally indicated by either the telling—or lack of telling about it—in trade paper messages.

There never was a greater need for good product. There never was a greater interest among exhibitors to know about the product they should plan to obtain and exploit. There never was a keener readership of trade paper messages.

Requisites for successful motion picture trade paper advertising of good product are: (1) Start it *soon enough*; (2) Make it effectively proclaim the *box-office values* of the picture; (3) Publish a *sufficient continuity* of sales messages to impress and remind.

Soundly planned trade advertising is the basic telling that leads to successful selling. Its cost is dimes that bring dollars. It is *the vital spark* for the power that produces greatest results!



STARR OPTIMISTIC ON ARBITRATION SYSTEM

TOA Head Sees Nothing in Suggested Changes to Sabotage Proposal

Alfred Starr, president of the Theatre Owners of America, reiterated his optimistic views concerning the projected industry arbitration system at his press conference in New York Tuesday, stating unequivocally that there was nothing in the changes suggested by either TOA or distribution representatives to sabotage the plan.

At midweek, distributor attorneys were still working on changes in the draft which, when finished, will go before the presidents of Motion Picture Association of America member companies and representatives of non-member companies for review.

"Sitting Tight" Awaiting Distributors' Draft

Mr. Starr declared he was "sitting tight" awaiting the final draft from the distributors. Speaking generally about the plan, he repeated his confidence that it would "usher in an entirely new era in distributor-exhibitor relations," but cautioned that it would be worthless unless it were entered into by all parties in a spirit of good faith.

Earlier in the week a spokesman for the distributor attorneys declared that the revisions currently being made will not affect the "intent" of the draft as agreed upon prior to the recent meeting in Washington of TOA, Allied and distribution officials. It was also pointed out that whatever additional provisions the distributor attorneys recommend for inclusion in the final draft will be "very few in number."

For the most part they have been working on changes in wording—changes which the layman would regard as insignificant but which the lawyers believe are necessary for purposes of accurate definition. Substitution of words, rephrasing and punctuation were said to be the matters with which they have dealt with in the main.

Problem on Carrying on Unfinished Business

One problem which has been tackled by the distribution lawyers concerns the possible arrangements for carrying on unfinished arbitration business after the 18-month trial period has ended. If the system is dropped, even if only temporarily, when the period expires, some arrangements will have to be made to accommodate complainants involved in uncompleted proceedings, the lawyers remind.

Since Mr. Starr let it be known that TOA was "sitting tight" on any arbitration action, the question at midweek was whether Allied planned on making any further suggestions in the draft.

Mr. Starr Meets the Press



"Optimistic but not starry-eyed about the future."



"TOA is equipped to be defendant in the suit."



"We're sitting tight on arbitration draft."

Executives of the Theatre Owners of America have "no idea" what position their organization will take in connection with the Government's 16mm anti-trust suit. That is not to say, however, that they aren't thinking about it. It is instead to say that their stand will be dictated by the rank and file membership through the state and regional boards.

This was emphasized Tuesday by Alfred Starr, newly elected president of TOA, in his first official conference with the trade press in New York since the assumption of his duties. Sitting in on the press meeting also was Herman M. Levy, TOA general counsel. Mr. Starr spoke informally on a wide range of topics, stressing at all times his optimism concerning the entire motion picture industry.

In regard to the 16mm suit, Mr. Starr said the association shortly will send out a bulletin to the state and regional boards giving the full facts of the case and suggesting the various stands open to TOA. The organization is not conducting a rank and file poll, but will act on the recommendations made by the boards. He declared too that TOA is "equipped" to assume the role of defendant in the suit, but added that it also could ask to be heard simply as friend of the court.

The question of one over-all exhibitor organization was broached by the TOA executive who said he hoped to maintain close and friendly relations with other exhibitor groups and would work towards the formation of one representative body. "We all know we're in the same industry," he said, "and one can't prosper without the other." This holds true also, he indicated, in all exhibitor-distributor relations.

He is not "starry-eyed" about the future, Mr. Starr said, but he believes firmly that

business relations between the various branches of the industry can be conducted with intelligence and understanding to the mutual benefit of all. "I am banking on greatly improved exhibitor-distributor relations," he said and then added that he could imagine no finer epitaph to his tenure in office than to have it known that in this time intra-industry relations "flowered and prospered."

The TOA president, who speaks with a slight trace of a southern accent and enjoys a wry turn of phrase, suggested that somebody in the industry could make a fortune if he could find a way of bringing to the theatres a segment of the population which today does not attend in any appreciable numbers.

"It's an audience made up of people over 30, in the middle-sized cities, who read good books, but who don't necessarily hear about the mature pictures," he said, estimating that this group numbered upwards of 25,000,000. "It's a problem of communication with these people," said Mr. Starr, who suggested that newspapers could go a long way towards alerting these people to specific films by unostentatious daily or weekly features, not necessarily on the amusement pages.

It also was revealed at the conference that preliminary arrangements are underway for the formation of a TOA organization for Southern Ohio. According to Mr. Levy, Herman Hunt, Cincinnati exhibitor, is handling the details for a special exhibitor meeting there.

At the conclusion of the press conference, Mr. Starr left New York by plane for Kansas City to attend the annual convention of Kansas-Missouri Theatre Association at the Hotel President. He indicated that he would be making frequent trips around the country from his home headquarters in Nashville.

SEE BUILDING CONTROLS' END

NPA Will Meet with Trade Officials for Possible Advancement of Date

WASHINGTON: The National Production Authority was expected to issue Friday its order officially relaxing theatre construction controls, effective May 1, 1953. Earlier, this relaxation had been promised for April 1, with the new date coming as a surprise decision.

It was learned, moreover, that the agency has scheduled for the end of October, October 29 to be exact, a meeting of top construction industry officials to survey the materials situation and decide whether the May 1 date can be safely advanced, say to January 1 or February 1.

Scheduled Once Before

The agency late in August announced its plans to relax construction controls, but never officially issued the order. Once before the agency had announced plans to relax the theatre building ban, effective last July 1. But the order was not issued and when the steel strike came along, the order just never did come out. Industry officials have indicated, therefore, they'd be a lot happier when NPA follows up its promise of the May 1 relaxation with an official order.

As previously promised, the relaxation would permit theatre builders to self-authorize up to five tons of carbon steel per quarter per project, up to 500 pounds of copper and up to 300 pounds of aluminum. At present, no self-authorization is allowed except minimum amounts for maintenance, repair and operating work. In addition to the self-authorizations under the new order, would-be theatre builders could apply for NPA allotments of additional amounts of the three metals with much better chances of success than at present.

Could Line Up Materials Now

Even though the relaxation would not be effective until May 1, builders could start lining up their materials now and placing orders for delivery after May 1, when the theatre building season really gets under way.

The Oct. 29 meeting of top construction industry officials will look over the steel, aluminum and copper supply situation and see if the May 1 date can be moved up.

NPA has been approving extra copper for some drive-ins, it was learned. An agency spokesman said that in recent weeks it had approved additional copper for "some 10 or 15 drive-ins, that just needed copper but no steel." He said applications for "15 or 20 theatres," which needed steel as well as copper, were still on file.

EARLY LIFTING OF BAN IN CANADA LIKELY

OTTAWA: The Canadian Government reported here this week that there may soon be a lifting of the ban against steel for all construction, including theatres, as a result of the rapid expansion of steel production and an improvement in the over-all supply.

Tax Down For August

WASHINGTON: General admission tax collections for August, reflecting July box-office business, were \$28,067,723, the Bureau of Revenue reported this week. This compared to \$34,142,531 for August, 1951.

The August figures were down slightly from collections in the previous month, when the total was \$28,369,934.

General admission tax collections include taxes on admissions to sports events, concerts, legitimate theatre and other general entertainment events, as well as to motion picture theatres. They do not, however, include roof garden and cabaret taxes or taxes on various leases and overcharges. Total admission tax collections for August were \$32,367,090 as against \$38,634,669 last August.

Elect Frisch President Of MMPTA in New York

Emanuel Frisch, of Randforce Amusement Company, has been elected to a two-year term as president of the Metropolitan Motion Picture Theatres Association at the annual meeting in New York. He succeeds the late Edward N. Rugoff, whose duties had been taken over by Solomon M. Strausberg, first vice-president, after Mr. Rugoff's death September 17. Other officers elected to two-year terms were: Samuel Rosen, board chairman; Robert Weitman, second vice-president; Russell V. Downing, treasurer. Oscar A. Doob was reelected chairman of the executive committee for a fourth consecutive term. D. John Phillips will continue as executive director. The new executive committee includes: Samuel Rinzler, Mr. Rosen, Sol Schwartz, Mr. Strausberg and Mr. Weitman. The board for the next two years will consist of Herman Becker, Leo Brecher, Mr. Doob, Mr. Downing, Harry Goldberg, Julius Joelson, David C. Katz, Mr. Rinzler, Fred J. Schwartz, Sol Schwartz, Mr. Strausberg and Mr. Weitman.

Theatre Unit Convenes in Kansas City

KANSAS CITY: The 34th annual convention of the Kansas-Missouri Theatre Association held here Tuesday and Wednesday was "one of the best attended" organization meetings in recent years. The meeting, which was opened by C. E. Cook, president, came to a close Wednesday evening at the banquet honoring R. R. Biechele, exhibitor leader.

The first afternoon was devoted to presentations by branch managers of current and new product. Several showed trailers and some talked on product, explaining the background of the pictures or phases of them that offered particularly good exploitation values. It was noted that exhibitors responded to trailers and to special stunts with spontaneous exclamations much as the patrons in their theatres are likely to do.

Speakers during the second day included Alfred Starr, newly elected president of TOA; Pat McGee, Richard Brous and William Powell. Senn Lawler, of Fox Midwest Theatres, discussed public relations and suggested specifically that good will could be aided through creation of a centrally located source of information from which anybody in the industry could get promptly desired material for either meeting a trend against films or promoting a project benefiting the industry. Also stressed was increased use of radio and television for industry public relations.

At the business meeting, Mr. Cook was reelected president and H. B. Doeing, an exhibitor for 30 years at Garnett, Kansas, and a member of the State legislature, was elected vice-president. George Baker was elected secretary and Homer Strowing, treasurer. New directors include Glen Hall and Don Burnett, exhibitors.

Permit Denied Drive-In After 11 Years Operation

The Blue Grass Drive-in theatre, which has been in operation outside of Georgetown, Kentucky, since 1941, was denied a permit Sept. 22, by Judge G. G. Barkley of Scott County. Although in operation 11 years, the theatre had never been granted a permit. Judge Barkley, after hearing testimony said, "... to gain a permit a person must abide by the laws. It has been brought out that the theatre has remained open several times until after midnight, implying that the law would not be carried out if a permit is granted. Therefore, I am denying a permit."

Plan Pennsylvania Drive-In

Melvin Fox and Louis Sablosky, Philadelphia exhibitors who also operate a number of drive-in theatres in the territory, will be associated with Neil Hellman, of Albany, N. Y., in the building and operation of a new 800-car drive-in near Levittown, Pa.,

ANNOUNCING 20th CENTURY-FOX'S

\$7,500

SHOWMANSHIP CONTEST

ON

"Something for the Birds"

starring

**VICTOR PATRICIA EDMUND
MATURE • NEAL • GWENN**

with Larry Keating • Gladys Hurlbut • Hugh Sanders • Christian Rub

Produced by SAMUEL G. ENGEL • Directed by ROBERT WISE • Screen Play by I. A. L. DIAMOND and BORIS INGSTER



*Mr. 880 is back-
and he's 881 times
funnier - in a great
comedy for the
entire family!*

Open to any manager and/or advertising
manager of a motion picture theatre any-
where in the United States and Canada.

148 PRIZES

HERE'S ALL YOU HAVE TO DO!

- 1** Play **SOMETHING FOR THE BIRDS** before February 1st, 1953.
- 2** Start planning your prize-winning Showmanship campaign immediately. Here's what you can do now!—Arrange for full-page cooperative ads with this slogan to tie up with the title: "SOMETHING FOR EVERYONE IN THE FAMILY"... Newspaper letter-writing contest on the theme: "WHAT I'D LIKE TO SEE MOST ON A TRIP TO WASHINGTON, D.C."... Tie up with libraries on books on bird life... Contact local chapter of Audubon Society... Join in the Red Cross Blood Donor Drive, with the slogan: "SOMETHING FOR THE SERVICEMEN."

First Prize

\$1,000
U. S. SAVINGS BOND

Second Prize

\$500
U. S. SAVINGS BOND

Third Prize

\$250
U. S. SAVINGS BOND

5 Prizes

\$100
U. S. SAVINGS BONDS

10 Prizes

\$75
U. S. SAVINGS BONDS

50 Prizes

\$50
U. S. SAVINGS BONDS

80 Prizes

\$25
U. S. SAVINGS BONDS

Something to
pay off **BIG** —
**IF YOU SELL
IT BIG!**



In the event of ties, duplicate prizes will be awarded.

TOTALING **\$7,500**

- 3** Wire or call today for your free Showmanship Kit. Chockful of ideas and material to help you plan a hard-hitting Selling Campaign! See below.
- 4** Send your complete campaign to SOMETHING FOR THE BIRDS Showmanship Contest Committee, 444 West 56th Street, New York 19, N.Y., postmarked no later than midnight Saturday, February 21st, 1953. Consideration will be given to the nature of the run, type of theatre, location, etc. **GET GOING EARLY!**

FREE SHOWMANSHIP KIT! **"Something for the Birds"**

**SPOT ANNOUNCEMENT RECORD...
NEWSPAPER ADS...STILLS...
FEATURE PUBLICITY STORIES...
SPECIAL AD ART...SPECIAL HERALD
SPECIAL ACCESSORIES
PLUS detailed information on FREE TEASER
TRAILER and FREE 24-SHEET POSTERS.**



Write or wire
EXPLOITATION DEPT.
20th Century-Fox Film Corp.
444 West 56th Street
New York 19, N. Y.

RULES FOR THE \$7,500 CONTEST ON "SOMETHING FOR THE BIRDS"

ENTRY DATE: All entries must be postmarked on or before midnight of February 21, 1953.

THE JUDGING: Judging will be based upon the best and most productive advertising, exploitation and publicity campaigns for "SOMETHING FOR THE BIRDS."

In judging winners, consideration will be given to the nature of the run, the class of house, its location and business produced, in order to permit equal competition between small town theatres, neighborhood houses and downtown de luxe theatres.

HOW TO ENTER: 1. Submit a written summary of the advertising, exploitation and publicity campaign you stage for your engagement of "SOMETHING FOR THE BIRDS," documented with newspaper tear sheets, photos and other specimens.

This summary may be in any form you elect, whether letter, memo, scrapbook, folder, etc., and may be of any length or dimension. However, judging will be done solely on the basis of the factors outlined in these Rules. Elaborateness of campaign books or of presentations will have no bearing whatever on the decision of the judges.

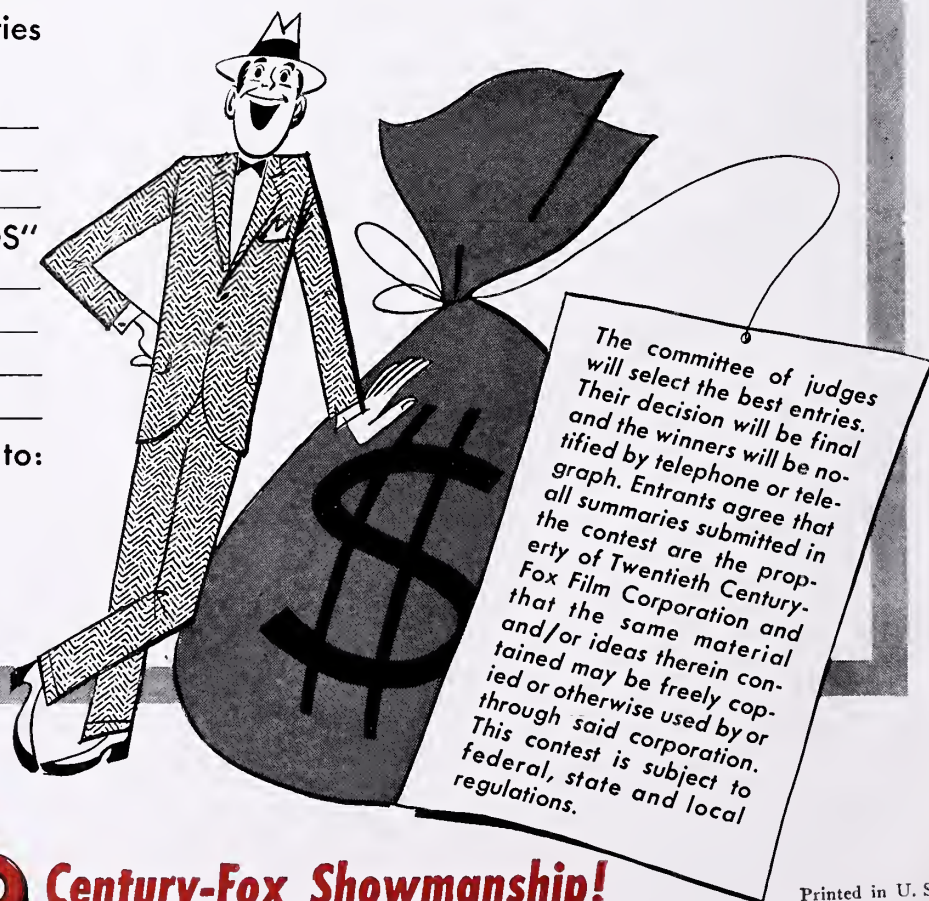
2. This summary must in all instances include the following specific information, in addition to an outline of the campaign activities themselves:

- a. Size of theatre (seats) _____
- b. Population _____
and type of community _____
- c. Run given "SOMETHING FOR THE BIRDS" _____
- d. Percentage of normal business _____
- e. Receipts for engagement (optional) _____

3. Send your summary by first class mail to:

**"SOMETHING FOR THE BIRDS"
SHOWMANSHIP CONTEST**

Twentieth Century-Fox Film Corp.
444 West 56th Street, New York 19, N.Y.



There's No Showmanship Like **20** Century-Fox Showmanship!

NEW YORK PUBLIC GETS A LOOK AT CINERAMA

***Eight-Week Broadway
Run Said to Be Sold Out
at Reserved Seat Policy***

A public whetted on a saturation advertising campaign finally got to see the new motion picture thrill, Cinerama, Tuesday night in New York at the Broadway theatre.

It will continue seeing what is described as three dimensional illusion together with stereophonic sound at the reserved seat, roadshow house. The backers of Cinerama report advance sales of seats indicate a "sellout" for eight weeks.

***Production by Cooper;
Thomas Board Chairman***

The Tuesday night premiere was in the Hollywood tradition. Politics, engineering, society, the amusement world—the guest list was drawn from all these.

The morning papers greeted the event with considerable attention. The *New York Times* carried a two-column, page-one story by Bosley Crowther. The tongues of disc jockeys wagged into the early morning hours about the process, and news programs carried reports.

The fare in the new process was called "This is Cinerama." The production was by Merian C. Cooper and Robert L. Bendick. Lowell Thomas, board chairman of Cinerama, narrates during its two hours.

The content of the program included a helicopter ride over Niagara, another on a roller coaster, a visitation to the natural wonders of this country and other clips designed to convey the impact of third dimension in sight and sound, when used with the special construction required.

The special construction is a curved screen somewhat embracing a good portion of the audience; and the use of three projectors transmitting three images aligned on that screen, with three projectors for change-over.

***Plans to Produce Film
Specially for Process***

Advertising to the public prior to the showing was carefully devised to concentrate on excitement aspects, and to avoid mention of technique or content. Mr. Cooper and Mr. Thomas say the Broadway run is a demonstration and they may be able to take it on the road shortly. Mr. Cooper added he expects to begin making a picture specially for the process soon.

Meanwhile, Natural Vision Corp., sponsoring a three dimensional process in which the audience would wear spectacles, this week chided Cinerama for "misuse" of the phrase "three-dimensional." Natural Vision is used in the Arch Oboler feature, "Bwana Devil," which will open in Hollywood and Los Angeles theatres in mid-November.

Cinerama and The Future

by GEORGE SCHUTZ

Editor, Better Theatres

As revealed to the public at the Broadway theatre in New York, Cinerama is spectacular affirmation of the fact that the motion picture is distinctly an art of the theatre—the theatre of today and of the future—and not an art of the home. For after you resolve its technical differences into their ultimate effect, Cinerama is an expansion of the theatre's motion picture, as televised films are a contraction of it. And the motion picture of the theatre is going to grow, one may assume—for certainly it can grow—in directions essentially parallel to those of Cinerama.

Considering the economic and physical establishments of the theatre business, this observer finds it difficult to appraise Cinerama seriously as a technique to supplant the simpler one the industry now has. Even with its present flaws removed, Cinerama complicates the art, and hikes its costs, to a degree that would be warranted only by inescapable need of it. Sound was necessary. The three films and triple projection, not to mention other distinctions of the process, do not have for this reporter comparable meaning to the business.

The motion picture of the theatre should enjoy the advantages of scale that Cinerama gives it; however, it is reasonable to question whether a screen image capable of dominating the range of vision requires three pictures merged into one cycloramic image. For one thing, a curvilinear screen does not eliminate side distortions from certain viewing angles unless its radius is such as to place the sides well beyond the width of the seating audience area, a condition that is of course quite possible, but also quite impracticable.

Moreover, a curved picture that is relatively wide, hence with considerable curvature, is invaded across the top by an oval "ceiling." Far from being objectionable when the audience was taken for an airplane ride across the country and over the western

mountain ranges, this added to the realism of the journey, for the "ceiling" became logically that of the front airplane cabin, with the screen performing as its window. But the motion picture cannot insist upon looking at the world and life through an airplane window.

It may be pointed out, too, however, that in using the full available width of 35mm film, unhampered by the sound track (Cinerama sound is binaural from a multiple control track film magnetically recorded and reproduced), Cinerama has comparably increased the height of the frame, thereby preserving proportions which have been an unfortunate circumstance of the art since it became an art instead of a curious invention. But the vertical dimension can be reduced in effect without drastic measures—in cinematography and printing—and that is a possibility of further development of "panoramic" motion pictures.

In short, advantages of "panorama"—that is, of larger scale than the little picture-in-a-frame on a black wall or through a dark funnel that we have had—can be achieved with a flat screen, especially so with related functional design of the auditorium.

These advantages Cinerama realizes with tremendous impact. The process is not stereoscopic, yet you get from it, with certain material, a convincing effect of third-dimension. A ride on a roller coaster had the audience screaming with immediate experience. Were Cinerama the only way for the theatre to realize the utmost in spectacular material of the motion picture, it would be unfortunate if economics had to stand in the way of its general availability on occasion.

In any case, because Cinerama is motion picture of the theatre in an impressively new way, its exploitation across the land should be welcomed, we think, by the industry. In its newness—and with this industry appearing paralyzed by fright—television took the ball. But the motion picture theatre is far from a thing with a glorious past and decrepit future. Cinerama demonstrates that.

To Add Philadelphia To Skiatron Test

Plans are in progress to add Philadelphia to the list of test cities that will serve as tryouts for the projected Skiatron home television service, Arthur Levey, Skiatron president announced last week.

The company recently declared it was preparing an application to the Federal Communications Commission for authorization

to launch a 90-day test in the New York Metropolitan area among 300 families. Mr. Levey said he now contemplates the inclusion of Philadelphia in the application provided suitable arrangements can be made.

Mr. Levey cited the Walcott-Marciano fight, which drew an estimated 120,000 fight fans in TV-equipped theatres. "It is not at all far fetched," said Mr. Levey, "that the Walcott-Marciano fight might have drawn a minimum of \$10,000,000 on subscription."

Terry Ramsaye Says



CHAPLIN & LOUELLA—This one is just for the record. The somewhat spectacular action of the Attorney General raising a question of the right of Charles Chaplin, forty years a resident, but a presumed British subject, to re-enter the United States after his current visit overseas, has prompted the Hearst newspapers to an extensive semi-biographical series about the famed comedian. It appears, in New York, in boldface two-column measure under the name of Louella Parsons.

Louella has occasion to be most concerned, possibly provoked, at whomsoever is writing, or helping write, the series. It is done in good rewrite desk language with some amazing inaccuracy from a misreading and misconstruction of many facts. This, in the files, is going to complicate the researches in years to come. The idiom and vocabulary are not Louella's.

The second installment, now on this desk, relates that Chaplin was acquired from the Mutual Film Corporation by Essanay for the making of a picture entitled "Carmen." It also has Louella saying: "I can remember so well the day Charlie broke the sad news to the head of Essanay, George K. Spoor, that he had been offered \$1,000,000 for eight two reelers by the old First National Exhibitors Co. Spoor was like a man stricken, forgetting that he himself had lured the box office hero away from Mutual. . . ."

Some relevant facts: Chaplin, after his Keystone comedy experience and an appearance with Marie Dressler in "Tillie's Punctured Romance," was employed by Essanay in a series of shorts of the Keystone pattern. He was profitable and guarded behind a very iron curtain by Essanay. Mutual interests established contact with Chaplin through the agency of J. Casey Cairns, a publicity man at its Santa Barbara studios, who rode into the Essanay studios at Niles, California, a-horseback made up as a cowboy extra. That and some details, including John R. Freuler's closing bid of \$670,000 for twelve two reelers in a year, the first great star salary, got Chaplin for the Lone Star Film Corporation, releasing through Mutual.

One slight consequence was some hot litigation between Mr. Chaplin and Mr. Spoor. Chaplin said he made "Carmen" as a two-reeler. Essanay said it was four.

That sad day of the bad news at which "Spoor was like a man stricken" which Louella was caused to say she remembered so well, never happened. Also George Spoor never gets stricken by anything.

That is some writer's garble. It pertains

to my own accounting of the end of Chaplin's Lone Star contact. There had been spirited bidding. Mr. Freuler offered Chaplin a million dollars salary for twelve two-reel comedies, a final offer. The end came in a long distance telephone conversation. "But First National offers a million for eight," said Chaplin. Mr. Freuler in his office at 220 South State Street in Chicago, sitting in on a triangular telephone hook-up, said: "Tell him to go to work for First National." He wasn't stricken either. I was there, being vice president of Lone Star.

Chaplin didn't make those two-reelers. His first for First National started as a three-reeler and evolved into feature length, under the title of "The Kid," a classic.

Under much modern practice it is no longer necessary for authors to write their own stuff. But it would seem reasonable to expect them to read it.

But Louella does know Chaplin—and how!



DECADENCE ITEM—So many veterinarians have quit the big agricultural and ranching areas to take up the practice of the rapidly expanding kennel and pet shop service that the farmers are writing letters to their papers and their Congressmen. The pet-practice pays off better and it is less work. It runs from pills to surgery and psycho-analysis in the "obedience courses." There are diplomas for dogs, too. Meanwhile there are not enough "vets" left to take care of the beef, pork, sheep and poultry industries. Meanwhile the landscape is littered with cultured, highbred, useless dogs which stupidly ignore foxes, woodchucks, rabbits, and all the pest fauna. Also they will eat nothing but pre-cooked canned food and the better cuts of frozen horse meat. They are painfully inferior to the average countrybred mongrel.



HARRY SHERMAN'S passing takes from the scene a cheerily constructive optimist of the motion picture, notable for his identification with the basic entertainment purposes of the motion picture through a long and generally successful career. He will be last remembered for his ardent defense, against all and sundry of the long-hairs, of the "western." He saw it as true cinema made for the people whose patronage made the motion picture an institution and industry. We will be missing him.

Stolkin East On Naming RKO Board

Ralph Stolkin, head of the syndicate which acquired stock control of RKO Pictures from Howard Hughes last week, was expected in New York from Chicago the latter part of this week for his first visit to the company's home office. It was believed that during his visit a new board of directors for the company may be elected, although no date for a board meeting has been set up to Tuesday.

There also was no word as to the status of Ned E. Depinet, president of the company, whose 36,000 shares of stock were also bought by the group.

Earlier in Hollywood Mr. Stolkin said the company planned a production program of 26 "A" features annually. He indicated that production of films for television will also be a major activity of the studio. "From 85 to 90 per cent of television shows will be on film in the future and it is only a question of time when the film and television industries will be cooperating fully," he declared.

Asked about his interest in the film industry, Mr. Stolkin said he "felt the time was ripe. The movie industry has been in a lull. Our group believes that the business hasn't even begun to scratch the surface of its future potential and that we can help it to prosper and develop."

Un-American Group Opens Hollywood Hearings

HOLLYWOOD: The opening hearings of the House Un-American Activities Committee in Hollywood Monday heard screenwriter Roy Huggins testify for two hours regarding his membership in the Communist Party from 1940 to 1947. The hearings are expected to run 10 days.

Simultaneously with the opening of the hearings the Motion Picture Industry Council and AFL Film Council issued statements denouncing locally published intimations that "Hollywood" would oppose the committee hearings.

Mr. Huggins cited about 20 names, mostly previously named in hearings, and added Val Burton, former British author, composer and playwright. Mr. Huggins said he found it impossible to combine membership in the Communist Party and loyal Americanism.

World Premiere of "Plymouth Adventure" Set by MGM

Plans for the world premiere of "Plymouth Adventure" at the Old Colony theatre, Plymouth, Mass., were announced by MGM last week. With the actual premiere set for November 24, the large scale opening week promotional campaign has been planned to coincide with Plymouth's celebration of "Mayflower Compact Day."



TALK ABOUT A WHISTLE STOP!

**LANA
TURNER**
as "THE
MERRY
WIDOW"
is giving
box-offices
from Coast
to Coast the
BUSINESS!

Hold Lana!
That's what
theatres are
doing
everywhere!

And the
Second Week
biz equals
"Singin' In
The Rain"!

For merry
box-offices play
"THE MERRY
WIDOW"

*(M-G-M and Technicolor
make happy music!)*

*M-G-M presents Lana Turner
as "THE MERRY WIDOW"
co-starring Fernando Lamas
with Una Merkel • Richard
Haydn • Thomas Gomez • Color
by Technicolor • Screen Play
by Sonya Levien and William
Ludwig • Based on the Operetta
Written by Composer Franz
Lehar and Authors Victor Leon
and Leo Stein • Directed by
Curtis Bernhardt • Produced by
Joe Pasternak*

2,118 REQUEST QUOTA RELIEF

British Board of Trade in Report Says 1,439 Got Some Degree of Relief

LONDON: The Board of Trade announces that 2,118 theatres applied for quota relief and exemptions for the quota year beginning October 1. This compares with 2,157 applications in the now concluding year.

Relief in varying degrees was accorded 1,439 houses against 1,428 this year. Total exemption was given 168 theatres.

Sees Drop to 26.2%

The Board calculates that the relief and exemptions will reduce the average first feature quota for the country as a whole from the prescribed 30 per cent to 26.2 per cent.

Prosecutions of flagrant quota offenders have begun. This week the proprietor of a 781-seat house in the little Lancashire town of Congleton was fined £30 with £35 costs for quota offenses. It was stated that the defendant had screened only 11 per cent of British first feature films instead of the prescribed 30 per cent. The proprietor pleaded that it was not commercially practicable for him to meet his quota but the magistrates told him they could not accept the defense.

A number of other prosecutions are understood to be pending.

The Congleton exhibitor, it is said, is not a member of the Cinematograph Exhibitors' Association. Judging by the size of the penalty inflicted on him the Board of Trade seems intent on proving that quota crime doesn't pay.

British Lion Report

Prospective investors in film production this side were noticeably disappointed at the account of his stewardship for the year to March 31, 1952, rendered to British Lion's stockholders by Harold C. Drayton, chairman. He reported a net loss of £148,422 (\$415,582) and a debit balance increased to £2,070,566 (\$5,797,485).

With no previous practical experience of the film business but with a notable reputation as the presiding genius of a number of financial trusts and industrial undertakings, Mr. Drayton took over British Lion's affairs three years ago when they had touched the nadir of financial despair.

It was reliably stated then that the Government Treasury's Sir Wilfred Eady had insisted on Mr. Drayton's appointment as the price of the £3,000,000 loan advanced to the company by the newly-created National Film Finance Corporation.

Mr. Drayton has drastically pruned British Lion's production budgets. The company also turned in during the year some successful films, including Carol Reed's "Outcast

of the Island," Zoltan Korda's "Cry the Beloved Country," Herbert Wilcox's "Lady With the Lamp."

Like Mr. J. Arthur Rank, Mr. Drayton, in his statement, naturally refers to the heavy burden of entertainment tax. During the past three years, he says, films made by British Lion have earned at the box office in the U.K. £12,604,000. Of this sum, £4,829,000 went to pay entertainment tax and the exhibitors' share was £4,535,000, leaving the company only £3,240,000.

Mr. Drayton discloses that British Lion has paid £378,000 in interest on the N.F.F.C. loan. (In all, it has paid £700,000 on borrowings over the last three years.)

Meanwhile, British Lion—far from curtailing its production activities—is extending its Shepperton Studios by the construction of three new stages. In the editing stage there currently are four considerable pictures with two in production and another two on location. In active preparation for British Lion release are four more films.

Win Eady Plan Round

Exhibitors have won another round in the Eady Plan rumpus. At a meeting of the joint committee of the four trade associations it was agreed that disclosure should be made of the total sum paid to a given producer but not of the amount paid in respect of each film. That is the first step of theatre men towards the elimination of aged reissues from the Fund's benefits. Their next demand will be the exemption from the levy of exhibitors who can prove that its payment means a loss in a year's trading.

Variety Clubs Weapon Against Red Influence

The humanitarian work of the International Variety Clubs is viewed as a formidable weapon, counteracting Communist propaganda in Europe and the Middle East, and the U.S. State Department has suggested to the entertainment industry organization that efforts be made to establish tents in those overseas areas.

This was revealed by Jack Beresin, Variety's international chief barker at a meet-the-press luncheon at the Hotel Astor in New York last week. Mr. Beresin declared that Variety was quick to act on the suggestion with the result that charters will soon be granted to tents which have been set up in Madrid, Hamburg and Frankfurt.

In due course, Mr. Beresin added, Variety clubs will be organized in Paris and Rome. The only European cities now having chartered Variety tents are Dublin and London. Tokyo, Mexico City and Toronto are other foreign cities having tents.

Fox Is Now Operating as 2 Companies

The functioning of 20th Century-Fox and National Theatres as two separate corporations in accordance with the divorce plan adopted by 20th-Fox to fulfill the terms of the consent decree began Saturday.

A spokesman for 20th-Fox said early this week that the two new corporations began their separate operations without any hitches.

Charles Skouras, who continues as president of National Theatres, will maintain his headquarters at the Roxy theatre while in New York. National Theatres' home office will remain on the coast.

As previously announced, Spyros P. Skouras will head the production-distribution firm. The management and board personnel of both organizations under divorce remains the same.

National Theatres' Mr. Skouras is expected in New York about October 10 for conferences with David T. Katz, executive director of the Roxy theatre, which has been added to National Theatres' 437 theatres, effective January 1. In the interim period, it was explained, no further changes in personnel are contemplated, although general dismissal notices sent out in August are still in force.

Arthur Knorr, recently appointed producer in charge of stage productions at the Roxy, currently heads the production with individual choreographers being hired from show to show. The star talent is booked by Mr. Katz.

Selznick Will Produce Two Films in Europe

LONDON: It is announced here that David O. Selznick is to resume film making in Europe with two subjects scheduled for early production.

With Italian director Vittorio de Sica he will co-produce "Terminal Station" starring Jennifer Jones and made in English. Shooting starts in Italy October 10. Next year "Mary Magdalene" will be co-produced by Mr. Selznick and Giuseppe Amato in Italy, with Jennifer Jones in the title role, and color by Technicolor. Wolfgang Reinhardt will be associate producer on both productions.

Between the two Italian productions, Jennifer Jones is due in England to co-star with Humphrey Bogart in "Beat the Devil" under the direction of John Huston.

Kramer Again Signs Tiomkin

Producer Stanley Kramer has signed Dimitri Tiomkin to compose the score and conduct the music for his tenth consecutive Kramer production, the forthcoming "The Juggler," starring Kirk Douglas and Milly Vitale, which Edward Dmytryk will direct in Israel.

Paramount Continues Your Box-Office Build-Up With Its Power-Charged Story Of The Big Crackdown On Big-Time Crime!

"POWERFUL"
— Hollywood Reporter

"SUSPENSEFUL"
— Variety

"TAUT MELODRAMA"
— Independent

"TENSE"
— Film Daily

"GOOD SUSPENSE"
— Motion Picture Herald

"ABOVE-AVERAGE SUSPENSE"
— Daily Variety

"THRILLING"
— Showmen's Trade Review

**"Where'd I get the money...
from fellers...where else?"**



The bold, arrogant mobsters... and their brazen women! The witnesses who wouldn't talk... the ones who didn't dare!... Now you see the story of how they got away with anything until they killed a cop. That was "THE TURNING POINT"

WILLIAM HOLDEN • EDMOND O'BRIEN • ALEXIS SMITH in
THE TURNING POINT

Produced by IRVING ASHER • Directed by WILLIAM DIETERLE
Screenplay by WARREN DUFF • Based on a Story by Horace McCoy • A Paramount Picture



Box Office Champions For September, 1952

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

AFFAIR IN TRINIDAD (Columbia)

Produced and directed by Vincent Sherman. Written by Oscar Saul and James Gunn from a story by Virginia Van Upp and Berne Giler. Cast: Rita Hayworth, Glenn Ford, Alexander Scourby, Valerie Bettis.

JUST FOR YOU (Paramount)

Produced by Pat Duggan. Directed by Elliott Nugent. Written by Robert Carson from the story "Famous" by Stephen Vincent Benet. Technicolor. Cast: Bing Crosby, Jane Wyman, Ethel Barrymore, Robert Arthur, Natalie Wood.

THE MERRY WIDOW (MGM)

Produced by Joe Pasternak. Directed by Curtis Bernhardt. Written by Sonya Levien and William Ludwig. Technicolor. Cast: Lana Turner, Fernando Lamas, Una Merkel, Richard Haydn, Thomas Gomez.

THE MIRACLE OF OUR LADY OF FATIMA (Warner Bros.)

Produced by Bryan Foy. Directed by John Brahm. Written by Crane Wilbur and James O'Hanlon. In WarnerColor. Cast: Gilbert Roland, Angela Clark, Susan Whitney.

THE QUIET MAN (Republic-Argosy)

Produced by John Ford and Merian C. Cooper. Directed by John Ford. Written by Maurice Walsh. Technicolor. Cast: John Wayne, Maureen O'Hara, Barry Fitzgerald, Ward Bond, Victor McLaglen, Mildred Natwick.

SON OF PALEFACE (Paramount)

Produced by Robert L. Welch. Directed by Frank Tashlin. Written by Frank Tashlin, Robert L. Welch and Joseph Quillan. Technicolor. Cast: Bob Hope, Jane Russell, Roy Rogers, Bill Williams, Lloyd Corrigan.

SUDDEN FEAR (RKO)

Produced by Joseph Kaufman. Directed by David Miller. Written by Lenore Coffee and Robert Smith. Cast: Joan Crawford, Jack Palance, Gloria Grahame, Bruce Bennett.

THE WORLD IN HIS ARMS (Universal)

Produced by Aaron Rosenberg. Directed by Raoul Walsh. Written by Borden Chase. Technicolor. Cast: Gregory Peck, Ann Blyth, Anthony Quinn, John McIntire.

Dezel Buys Lippert Chicago Franchise

CHICAGO: Albert Dezel has purchased the Chicago Lippert Pictures franchise, it was announced here last week, the new combination to be effective as of Oct. 4. Under the Dezel-Lippert association, John Rubin, Lippert county salesman continues in that capacity, with Sam Kaplan as city salesman and booker. Harris Dudelson retains the post of Lippert Midwest manager.

Wald Scores Cuts in Exploitation Crews

SAN ANTONIO: Jerry Wald, addressing exhibitors and RKO Radio exchange men at a meeting here declared that concentration on field exploitation is one of Hollywood's greatest needs in film marketing. The meeting was part of the advance campaign for the world premiere in Dallas of "The Lusty Men."

Mr. Wald, who has just completed a week's tour of Texas cities with Milton

Pickman, vice-president of Wald-Krasna Productions, scored those distributing companies that have cut field exploitation staffs, calling such moves "false economy."

"My own belief in the value of field exploitation is so strong that for 'The Lusty Men' alone 10 additional exploiteers will be dispatched throughout the country."

TO TRY 16mm SUIT ON WEST COAST

Lawyers for the major distributors defendants in the Federal Government's films-for-television anti-trust suit have decided not to request a change of venue for trial of the case. The Department of Justice filed the suit in Federal Court in Los Angeles last July. Because many home office executives and records would be concerned in defense of the case it was believed that a change to the New York court might be sought.

Increase in Gross Seen By Branton

A healthy level of theatre attendance during the months ahead was predicted last weekend by Ralph Branton, Monogram vice-president, in a closing session of the Monogram-Allied Artists convention at the Blackstone Hotel in Chicago.

Mr. Branton told company distribution and executive personnel he didn't think "the alarmists in our industry need look any further for assurance than to the program of expansion Allied Artists is making in its quality of film output." He added that "we at Allied Artists are close to the exhibitor as any company in show business, and we wouldn't be moving ahead so enthusiastically if we didn't feel certain of a strong consumer market for theatre offerings."

Mr. Branton's statements followed the announcement made earlier by Steve Broidy, president, that the new 1953 lineup of pictures would be released entirely as Allied Artists productions.

At an early session John Flinn, Allied Artists national director of advertising and publicity, declared a definite need exists for more trade advertising for the company's forthcoming product.

Mr. Flinn said that during the past year Allied Artists trade paper advertising increased 60 per cent over the previous year, but that the company's outstanding 1953 product requires an even greater number of trade ads.

Headed by Mr. Broidy, the 200 executives, branch managers, salesmen and bookers left at the weekend for their respective headquarters.

Allied Artists has succeeded in obtaining top Navy cooperation for the promotion and premiere of its "Flat Top," a Walter Mirisch production. The premiere will be Armistice Day aboard the U.S.S. *Princeton* off San Diego, Calif. The premiere will feature the attendance of first line press representatives and political, naval and military dignitaries. Navy recruiting stations will exploit the film with a full line of accessories.

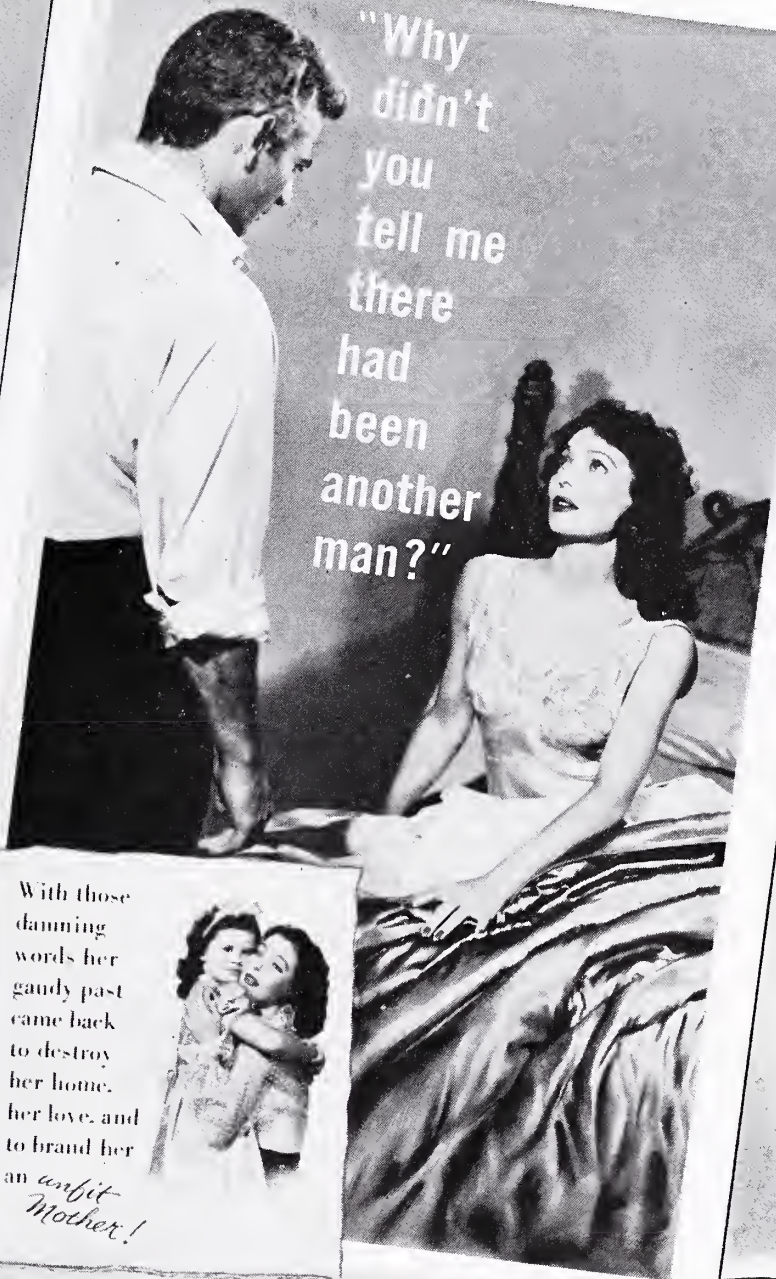
Johnston Delays Replying On TV Films Question

Texas showmen this week were still awaiting a reply from Eric A. Johnston, president of the Motion Picture Association of America, to a request he clarify his statement to the recent Theatre Owners of America convention in Washington, that "the motion picture industry will make pictures especially for television." Mr. Johnston has had a busy visiting schedule, in Washington, San Francisco and Hollywood. The protesting Texas exhibitors are H. J. Griffith, Julius Gordon, Phil Isley, and Claude Ezell. They have asked the MPAA head how Hollywood can serve two mediums.

One of the
Year's Great
Dramatic
Stories!

PRE-SOLD

By National
Magazine ads
to the more
than 66,000,000
readers of 14
of the Nation's
Leading
Women's
Publications.



With those
darning
words her
gandy past
came back
to destroy
her home,
her love, and
to brand her
an unfit
Mother!

UNIVERSAL-INTERNATIONAL presents

LORETTA YOUNG
JEFF CHANDLER

in

"Because of You"

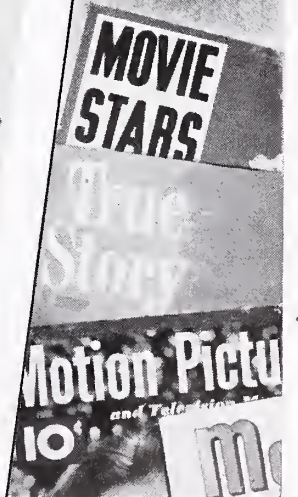
CO-STARRING

ALEX NICOL
FRANCES DEE

with ALEXANDER SCOURBY • Directed by JOSEPH PEVNEY • Screenplay by KETTI FRINGS
Produced by ALBERT J. COHEN • Musical Theme, "Because Of You" by Arthur Hammerstein and Dudley Wilkinson



RELEASED
IN NOVEMBER



ECKMAN MR. METRO IN ENGLAND 25 YEARS



SPECIAL HONOUR to Sam Eckman, Jr., C.B.E., head of MGM production in England. A scene at the testimonial dinner at the Savoy Hotel, London. Left to right are: D. E. Griffiths, president of the Kinematograph Renters Society; Mr. Eckman; W. J. Speakman, president of the Cinematograph Exhibitors Association, and R. P. Baker, president of the British Film Producers Association.

by PETER BURNUP

London Editor

Twenty-five years may make a sizeable span in a man's life. They're apt to make an epoch in motion picture's tumbled kaleidoscope, and reflective, equable, Samuel Eckman may well think epochal the precise word for his incumbency of Metro's London Chair.

On that twenty-third day of September, 1927, film business was in the doldrums with Cassandras wailing the worst was yet to be. Sound hadn't then brought its renaissance to the screen. Average weekly attendances at motion pictures, on a downward graph, ran around 13 to 14 millions. (The current average is nearer 26 millions). Mr. Eckman's company, Jury-Metro-Goldwyn, had 33 pictures on offer against 64 in Famous-Lasky's hands. There was no Odeon Circuit; no Associated British Cinemas; no Quota Act.

Had Pioneer Spirit

Discussing the alleged Hollywood dominance of the country's screens, the president of the Board of Trade of the day was demanding of the House of Commons: "Should we be content if we depended upon foreign literature or upon a foreign press in this country?" Barrister Walter Reginald Fuller had just been appointed C.E.A. secretary. Youngish civil servant Wilfrid Griffen Eady was serving as private secretary to the Minister of Labour. . . .

Mr. Eckman, it is said, came on a confused, amorphous, unfamiliar, scene from the settled conformity of Metro's eastern division with no knowledge of Britain but with the high spirit of adventure of the authentic pioneer. It is asserted also that he took some financial risk in so doing. Whatever the hazard, he has prospered. In the late

fifties he is in command of what is probably the best run thing of its kind in Britain, acknowledged dean of American film men this side and—of infinitely more importance to his dedicated mind—standing in equality with good Americans like Gilbert Carr, the late Bertram Cruger and Wallace B. Phillips devotedly concerned with the London Pilgrims and working unceasingly for Anglo-American understanding. He is also the only American film man who has seen twenty-five years continuous service here.

Controls Empire for MGM

Mr. Eckman controls the Empire for MGM and the outposts of its dominions from a jumbled, rambling, near-hotch-potch building in London's slummy Seven Dials, site of Hogarth's notorious Gin Alley. Metro only awaits a Government building license to remove its headquarters to patrician, courtly St. James's Street. It may nevertheless be surmised that ironically philosophic Samuel Eckman derives sly and secret amusement from the circumstance that so much glamour and grandeur should be directed from the dingy environs.

The persnickety complain that Mr. Eckman should take leave of his atmosphered Seven Dials suite more often than he does and get round his Company's provincial branches. (It's the fact that no film-man here takes fewer and shorter holidays than Sam Eckman). By the yardstick of the Metro prosperity there appears little need for him to do so.

One token of the Eckman success is the loyalty and long service of Metro's people here and he may well think in that regard that general sales-managers Edward Hancock and Douglas King are well qualified to do any travelling which is necessary. Moreover, Metro has had a tally of glittering suc-

cess during Mr. Eckman's tenure of office. When he arrived in England the company employed 125 British people. Now it employs nearly 1,000, apart from the considerable permanent or transitory body engaged in its British film production under Ben Goetz's affectionate leading.

It has brought here a proud procession of pictures which have helped enrich many Britons.

In contemplative mood Mr. Eckman laments the to-a-large-extent disappearance of showmen from the British scene during his 25 years of office. House managers have usurped the seats of showmen, he says. (There are exceptions thereto, he agrees.) He knew and affectionately recalls men like C. M. Woolf, Oscar Deutsch, John Maxwell; in particular, his much respected predecessor in the Metro hierarchy William Jury.

Holds Steadfast Position

Logically disposed Mr. Eckman makes up his mind and holds to it unswervingly. Not always do other persons agree with him. His dogged clinging to the Johnston Unit Booking Plan, when as others thought, it had outlived its usefulness is an instance thereof. But nine times out of ten he is right.

The Metro chief's Anglophilia is well known. "He's the best English American I know," is a common sentiment on this side. Contrariwise, Mr. Eckman is frequently accused in the U. S. of being unduly pro-British. He has, he himself declares, endeavoured to interpret Britain to the Americans.

After his twenty-five years of British sojourn his native decorum has hardened into magnanimity, his wit into principle. The man's integrity has remained. As was lately said of another distinguished American, "he has emerged as a humble civilized man."

He proposes to continue work as long as his health permits. Maybe, he allows, he may slack off a little and travel a little.

He married Rae Harris in New York in 1919. He may have helped shape motion-picture's history but hers is the story too.

Characteristically and, it is assured, with complete sub-consciousness, he says: "You know, we've lived through four reigns."

"Kon-Tiki" Will Open in London October 10

LONDON: Sol Lesser's RKO release, "Kon-Tiki" will be given its London premiere by RKO Radio at the Curzon Cinema, Mayfair, October 10. An introductory foreword spoken by BBC commentator Richard Dimbleby has been fitted to the picture. RKO Radio has a full-scale advertising and poster campaign in support of the London opening.

SMPTE Section Meets

E. M. Stifle, chairman of the Atlantic Coast Section of the Society of Motion Picture and Television Engineers, reports the Society met in New York at the Henry Hudson Hotel October 2. Richard H. Ranger discussed a new tape recorder.

Crabtree Is Honored

John I. Crabtree, Eastman Kodak research chemist and the assistant superintendent in charge of its photographic chemistry, has won the Progress Award of the Society of Motion Picture and Television Engineers. The announcement was made last week, and the award will be presented to Mr. Crabtree at the SMPTE 72nd convention, at the Hotel Statler, Washington, October 6-10.



John I. Crabtree

Mr. Crabtree receives his award in recognition of work which has resulted in significant advance in the development of motion picture technology. He is the author of more than 150 technical papers and three books on photographic techniques, and a member of numerous scientific societies. He has been an SMPTE member more than 26 years, was president in 1930-31, and was on the board and on several committees at various intervals.

Top commanders of the land, sea and air battalions that are fighting a vital phase of the war with cameras instead of guns will speak Monday in Washington at the luncheon opening the convention.

Guest speakers will be Major General George I. Back, Chief Signal Officer of the United States Army; Brigadier General Brooke E. Allen, Commanding General of the Air Photographic and Charting Service, United States Air Force, and Captain A. D. Fraser, Chief of Naval Photography, United States Navy.

The luncheon will kick off a full-packed week of 17 technical sessions, during which leading scientists and engineers of the film and TV industries will present 93 technical papers and reports describing the past year's advances in equipment and techniques. A record registration of 800 members is expected.

New York Regents Uphold Ban on Dope Traffic Film

Refusal of a license to the Argentine feature, "Slaves of the Underworld" by Hugh M. Flick, director of the New York State Education Department, has been upheld by the state's Board of Regents, at Albany. Dr. Flick had refused a license because the film would "tend to corrupt morals and incite to crime." A committee of regents saw the picture in New York City, heard an attorney for the A. J. Distributing Company, and recommended in favor of Dr. Flick's action. Part of the record is a letter from Federal Narcotics Commissioner Harry J. Anslinger declaring the film "dangerous" for public exhibition.

People in The News

SAMUEL PINANSKI, president of the American Theatres Corp. of Boston has been re-elected chairman of the board of trustees of the Lowell Textile School at Lowell, Mass.

WILLIAM ORNSTEIN, MGM publicist and author, whose most recent work, "Ma and Me" has just been published by Story Book Press of Dallas, was notified that four of the twenty stories included in the book were given Distinctive Mention by Martha Foley in the 1952 "Best American Short Stories."

WILLIAM W. HOWARD, RKO Theatres vice-president in charge of operations, accompanied by EDWARD GRAINGER, head of RKO Theatres film buying and booking, and HARRY MANDEL, national director of advertising and publicity, left Oct. 2 for the West Coast. They will look over RKO Theatre properties in Los Angeles and in San Francisco and view some new films.

JACK H. HARRIS of the independent American Film Exchange, was elected Commander of the Philadelphia Variety Club's American Legion Post No. 713. NORMAN SILVERMAN, Republic branch manager is the new Vice-Commander.

EDWARD A. CUDDY of the New England Theatres of Boston retired from that organization effective Oct. 1, MARTIN J. MULLIN, president, announced. MR. CUDDY has been associated with the motion picture industry for more than 40 years.

LT. COL. VINCENT G. HART was awarded the honorary degree of Doctor of Laws for outstanding Americanism at St. Bonaventure University on Oct. 4. COL. HART was a member of Will Hays' staff at the Motion Picture Producers and Distributors of America for ten years. As head of the eastern Production Code office, he appeared before legislative bodies and censor boards throughout the country on behalf of the motion picture industry.

MAURICE BERGMAN, assistant to the president of Universal-International was the guest speaker at the luncheon on Oct. 1 to honor the motion picture critics of the New York press. The meeting was held in the Hotel Piccadilly in New York.

HARRY F. SHAW of Loew's Poli-New England Theatres, and MORTON KATZ of Connecticut Theatres have been named to head the theatre solicitation teams for the October United Fund-Red Cross drive in New Haven.

CECIL B. DE MILLE has received a special plaque as "the greatest of all showmen" from the Southern California Motion Picture Council, Inc. The special award to DE MILLE and another award to WALT DISNEY are the first such honors voted by the Council. The DE MILLE plaque cited his "distinguished service to the motion picture industry" and his "exceptionally fine motion pictures produced with fearless devotion to our great country and unswerving loyalty to its highest principles."

20th-Fox Shows "Gauchó" Aboard Ship in New York

Twentieth Century-Fox screened its "Way of a Gauchó" Tuesday night aboard the Moore-McCormack Lines' *S. S. Argentina*, moored in New York. Personalities of show business, politics and government mingled with writers for all mediums. The program included a King Neptune ceremony, a bathing suit fashion show, buffet dinner, a drawing for a 38-day pleasure cruise, cocktails, dancing and then the premiere.

Export Officials Report Lag in Film Payments

French, German and Italian exhibitors are delaying on paying on American pictures sold to them on credit with the result that overdue accounts now represent "staggering" totals, film export officials in New York reported this week. The practice, said to be widespread and heretofore unpublicized, has been brought to the attention of the Motion Picture Export Association. Large French, German and Italian circuits were reported to be the worst offenders. In the case of some of these, credit has been with-

drawn and product withheld pending receipt of all or part of what is owed. The delayed payments can have a serious effect on the over-all remittance picture, since the amount of business done in any one of the three countries in a given period can show up considerably greater than sums held for remittance covering the period.

Florida Exhibitors to Meet In Jacksonville Oct. 19

Plans have been completed for the annual convention of the Motion Picture Exhibitors of Florida to be held at the Roosevelt hotel, Jacksonville, Fla., Sunday through Tuesday, Oct. 19 through 21, according to Horace Denning, convention chairman. One of the major events to be discussed will be the inauguration of the "Movietime In Florida" tour, scheduled to open their statewide jaunt during the conclave. Mr. Denning announces a gala program has been planned for convention registrants including a cocktail party, luncheon and dance. The Florida association officers urge all who are interested to communicate with Miss June Stoy, P.O. Box 4487, Jacksonville, for information and reservations.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

HARRY SHERMAN used to have to get from his California studio to 'round-the-corner Lucey's Restaurant half an hour before his actual lunch time because it took him that long to thread his way through tables-ful of acquaintances, friends and buddies, who stopped him to shake hands, trade gags or pitch for a touch, to his favorite alcove and the waiter who knew his diet by heart. That's the way everybody in his whole wide world knew Harry—by heart.

This relatively late-comer to Harry's town met him first at a preview of one of those Hoppies that were doing exhibitors so much good then and did them so much damage in a then unforeseeable time to come. The producer was about half-way down the list of his 54 Hoppies, and their previewing already had become the fondest fixture of the press-contingent's week. Harry put them on Friday evenings, whenever possible, when the professional reviewers of the Hollywood output of pictures were pretty well beaten down by a week of weighing all sorts of unpredictable product and ripe for a subject they didn't have to guess about. All the Hoppies were good—some a little better—and the box office always proved this. (No series but MGM's Hardy Family, a shorter spin, ever matched the Sherman Hoppies for consistency.)

He Was First to Arrive And the Last to Leave

Harry held these previews in a sort of loft above one of the studio stages, a commodious hall fitted out with seats, projection facilities, and long plank-and-horse tables where, when the filming was over, generous gentlemen in white aprons dispensed sandwiches, snacks, coffee, Bourbon, Scotch or milk (Holstein, certified) until the ladies and gentlemen of the press took their contented leave. Harry was the first to show up for these previews, and last to leave, but he didn't talk Hoppies to his guests, before or after screening. No—he was forever talking about the "big, good Western" he was going to make, and finally did, more than once, for he had an abiding faith in his great West. (Sometimes he threw a big preview party, too, instead of these chummy little affairs the press loved so well, and to one of these came Bill Boyd and his horse, the latter becoming very bored with the proceedings and never attending another.)

Last week, Thursday night, Harry Sherman and much of the best of Hollywood died.

SIX pictures were started during the week, and four others reached completion, bringing the shooting-total to an encouraging 40, highest point for a year or longer. This is another spelling of the word confidence that's getting back into common usage in trade talk here.

"Little Boy Lost," Paramount, is a new Bing Crosby vehicle, under production in Paris by William Perlberg and George Seaton, with the latter also directing. Claude Dauphin, Nicole Mavrey and other names like those are in the Crosby cast.

Across the channel from Crosby's Paris, Alan Ladd, his former co-Paramounter, now one of the community's most expensive free lances, is working in "The Red Beret," a Warwick Production in Technicolor, which Columbia will distribute. Irving Allen and Cubby Broccoli are co-producers of this feature, and the Ladd cast includes Harry Andrews, Thomas Heathcoat, Victor Madern, Donald Houston and other Britishers.

Technicolor's also being used by Universal-International, whose Aaron Rosenberg is producing "Thunder Bay" in that pigmentation. James Stewart, Joanne Dru, Gilbert Roland and Dan Duryea head up the prepossessing cast directed by Anthony Mann.

Samuel Fuller, subject of a recent small essay in these columns in another connection, finally got started on direction of "Blaze of Glory," from his own script, after losing two leading ladies (by motherhood and suspension respectively) before settling on Jean Peters. It is being produced by Jules Schermer for 20th-Fox and has Richard Widmark, Thelma Ritter, Henry Slate and Mervyn Vye in an imposing cast.

Two pictures for Lippert release were started by independent producing companies.

Exclusive Films began shooting "A Woman Is Trouble" in London, with Barbara Payton, recent recipient of extensive newspaper mention, and Tony Wright heading a cast directed by Reginald LeBorg. Anthony Hinds is producing.

T. Franks Woods Productions began filming "The Tall Texan," with Lloyd Bridges, Lee J. Cobb, Marie Windsor and Luther Adler. Woods is producer. Elmo Williams is directing.

Reelect SIMPP Officers As Arnall Returns

HOLLYWOOD: The Society of Independent Motion Picture Producers re-elected all officers and directors at their annual meeting last week in honor of the return to the presidency of Ellis Arnall. Mr. Arnall, who was scheduled to leave for Georgia last week, reported on the Anglo-American film agreement and on the Franco-American pact

THIS WEEK IN PRODUCTION:

STARTED (6)

COLUMBIA

The Red Beret (Warwick Prod.-London-Technicolor)

INDEPENDENT

A Woman Is Trouble (Exclusive Films-London-Lippert release)

The Tall Texan (T. Frank Woods)

COMPLETED (4)

COLUMBIA

Siren of Bagdad

(Esskay Pic.-Technicolor)

SHOOTING (34)

COLUMBIA

Juggler (Kramer Company)

INDEPENDENT

Bandits of Corsica

(Edward Small)

Scarlet Spear

(Breakston-Stahl)

Sword and Rose

(Disney British-Technicolor)

Return to Paradise

(Aspen-Technicolor)

Moulin Rouge (Moulin Prod. & Romulus)

MGM

Dream Wife

The Clown

Cry of the Hunted

Code Two

Invitation to the

Dance (Technicolor)

Dangerous When Wet

(Technicolor)

Julius Caesar

MONOGRAM

Tangier Incident

Son of Belle Starr

(Allied Artists-Cinecolor)

PARAMOUNT

Jamaica Seas

(Technicolor)

Prod.-Lippert release)

PARAMOUNT

Little Boy Lost (Paris)

20TH CENTURY-FOX

Blaze of Glory

UNIVERSAL-INT'L

Thunder Bay (Technicolor)

REPUBLIC

Valley of Missing Men

The Sun Shines Bright

WARNER BROS.

Come on Texas

Houdini

(Technicolor)

Roman Holiday

REPUBLIC

Overland Trail Riders

Fair Wind to Java

(Trucolor)

20TH CENTURY-FOX

Silver Whip

Man on a Tight Rope

Call Me Madam

(Technicolor)

Baptism of Fire

The President's Lady

Single Handed

(formerly "Sailor of the King")

UNIVERSAL-INT'L

Law and Order

(Technicolor)

WARNER BROS.

Cattle Town

By the Light of the

Silvery Moon

(Technicolor)

I Confess

The Jazz Singer

(Technicolor)

His Majesty O'Keefe

(Technicolor)

Sea Rogue

(Technicolor)

She's Back on Broadway (WarnerColor)

negotiations. He stated the foreign market is now yielding almost 50 per cent of the industry revenue and the rise in percentage is still progressing. Mr. Arnall added that, judging from independent films in production both here and abroad, it is his belief that the foreign market presents a bright future for the industry.

MGM Sues Mario Lanza

LOS ANGELES: MGM entered suit against Mario Lanza for \$5,195,888 damages, charging the singer broke his contract by failing to appear for work in "The Student Prince." The studio claimed they had to cancel plans for the film when Mr. Lanza refused to report for work Aug. 22.

See Safety Stock Fully In 3 Years

Even though a complete industry switch to acetate safety film "would result in definite reductions in insurance rates," Theatre Owners of America delegates were told at the annual convention in Washington last week it will take from 18 months to three years to exhaust films on nitrate stock.

A TOA survey showed that about 20 per cent of the films are still on nitrate stock with the percentage of shorts on nitrate film even higher. However, the rising percentage of acetate film in use has been recognized by two states—California and Louisiana—where insurance ratings have been revised to benefit theatres. No changes have as yet been instituted for exchanges. The survey said extensive investigation and experimentation was in progress for lightweight containers but that nothing practical had as yet been found.

Warners told the TOA it started printing all black and white features and shorts on safety in June, 1950, and that this was true also of the newsreel starting in December, 1951. Warner branches still have about 20 per cent of their feature prints on nitrate. MGM reported it could not guarantee 100 per cent acetate in its branches before January, 1954. Universal said its branches retain about 23 per cent of nitrate stock and at least 10 per cent of this film would not exhaust itself for five years.

United Artists hoped it could dispose of all its nitrate prints by 1955 and 20th-Fox estimated about 11 per cent of its film inventories in the exchanges are on nitrate, which the company thought would take at least two years to liquidate. Columbia reported approximately 15 per cent on nitrate with another year and a half to go before all films will be on safety. RKO said it still has 15 per cent of its pictures on nitrate stock.

Chaplin's "Limelight" Opens October 23

Charles Chaplin's first picture in five years, "Limelight," a United Artists release, will open in New York October 23, at the Astor theatre, on Broadway, and the Trans-Lux 60th Street. At the first, it will have continuous performance; at the second, marking a departure in that theatre's policy, it will be shown twice a day.

Zimbalist and Nebenzal Form New Corporation

Alfred Zimbalist and Harold Nebenzal last week in Hollywood announced the formation of Motion Picture Artists, Inc., a new production company which will specialize in exploitation films, one of which is "Miss Robinson Crusoe." Mr. Zimbalist is president and Mr. Nebenzal is vice-president of the new company.

"Hans Christian Andersen" In Pre-Release Runs

The latest Samuel Goldwyn production, "Hans Christian Andersen" will open simultaneously during the Thanksgiving week at the Paris and Criterion theatres, New York. The runs will be continuous performance and are regarded as pre-release. The picture features Danny Kaye and co-stars Jeanmaire and Farley Granger.

Postpone Buchman Trial to February

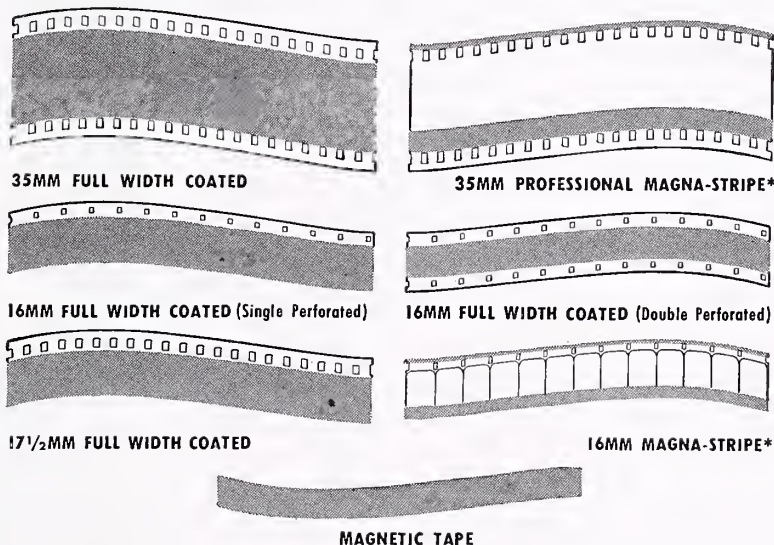
WASHINGTON: The contempt of Congress trial of producer Sidney Buchman has been postponed again, this time from October 1 to February 9. Mr. Buchman has been cited for refusing to appear before the House Un-American Activities Committee.

William Hitz of the District Attorney's office here said the new postponement was due to the unavailability of key witnesses. He said Mr. Buchman wanted the testimony of committee member Rep. Jackson, and that the latter would be busy campaigning on the Coast. The Government, he said, wanted testimony from committee counsel Frank Tavenner, who is also on the Coast for committee hearings. It was finally decided to put off the trial until after a new session of Congress starts, Mr. Hitz said, and Feb. 9 was chosen as the date.

Polio in Western Canada

Western Canadian theatre business has decreased because of a poliomyelitis epidemic during which authorities are asking theatres to prohibit the attendance of children. As of last week, there were 340 cases of the disease in British Columbia.

Westrex Distributes



Reeves Magnetic Film and Tape, Featuring...

- **ECONOMY** of low first cost and long life.
- **CONSTANT OUTPUT** assured by electronically controlled coating.
- **GREATER DYNAMIC RANGE** because of highly uniform oxide dispersion.
- **HIGH FREQUENCY RESPONSE** conforms to industry standards.
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- **HIGH OUTPUT** because oxide dispersion is engineered for maximum sensitivity.
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- **CUSTOMERS RECLAIMED CLEAR BASE ACETATE FILM** can be striped with a magnetic coating — an added economy measure.
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Westrex now distributes Reeves Soundcraft full-coated magnetic recording film, "Magna-Stripe*", and magnetic tape in line with its policy of providing studios with the finest recording equipment and accessories.

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Research, Distribution and Service for the Motion Picture Industry



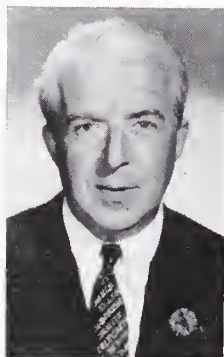
Westrex Corporation

111 EIGHTH AVENUE, NEW YORK 11, N. Y.
HOLLYWOOD DIVISION 6601 ROMAINE STREET, HOLLYWOOD 38, CAL.



Sherman Is Dead at 68

Harry Sherman, 68, independent producer known for his Westerns, and especially for the Hopalong Cassidy series, died September 25 at the Cedars of Lebanon Hospital, Hollywood.



Harry Sherman

Mr. Sherman was in the midst of plans for a new distribution organization, for which he would have made many pictures. The franchise holders were independent distributors who also would have owned part of the production company.

Some of Mr. Sherman's latest pictures were "Ramrod," "Four Faces West," "Parson of Panamint" and "Buffalo Bill."

Mr. Sherman began making money in the business as the operator of a circuit in Minneapolis; then he operated exchanges in the mid-West and Northwest. He entered production in 1916. Some of his employers were MGM and Pathe. In 1935, he formed Harry Sherman Productions, makers of the Hopalong Cassidy series.

The veteran producer died several days after a minor operation. He leaves two daughters.

George Will, Canadian Film Pioneer, Was Long Ill

George Will, 50, chief timer in the laboratories of Associated Screen News Limited, Montreal, died September 16 after a lengthy illness. Mr. Will, who had been in the film industry since the early days of Canadian motion pictures, was born in Scotland and migrated to Canada as a young man. He joined Associated Screen News in 1922, remaining with the company throughout his career.

Ernst Langemack

Ernst Langemack, 69, veteran Milwaukee exhibitor, died September 20 in Green Bay, Wisc. Mr. Langemack had operated the Colonial theatre in Milwaukee for 30 years before leaving three years ago because of ill health. He had also operated the Fern theatre in Milwaukee earlier in his career. He is survived by a daughter, Mrs. Harrison Brace, and a son, Dr. William Langemack.

Carlisle Jones

Carlisle Jones, 55, veteran Hollywood publicist, died September 23, following a brain operation. Mr. Carlisle, who started his career as a newspaper man in Lincoln, Neb., for the past 20 years has been connected with the Warner Studio publicity department. He is survived by his widow, Mrs. Josephine Jones, and three daughters.

IN NEWSREELS

FOX MOVIE TONE NEWS, No. 79—Nixon to stay on Republican ticket. Gov. Stevenson speaks on taxes and controls. King Farouk's lost treasure. Monkey and mice on rocket ride. Greek Cross rites at Asbury Park.

FOX MOVIE TONE NEWS, No. 80—The Eisenhower Story.

NEWS OF THE DAY, No. 209—Nixon okayed by Ike and G.O.P. Stevenson in Baltimore. New underseas volcano. Reds driven from Korean hills. Mice and monkey ride. Marciano, new heavyweight champ.

NEWS OF THE DAY, No. 210—The Eisenhower Story.

PARAMOUNT NEWS, No. 12—Nixon vindicated, says Eisenhower. Truman greets Indian film celebrities. Animals in experiment in outer space.

PARAMOUNT NEWS, No. 13—The Eisenhower Story.

TELENEWS DIGEST, No. 39B—Ike meets Nixon. Animals travel in outer space. Chaplin arrives in England. Eden meets Tito. NATO troops on German maneuvers. Treasures and trinkets in Farouk palaces.

TELENEWS DIGEST, No. 40A—French troops drop behind Red lines. Cattle roundup by helicopter. New diving bell tries for record. Eden visits Figl in Vienna. Churchill ends vacation. John Cobb killed testing new jet boat. Michigan State 27—Michigan 13. International sailing regatta.

UNIVERSAL NEWS, No. 599—Politics: Ike and Adlai. Space pioneers. Farouk's palace. Marciano meets Walcott. Rodeo. Motorcycle hill climb.

UNIVERSAL NEWS, No. 600—The "Ike" Story.

WARNER PATHE NEWS, No. 14—2,000 m.p.h. rocket ride. Inside Farouk's fabulous palace. Ike and Nixon meet in Wheeling, W. Va. Stevenson in Baltimore. Dodgers win pennant. San Francisco fashions.

WARNER PATHE NEWS, No. 15—The Eisenhower Story.

Merlin Hall Aylesworth, Was RKO, NBC Head

Merlin Hall Aylesworth, 66, newspaper, radio and film executive, died September 30 at St. Luke's Hospital, New York, after a long illness. Mr. Aylesworth was a lawyer by training but became a manager of large corporations. He was the first president of the National Broadcasting Company, publisher of the *New York World Telegram*, and also president and board chairman of RKO, from 1936 to 1937.

The latter company he left in 1937 to join management of Scripps-Howard newspapers, and then a year later, he became publisher. He later retired to law.

He was the son of a minister and was known to friends as "Deke." He was married twice, and his second wife, the former Caroline McEnteer, was at his bedside when he died.

Ohio's Censors Again Under Legal Attack

Ohio's state censors are again facing legal action. Superior Films, distributors of the re-made version of "M", the old German film, are suing in the state Supreme Court. It charges the film censorship statute is unconstitutional because it abridges free speech, and that, if it is valid, then the censors have acted arbitrarily and abused their privileges in rejecting the film. The distributor had first forced Dr. Clyde Hisson, chief film censor, to review the film a second time after once rejecting it, on the ground it had been cut to conform with censorship in other states.

Industry in Texas Fair

An ambitious program for industry participation in the 1953 Texas State Fair was disclosed this week by the state's COMPO unit, R. J. O'Donnell acting as spokesman.

It will be a Motion Picture World Exposition, which will describe the motion picture from its earliest days to now. A modern theatre building even now is being designed to house it.

Expected to participate will be the studios, with a wealth of material from their archives and current sets and wardrobes, H. Stanley Marcus, noted Dallas merchant, and radio chains and television sponsors.

Some of the ideas now are: the honoring on special days of Hollywood studios and guilds; the attendance of stars; \$5,000 in cash awards to those guessing the approximate number of feet of film used in 1952; the selection of a Mister and Miss State Fair, with prizes being screen tests in Hollywood.

A two-reel subject covering the industry's history is now being written; it will be shown continuously during the exposition. The Lufkin Trailer Company will build four of the largest trailers possible to transport the exposition to other fairs throughout the country.

The plan is based upon an original idea from Paul Short, working for COMPO.

Ship 1,300 Prints of Title Bout Subject

Close to 1,300 prints of the RKO Pathe Joe Walcott-Rocky Marciano fight film had been shipped by Tuesday, and with orders still coming in, it looked like the print order would exceed that "of any fight film RKO has ever handled," according to Sidney Kramer, RKO short subjects sales manager.

RKO Pathe broke its former speed record in processing the films last week with six New York houses showing the film before 2 P.M. Wednesday, the day after the bout. Lines formed at the theatres as early as three hours before the screening.

Drive-In Opening Announced

The Razorback Drive-In theatre, Little Rock, Ark., operated by the Arkansas Amusement Company, with Bill Holcomb as manager, opened Sept. 23. Named in honor of the Arkansas football team, opening day featured prizes and special ceremonies.

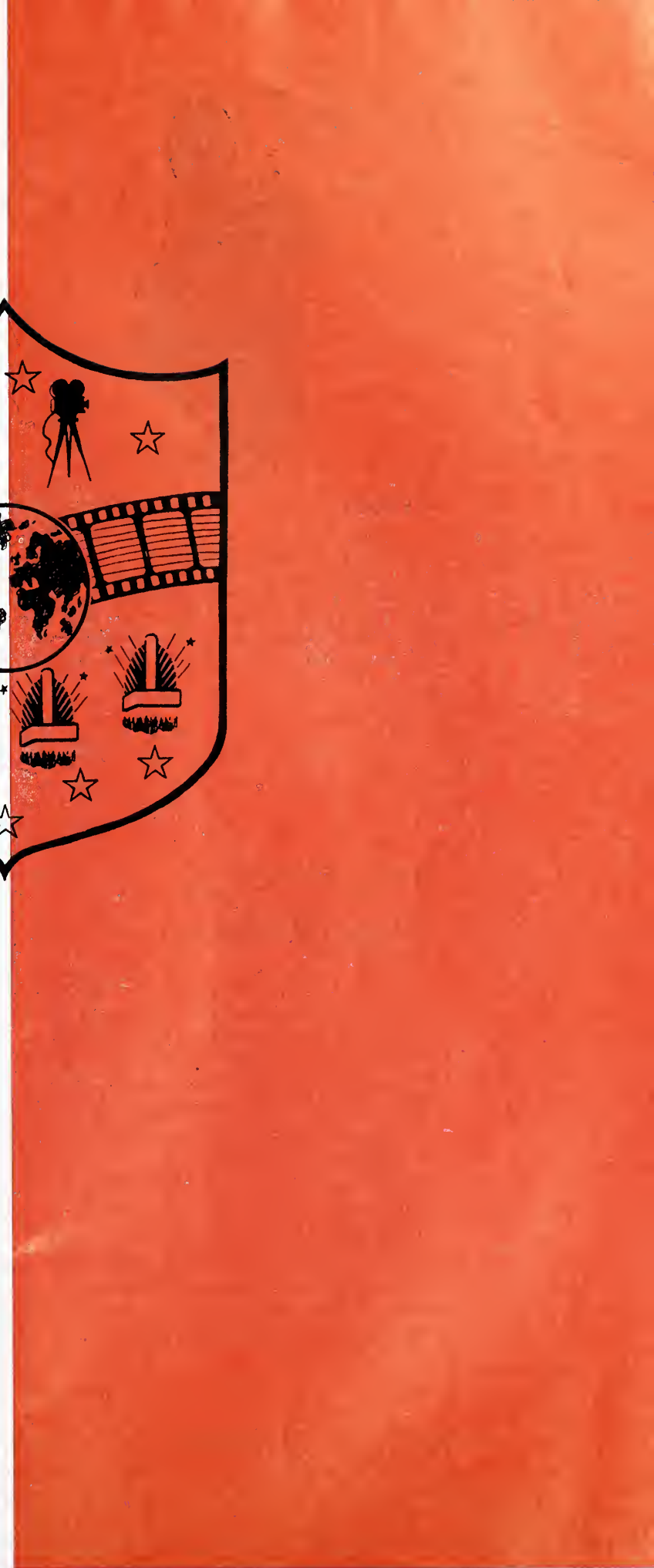
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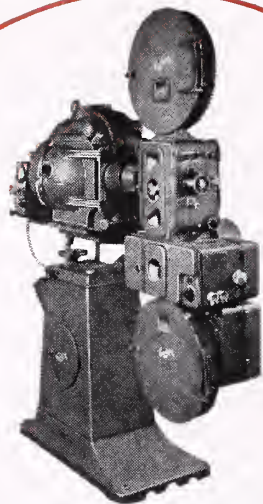
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A stylized black and white logo is positioned on the left side of a solid red background. The logo is enclosed within a shield-like border. It features a film camera on a tripod, a film strip, a globe, and two film reels, all surrounded by stars.

A stylized black and white logo is positioned on the left side of a solid red background. The logo is enclosed within a shield-like border. It features a film camera on a tripod, a film strip, a globe, and two film reels, all surrounded by stars.



Westrex Master Sound System

Westrex Master, Advanced and Standard Sound Systems all feature the Academy Award-winning Hydro Flutter Suppressor in their sound heads. Amplifiers ranging from 15 to 100 watts output and Western Electric backstage speaker systems offer a choice to meet the needs of any theatre.

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...Westrex maintains a complete world-wide theatre supply and service organization. Over 100 offices in 62 countries are staffed by engineers trained by Westrex who have installed more than 5000 Western Electric and Westrex Sound Systems. These trained engineers also service our systems as well as hundreds of installations of other makes. Stocks of spare parts are maintained at all offices.

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No matter what you need...Westrex has it!

FOR STUDIOS EVERYWHERE...

...Westrex has a complete line of Western Electric and Westrex recording and re-recording equipment, developed through many years of research by Bell Telephone Laboratories and the Westrex Hollywood Laboratories. Studios are offered equipment to record on photographic or magnetic film, 35mm or 16mm, variable area or variable density, direct-positive or negative-positive. Re-recorders offer a choice of 100 mil standard, 100 mil or 200 mil push-pull, 35mm or 16mm, photographic, or magnetic.

Remember: 19 out of 22 "Oscars" for excellence of sound have been awarded to Western Electric recorded films!



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SCREEN STILL WORLD'S ACE ENTERTAINMENT

STILL THE WORLD'S outstanding entertainment commodity, the motion picture continues to make global progress.

Hampered as it may be by high taxes and rising costs, production is returning to pre-war levels in many countries and in some instances is exceeding them. And at the theatre end, this expansion is matched by a multitude of new houses and a healthy boost in attendance.

Because of its dominant position in the world of the motion picture, the American industry during the past year has benefited handsomely from the encouraging improvement. True, there are still many obstacles to the free interchange of film which Hollywood has so consistently advocated and which is the aim also of the United States State Department. But people everywhere are flocking to U.S. pictures in unprecedented numbers and Hollywood's celluloid ambassadors are spectacularly successful in their dual mission as purveyors of top screen entertainment and the standard bearers of democracy.



GREAT BRITAIN

by PETER BURNUP

LONDON: Despite a variety of adverse circumstances—the ever-recurrent balance-of-overseas-payment anxieties, rising prices, the Government's curb on personal expenditure, television's increased coverage—Britain may well claim to have the world's steadiest motion picture industry. She is admittedly Hollywood's most lucrative customer.

A year ago in this place was recorded an apprehension among theatre men of a pending cataclysmic box office slide. These fears were unfulfilled. Admissions at the 4,750 theatres now operating run at a weekly average of 26½ million, a bare 3.6 per cent below the 1951 average. Due to a slight step-up in admission prices in larger halls (average seat price is now 20.3d) 1952's gross box office take, at an estimated £115 million, is likely to show an increase over the preceding year.

From that sum will be deducted around £40½ million in entertainment tax and a further £3 million odd in Eady levies. That will leave a sizeable sum in excess of £70 million for the grand share-out between exhibitors, distributors, producers. The total of Hollywood's accrue ment from film-traffickings here is not precisely assessable.

In 1951, the Government permitted

£8,726,541 in film hire to be converted to dollars and remitted. But to that must be added a considerable though admittedly imponderable sum in the shape of returns from showings in America and elsewhere of British films made partly with unremittable dollars. Indications are that 1953 will see a substantial rise in such production.

Shrewd film-men here ascribe the current gratifying stability in their business partly to an increasing understanding between the American and British industries (they have always claimed that mutual prosperity stems from that understanding) but primarily from a refreshing and belatedly knowledgeable approach by the Government to their problems.

Nobody visualizes Britain becoming a Hollywood outpost taking up the over-spill of the film capital's production resources. Sober-minded persons opine that, even with American directors and a sprinkling of Hollywood stars, films made here with British technicians may still carry the authentic British flavor.

In the last 12 months Metro's "Ivanhoe,"

SPECIAL ITALIAN FILMS SECTION

In conjunction with the celebration of the Salute to Italian Films Week in New York October 6 through 12, Motion Picture Herald's World Market Section in this issue incorporates a special Italian film section. Starting on Page 24 will be found stories, pictures and advertising dealing with the Italian film industry, its productions, and plans for that product in the United States and the world.

American executives are agreed that the foreign market is still in the development stage and has by no means reached its full potential. They are also aware of the fact that this market has become a vital pillar in the whole industry structure and that its uncompensated loss would have disastrous effects.

This past year, while unprecedented in terms of the remitted dollar volume from abroad, has also had its ups and downs, with spreading inflation and the rising cost-of-living to be counted as deterrent factors. The British situation, now resolved, was a cause of grave concern, and the talks with the French Government are still stalemated at this writing.

There are trouble spots elsewhere, in Brazil, Argentina and other countries. But, on the whole, the global outlook is bright and a sound and prosperous future seems assured for the motion picture. Below is an account of how the situation shapes up in the various vital areas of the world.

the Disney "Robin Hood" were made in Britain; also noted is John Huston's admirable "African Queen." Warners have started "The Master of Ballentrae," Metro have an extensive programme in progress. Huston is engaged on "Moulin Rouge"; 20th-Fox press on in the the same field.

Exhibitors meanwhile give thanks for Hollywood's present resurgence and its policy of making fewer but bigger pictures. The putative British Quota stands at 30 per cent—in accordance with an involved system of reliefs and exemptions the average Quota works out at 25.6 per cent—but American pictures are still the mainstay of this stable British market. Hollywood's offerings remain the favored anodyne and diversion of the Britons in the face of pressing competition of TV and lesser opponents like the dog-tracks and flood-lit speedway races.

Eady Plan Problems

Stiff-necked, intransigent, theatre men are still to be found proclaiming that the Eady Plan merely bolsters inefficient producers but it's in general agreement now that a producer was entitled to a more equitable, certainly speedier, amortization than hitherto of a picture's box office return. Unanticipated anomalies emerged in the first two years' working of the Plan.

Exhibitors insist, with not unaccustomed rumpus, on the adjustment of those anomalies before agreeing to an extension of the Plan beyond the originally postulated three years. But the continuance of a refinement of the Plan is assured.

Exhibitors have had it borne on them very thoroughly that in the event of their not co-operating with the "voluntary" levy the Government will rapidly find ways and means of making it a statutory one. The future of the State Film Bank—the National

(Continued on following page)

(Continued from preceding page)

Film Finance Corporation—is not so certain. It is thought that once the N.F.F.C. advance of £3 million to British Lion is liquidated—there's an understanding with Whitehall that that will not be accomplished for another two years—the Corporation will be integrated in the operations of the Eady Plan.

There's a suggestion of *status quo ante* about the impact of television this side. The BBC's TV monopoly service now gives a potential coverage to approximately 75 per cent of the country's population. Nevertheless, once the novelty of a newly opened transmitter wears off, there is no perceptible fall off in local theatres' receipts. Also the Government's curb on hire-purchase operations is likely to remain for years to come. Sponsored TV, however, is on the way. The industry's statesmen have in mind an accommodation with the radio industry against that day. They refuse to believe that—granted such an accommodation—TV will have the grave effect it reportedly has had in the U.S.



CONTINENTAL EUROPE

The effect of Marshall Plan dollars is still felt in Europe, but to an extent has been offset by rising costs. American pictures here, as everywhere else, are the chief attraction for the theatre-going millions but native product, available in increasing numbers, is making its mark also. Despite the money difficulties, production in European studios is up, and with this development has come an intensification of the hope and desire to break into the American market.

From **FRANCE**, HERALD correspondent Henry Kahn writes that the outlook for 1952-53 is mixed. "There is a general feeling here that the quality of films is improving but commercially the position is still unsatisfactory. The primary fear at the moment is whether the number of seats sold will continue to drop.

"If it does, then more Government aid will be needed. The Government says it has a plan for the industry, but it is not at all clear just what that plan is. Financial aid is certain to continue, but no one knows under what form. The industry is disturbed over the special treatment it has received, since it wishes to be treated like others.

"It looks here as if Government intervention during the next year will intensify, if anything. But the industry as a whole is



CONVERSATION on the set of Walt Disney's "The Sword and the Rose" in Britain as the producer of the historical romance in color by Technicolor meets Richard Todd and Glynis Johns, who are co-starred.

not displeased with the Government's sudden action in cutting down visas for the dubbing of foreign films. Naturally, the U.S. took the heaviest cut. The producers are pleased since they maintain that there are too many American films sold cheaply.

"Furthermore, the fact that a Right Wing Government has made the cut absolves the producers from the charge that they are working with the Communists, who are also demanding cuts. Only the exhibitors are worried. They are afraid that the choice of pictures will be sharply reduced or that there might be insufficient films available.

"Meanwhile, production goes ahead. For the first six months of 1952 a record number of films went before the cameras. And even more important, a new technicians' union has been formed. It has broken away from the Communist-tainted C.G.T. Union which put politics before common sense. This suggests that the coming year will find production easier since the new union is prepared to collaborate closely in an effort to help the industry out of its difficulties."

If, throughout the year, there was concern that a devaluation of the French franc might set the pattern for similar moves elsewhere, the industry had reason to look with confidence to the Italian market where native production was growing and attendance too was showing a healthy increase.

Argeo Santucci, the HERALD's correspondent in Rome, **ITALY**, writes that the 1952-53 season is expected to see native production reach new heights. Despite this, however, the drop of their share of the local gross, American productions will not lose their preeminent position and it is estimated that they may well outdo the previous season in performance.

"Native production," he says, "is gaining ground chiefly at the expense of productions other than of American origin. French imports are automatically affected by the increasing number of Italo-French co-pro-

ductions. These co-productions have been very successful, with quality the key.

"It is expected that total grosses will increase to a record 85,000,000,000 lira (\$130,000,000) in 1952-53, which corresponds to about 750,000,000 tickets sold. Tax receipts on admissions should go beyond \$30,000,000, with half of this amount going to the Government and the rest to the municipalities, the Societa Italiana Autori Editori, etc. American films are expected to contribute \$15,000,000 to these receipts.

"It is estimated that U.S. productions will account for not less than 55 per cent of the gross in 1952-53 with earnings of \$75,000,000 and a profit for American films, including the ones released by independent Italian distributors, of about \$25,000,000. Approximately 330 to 350 Hollywood pictures should be released in 1952-53.

"The share of the native production is expected to come to more than 35 per cent of total grosses which includes co-production with foreign firms. Italian pictures are expected to gross \$46,000,000, resulting in a net of about \$15,000,000. This would include Government subsidies amounting to \$7,000,000.

"Exhibitors in Italy are not looking for more theatres but rather for an improvement in theatre facilities. Total production should be 130 features in 1952, which includes about 15 with foreign firms."

The market in **GERMANY** is recovering rapidly and, according to HERALD correspondent Bolkmar Zuehlsdorff, "The German motion picture industry is beginning to see the silver lining on the horizon."

"After a spring which saw empty studios and wholesale dismissal of employees, conditions now seem to have stabilized," he reports. "This was initiated by the German Minister of Economics who lifted the price freeze on theatre tickets. By restoring the free play of supply and demand, his measure

(Continued on page 12)

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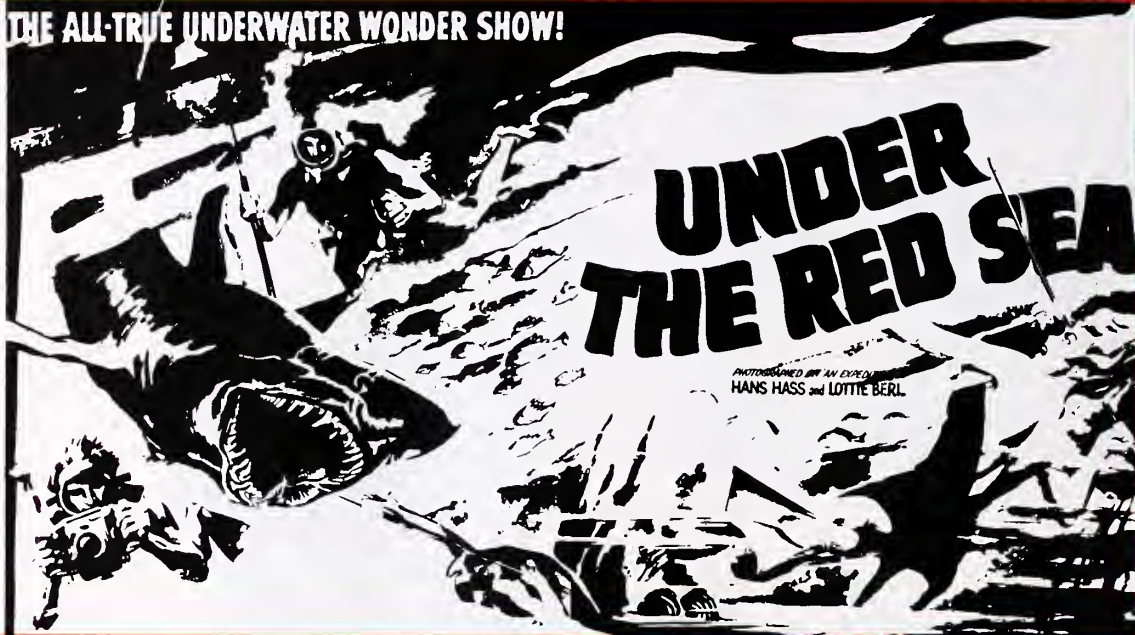


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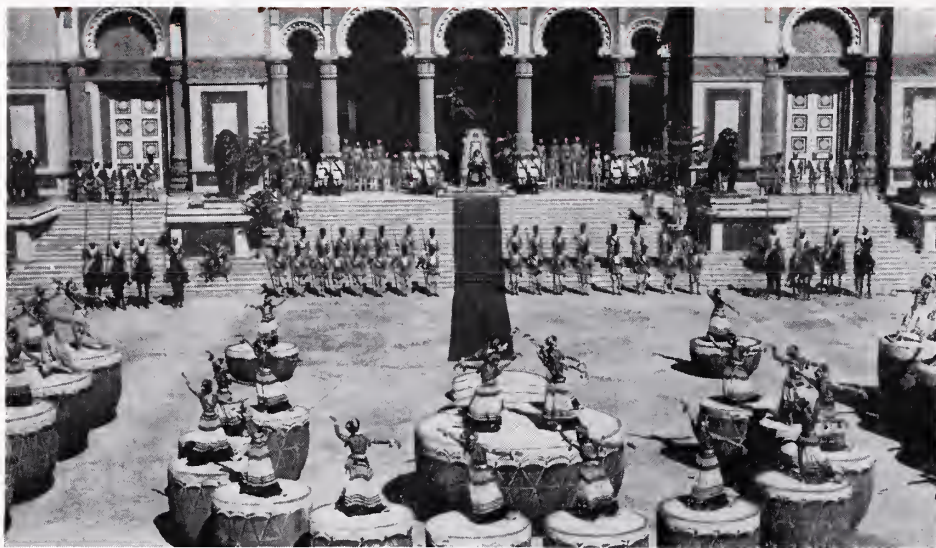
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PRODUCTION

Around the

WORLD



INDIA. A spectacular scene from "Chandra Lekha," produced and directed by S. S. Vasan, produced at the Gemini Studios in Madras.

SWEDEN, below. Harriet Andersson and Per Oscarsson, starring in the teen-age drama "Trots" ("Defiance") produced by Svensk Filmindustri.



HONG KONG. Chen Gee, star of the Chinese historical drama of the Soong dynasty, "A Scholar's Adventures."

YUGOSLAVIA, above. A scene from the widely distributed "The Magic Sword," produced by Zvezda Film in Belgrade. The stars here are Rade Markovic and Vera Djukic.

GERMANY, left, Eric von Stroheim and Hildegard Neff in a scene from "Alraune," by Styria-Carlton.



FRANCE. A scene from "Jeux Interdits," a story of children caught in the tragedy of war, produced by Robert Dorfmann for Silver Films. This picture won a second prize at the recent Venice Film Festival.



NORWAY. A scene from "Veslefrikk med Fela," a short feature made with movable dolls by Norsk Film A.S., one of the few pictures produced by the Norwegian industry this year.

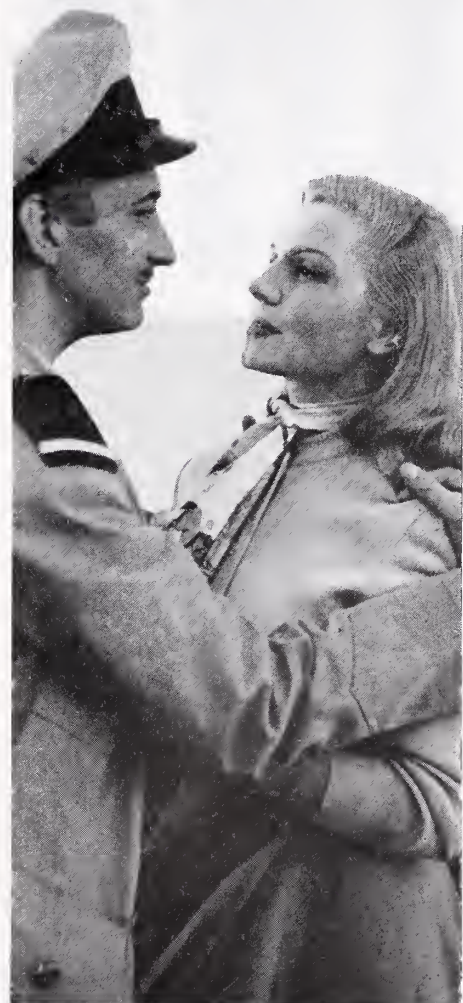


BELGIUM, right. Kathe Haack and Jean-Pierre Kerian in a scene from "Le Banquet des Fraudeurs" produced by Tevefilm in Brussels.



SPAIN, left. Susana Canales and Julio Peña in "Amaya," an Eighteenth Century historical film, produced by Cifesa in Madrid.

ARGENTINA, right. Zully Moreno and Ernesto Bianco in Ibsen's "La Dama del Mar" ("Lady of the Sea"), produced by Interamericano-Mapol and directed by Mario Soffici.



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20th
CENTURY-FOX

(Continued from page 4)

has given theatres a chance to make up for increased sales and amusement taxes which have risen anywhere from two to four and from eight to 30 per cent respectively.

"Rentals will probably also be raised eventually, despite protests, and the industry as a whole may well profit. Moreover, plans are afoot for a Motion Picture Bank to finance production and the assets of the formerly Reich-owned UFA company are finally to be liquidated with the proceeds to be used to aid production. A law to this effect was finally passed by the Federal Diet.

"While the production of the current year may fall short of last year's output of 83 features, quality is improving. At the same time, the German public is turning more readily to native productions which in recent years have filled only one-third of German programs, with the American pictures claiming a higher than 40 per cent share. Producers are still asking for a quota system—opposed by exhibitors—but it now looks as if this may no longer be necessary. Western Germany has 4,547 theatres and there are 58 distributors in all."

In **BELGIUM**, American films are holding up steadily, writes **HERALD** correspondent Marc Turfkruyer, and the new season looks good. The Belgian Government has plans to aid local production through tax concessions and it is not impossible that a group may be formed to attempt feature production here.

In Scandinavia, Lars-Eric Svensson reports from Stockholm, **SWEDEN**, that Swedish production has recovered from a bad slump and that no fewer than 12 films were in production as of the first of August, 1952. This is just about the highest number possible in relation to available studio space.

As always, American films topped the import list with a total of 200 pictures but one of the big hits has been the one Swedish film produced in 1951, "Hon dansade en sommar" ("She Danced One Summer") by Nordisk Tonefilm. Other big box office hits here include "An American in Paris," "A Place in the Sun" and two other Metro films, "The Great Caruso" and "King Solomon's Mines." Distributors are looking forward to the "big" American product coming up, pictures like "The Greatest Show on Earth." British films are making increasing inroads on the market here.

Admission prices are up, but the future looks promising. Because of existing restrictions, few new theatres are opening.

As for **FINLAND**, Mr. Svensson reports that the Finns will be producing a record 20 pictures in 1952. The Olympic Games have stimulated activity. It is estimated that a total of 400 films will be shown here in 1952. The Finnish censor as a rule



SEEKING ADVENTURE. Deep-sea explorers Leo Rhorer, Dr. Hans Hass, his secretary, Lottie, and Jerry Weidler as they boarded their headquarters ship. Their exploits are seen in Sol Lesser's RKO release, "Under the Red Sea."

is unwilling to accept pictures involving anti-Communist propaganda.

"Boom times have past," reports **HERALD** correspondent Arthur Goepfert from **SWITZERLAND**, "and the outlook for 1952-53 is uncertain. The new houses here are doing their level-best to keep their heads above water and the old established theatres aren't having an easy time either. Only Praesens Films Co. appears to have any production plans."

Production costs are lower than in other countries, but **HOLLAND** still has no feature production, according to Philip De Schaap, the **HERALD** correspondent in Amsterdam. Pressure is being brought to bear on the government to lower admission taxes, which stand at 35 per cent. There has been successful shorts production in Holland, he reports. There are few new houses because investors are afraid to take the risk. American films dominate, but the public complains of low quality pictures.

A note of disappointment is struck in the report of the **HERALD**'s correspondent in **SPAIN**, Joseph E. Dorrell, who says the much-discussed Spanish-American agreement is in a state of suspension and seems difficult to enforce. Also, the regulations to protect the Spanish industry have failed to live up to expectation.

All production in Spain is subjected to the judgment of a classifying board. The major complaint heard about it is that it consists of personalities not acquainted with the motion picture industry. Actually, "protection" means nothing more than that certain films are assured 50 per cent of their cost. There is hardly a foreign market for Spanish films. There is little production going on now and most of what does go before the cameras is co-production with France, Britain, Mexico and Argentina.



FAR EAST, AUSTRALIA

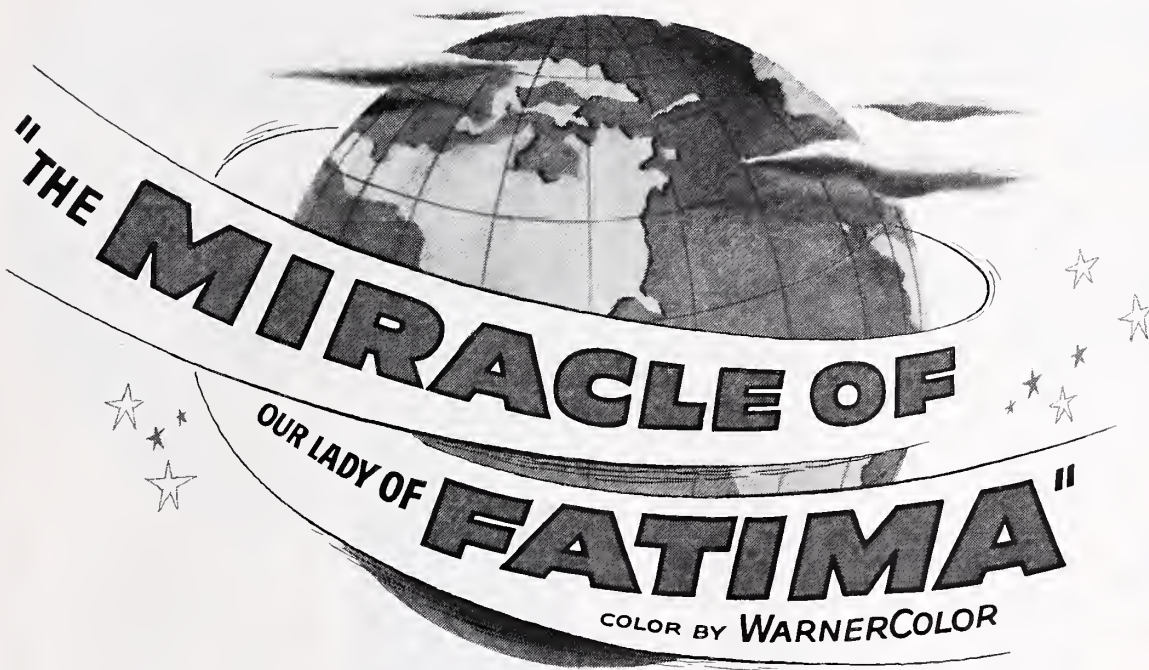
From **INDIA**, the **HERALD**'s V. Doraiswamy reports an active season crowned by the International Film Festival which was a huge success and may be repeated. Local production continues to chart a somewhat erratic course. In Pakistan, the situation continues static.

In **AUSTRALIA**, "the portents are bright for the film industry," writes Frank O'Connell. "The well-being of the industry usually takes its cue from the Federal Budget and while the present budget submitted in early August is not the answer to every tax payer's prayer, it does ease a number of burdens, particularly on companies with large profits. Major circuits and film exchanges look for bigger grosses.

There is little chance for changes in the film production setup with no immediate prospect of anyone else stepping in to make films. The tax relief will go part of the way toward alleviating the distress caused by successive basic wage increases. But there is no hope the entertainments tax will be lifted. TV is no worry but 16mm is.

From **NEW ZEALAND**, the **HERALD** R. A. Usmar writes that only one feature, "Broken Barrier," was produced there during the year, the first feature in a long time. There are no new theatres, but several alter-

(Continued on page 14)



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OPERATION SECRET

CORNEL WILDE
STEVE COCHRAN
PHYLLIS THAXTER
KARL MALDEN



THE IRON MISTRESS

Color by Technicolor
ALAN LADD VIRGINIA MAYO



APRIL IN PARIS

Color by Technicolor
DORIS DAY · RAY BOLGER · CLAUDE DAUPHIN



THE DESERT SONG

Color by Technicolor
KATHRYN GRAYSON
GORDON MacRAE
STEVE COCHRAN



ABBOTT AND COSTELLO MEET CAPTAIN KIDD

co-starring in SupercineColor
CHARLES LAUGHTON A Woodley Production

STARRING GILBERT ROLAND · ANGELA CLARK AND THE CHILDREN SUSAN WHITNEY · SHERRY JACKSON · SAMMY OGG · WRITTEN FOR THE SCREEN BY CRANE WILBUR and JAMES O'HANLON · MUSIC BY MAX STEINER · PRODUCED BY BRYAN FOY · DIRECTED BY JOHN BRAHM



(Continued from page 12)

ation schemes have been carried out and are continuing. American product still holds pride of place in all exhibitor requirements with British films running second. Attendance is good and no changes appear in the offing.

The world wide success of "Rashomon" has given the production industry in **JAPAN** a tremendous impetus and encouragement, says Joseph Webster, **HERALD** correspondent in Tokyo. The Japanese Government has now allocated foreign imports, with 78 permits going to the Americans during the first half of the current fiscal year ending in September, 1952. Remittances are limited to 30 per cent of the gross. Business here is good and American films are very popular.



SOUTH AMERICA

With film production in **MEXICO** held down to a bare 100 for 1952, the trade is pleased with the evident stress on quality, writes Louis Becerra Celis, the **HERALD's** correspondent in Mexico City. Producers, he says, have learned a hard lesson from the big output of previous years which yielded very few money-making pictures, despite the large totals.

The keen interest of President Miguel Aleman in the Mexican motion picture business is apparently shared by his successor, Adolfo Ruis Cortines, who takes office December 1 for a six-year period. Producers report business abroad is picking up. At home, exhibition has recovered from a serious slump last spring. This despite competition from television and the reviving legitimate houses. The 127 active theatres in Mexico City had a combined gross of \$250,000 in midsummer, which is regarded as very satisfactory when all circumstances are considered.

Remittance difficulties plagued the American companies in the important \$11,000,000 **BRAZIL** market at mid-year as the Brazilian Government took film off the essential import list. From Rio de Janeiro, **HERALD** representative R. Ekerman writes that Brazilian production is picking up significantly due to strong government protection with the first Technicolor picture in preparation. Some 35 films are in production but it is thought that this total will be insufficient to satisfy the Brazilian quota which stipulates that exhibitors must play

one Brazilian production for each eight foreign programs.

From **ARGENTINA**, **HERALD** correspondent Natalio Bruski writes that lack of raw stock is still hampering production and distribution, with an insufficient number of prints made available. Foreign films continue to encounter difficulties here and the Entertainment Board has been denying exhibition permits to American films for some time, with Twentieth Century-Fox the only exception. The distinction is not explained, but 20th-Fox did shoot "Way of the Gaucho" here and also photographed Eva Peron's funeral. Production here is apt to be accelerated because of Laboratories Alex S.A., said to be one of the finest laboratories in the world and capable of processing a daily total of 550,000 feet of film.

In **VENEZUELA**, 21 new theatres have been completed during the past year and business remains steady with additional houses in construction, says **HERALD** correspondent Mona London Caldwell. Financing capital in the country is plentiful but money has tightened in the past year. The new theatres here are mostly constructed by outsiders and then leased to the circuits for 20 per cent of the gross, with a high minimum guaranteed. An Association of Exhibitors has been formed with Illio Ulivi of Cines Unides the president. The group plans to put pressure on the government to change laws applying to the entertainment field, including censorship regulations.



SOUTH AFRICA

HERALD correspondent S. M. Kirsch writes from Cape Town that the outlook in this territory is "bright but not brilliant." "As in many countries, South Africa has its 'rising cost of living' troubles and this, together with a general trade recession, must of necessity react on the box office," he reports.

The additional import film duty recently imposed has necessitated increased admission prices. Exhibitors find also that attendance has returned to pre-war levels with audiences "shopping" for their entertainment. Good pictures will always draw capacity houses.

Censorship has become an added distributor headache. Films here are censor-graded for exhibition to white audiences with restrictions imposed on certain films for Negro

audiences. Publicity material also is severely scrutinized with many taboos applied.

There is a shortage of building materials which makes new theatre construction difficult. However, new houses have been constructed with simplicity the keynote.

Wallman in RKO East, Europe Post

Carl-Gerhard Wallman, newly appointed general sales manager of RKO Radio's Europe-Near East division, has just conducted his first divisional sales meeting in Paris, with Phil Reisman, vice-president in charge of foreign distribution, and Joseph Bellfort, division general manager, as principal speakers.



Carl-Gerhard Wallman

Mr. Wallman, a veteran of the RKO organization with the longest service record on the Continent, was a Quigley Award silver plaque winner during his first year as manager in Sweden.

Born in Sweden, he came to the United States at an early age. His entry into the film industry was at RKO Radio's New York exchange, then managed by Robert S. Wolff, now managing director of the United Kingdom.

In 1930, Mr. Wallman was transferred to the RKO home office, assigned to the foreign publicity department specializing in publicity and promotion for RKO films distributed by a Swedish agency. Later, he was sent to Sweden on a special sales assignment.

In 1935, he was assigned by Mr. Reisman to organize and manage an office in Stockholm. It was during the first year that the Swedish office and Mr. Wallman had the distinction of winning the Quigley award for top exploitation abroad. Subsequently, he organized RKO offices in other Scandinavian countries.

In 1948, Mr. Reisman appointed Mr. Wallman general manager for Scandinavia—Sweden, Norway, Denmark and Finland. RKO offices now under the general sales supervision of Mr. Wallman in Europe, are: France, Germany, Italy, Belgium, Holland, Switzerland, Spain, Portugal, Sweden, Norway, Denmark and Finland; Near East, Egypt and Israel.

Headquarters of the RKO Europe—Near East Division, embracing 14 countries; are in Paris.



*WORLDWIDE, IT'S THE WORD
FOR THE GREATEST BOXOFFICE
SHOWS ON EARTH—OF
WHICH THESE BIG
ONES ARE TYPICAL:*



**ALAN LADD
JEAN ARTHUR
VAN HEFLIN**

In **GEORGE STEVENS'** Production

SHANE

Color by Technicolor



This epic of Wyoming's rugged homesteaders will be the outstanding picture event of the coming season. Made by the producer of "A Place In The Sun"—and destined for comparable honors.

Cecil B. DeMille's
**THE
GREATEST SHOW
ON EARTH**

Color by
TECHNICOLOR

starring
**BETTY HUTTON • CORNEL WILDE • CHARLTON HESTON
DOROTHY LAMOUR • GLORIA GRAHAME and JAMES STEWART**



Its fabulous receipts wherever it has played to date have surpassed anything that the boxoffice has ever known. And across the world, the results will be the same for this magic, popular entertainment.

H. G. Wells'
**THE WAR
OF THE
WORLDS**

Color by Technicolor

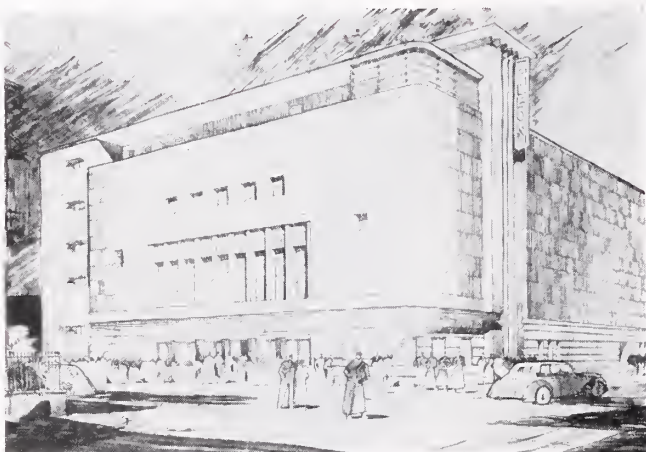
Produced by **GEORGE PAL**



The most famous of all interplanetary masterpieces is on its way to you from the man who produced "When Worlds Collide." Its special effects have never been equalled for thrills and for awesome realism.

New Among Theatres Abroad

Britain's First Since War

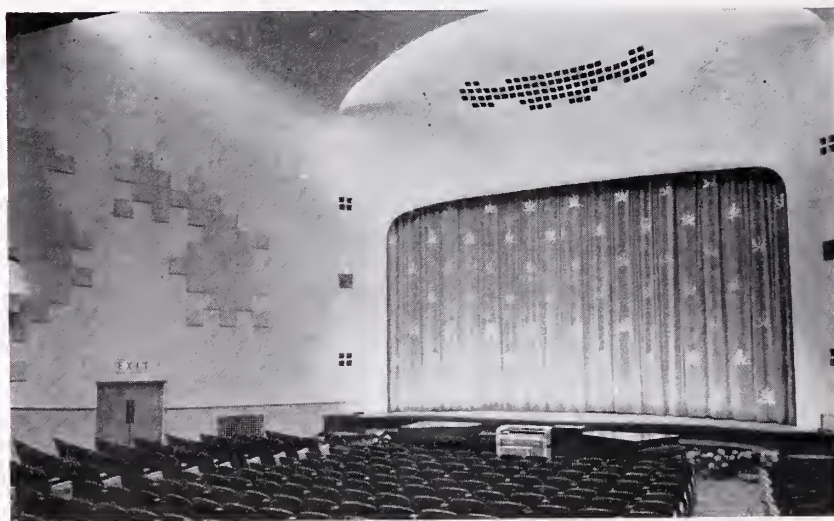


Architect's rendering of the Odeon exterior design.

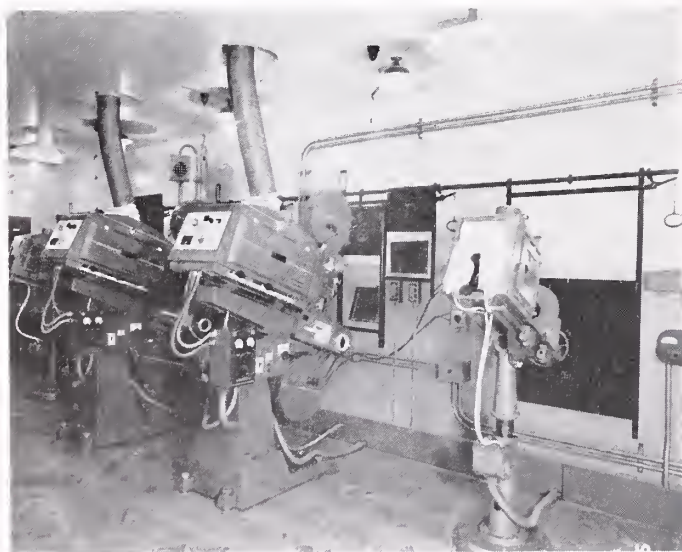
Great Britain's first new motion picture theatre since the outbreak of World War II in 1939 was opened last summer in the town of St. Helier on the Island of Jersey. Owned and operated by J. Arthur Rank's Circuit Management Association, the Odeon has a seating capacity of 1359 divided between a main level (stall) with 640 seats and a two-level stadium (circle) with 719 seats. The front is constructed of concrete blocks finished with cement painted primrose, yellow and white. Six pairs of front doors lead into the lobby, where the box-office is located. Off the lobby, separated by a glass screen, is a refreshment lounge featuring a bar where alcoholic beverages are sold during licensing hours, and soft drinks and coffee at other times. Entrance into the stalls is through two vomitories on each side of the foyer. Entrance into the circle is through two staircases off the main foyer leading to a spacious upper foyer. Auditorium ceiling and side walls are of plaster, with acoustic treatment consisting of tiles applied in irregularly shaped panels. Sound and projection equipment are Gaumont-Kalee. The theatre is air-conditioned throughout. Chief architect for the Odeon was Sir Thomas Bennett.



The auditorium seats 719 in a two-section stadium, and 640 on the main floor.



The Odeon's refreshment lounge (below) includes a bar which serves alcoholic drinks. At left is the spacious projection room, with its Gaumont-Kalee equipment.





On the Broadways of
the world...from London to Lima...

**Sydney to Santiago...in Paris, and Caracas,
and far-off Taipeh...Columbia releases for
the current season are every day adding
to the prosperity of exhibitors...**

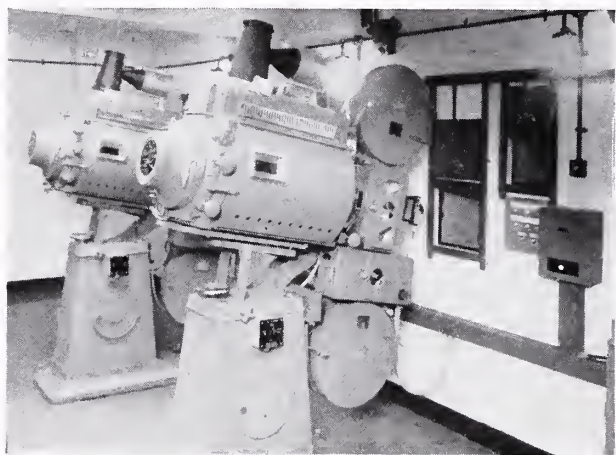
the prestige of

**Columbia
Pictures
International
Corporation**

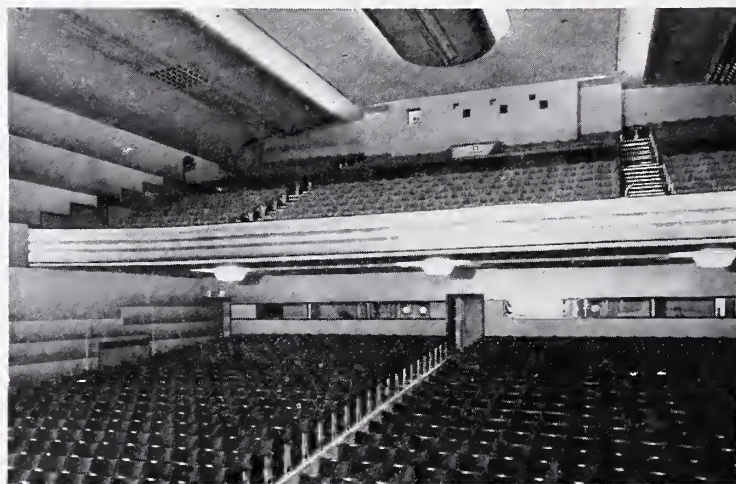
New Among Theatres Abroad continued

New Theatre in Scotland

Scotland's first theatre since the war is the George Cinema, in Bellshill, Glasgow. The projection room (below) is equipped with Westrex sound system and projectors, and Peerless arc lamps. Architect for the theatre was Lennox D. Paterson of Hamilton, Scotland.



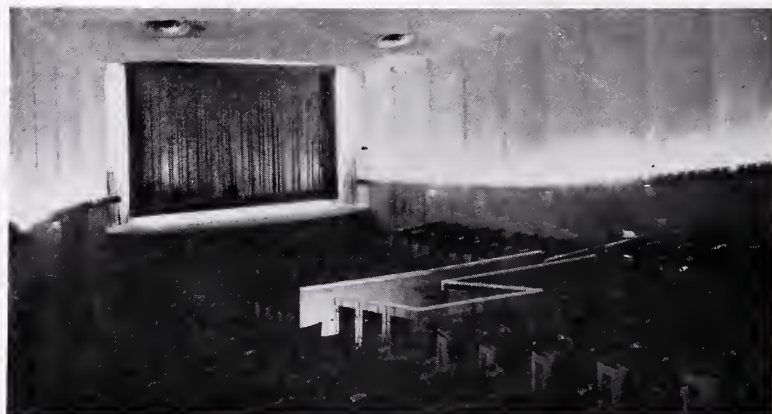
Two grilles on the sides of the George's proscenium are illuminated in colors.



View of the George Cinema auditorium from the stage.



In a Johannesburg Suburb



Built on a plot of land only 50 by 100 feet, the new Lyric theatre in a suburb of Johannesburg, South Africa, has a seating capacity of 650 in a stadium-type auditorium. It was designed and is owned and operated by Hassim Brothers of Johannesburg.



Exhibitors throughout the
world who have been playing
Universal-International pictures
regularly will tell you why—
in any language . . .

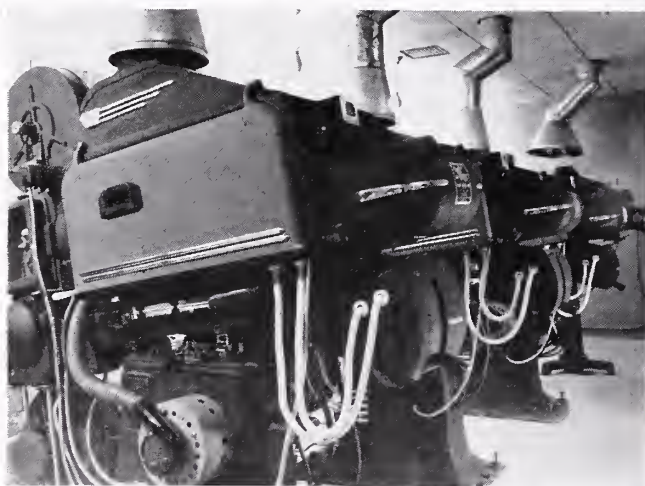
OPTIMISM
is the word around U-I

New Among Theatres Abroad continued

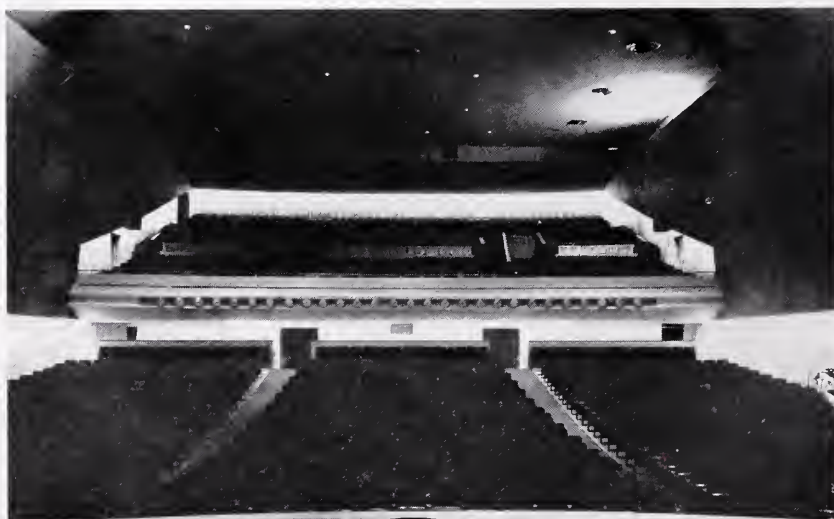
...in Caracas, Venezuela



Located on the main floor of a nine-story office building facing the historic Plaza Candelaria in downtown Caracas, Venezuela, is the new Teatro Imperial. Although modern in design, there is a hint of the old Spanish influence in spacious balconies in front of the building, and in interior decoration. The auditorium is panelled throughout with bleached mahogany. Carpets are deep red, pearl gray and black Italian mosaic. The 1200 Kroehler push-back seats are upholstered in red mohair.



Havana's Teatro Payret



The lavish appointments of the Teatro Payret in Havana, Cuba, are indicated by these views of the front and main lobby (left) and the auditorium (above.) The projection equipment includes Simplex X-L projectors, Kollmorgen lenses, Peerless lamps, RCA sound. Auditorium seating is by the American Seating Company, carpeting by Alexander Smith, and the screen by Walker-American.

MONOGRAM-ALLIED ARTISTS

Pictures with **INTERNATIONAL** Boxoffice Appeal!



FLAT TOP

starring **STERLING HAYDEN • RICHARD CARLSON**
with Keith Larsen • Bill Phipps **IN COLOR** A WALTER MIRISCH Production



The ROSE BOWL Story

starring **MARSHALL THOMPSON**
Vera Miles • Natalie Wood **IN COLOR** A WALTER MIRISCH Production



BATTLE ZONE

starring **JOHN HODIAK • STEPHEN McNALLY • LINDA CHRISTIAN**
A WALTER WANGER Production



MARK STEVENS in **TORPEDO ALLEY**

co-starring Dorothy Malone • Charles Winninger • Bill Williams
A LINDSLEY PARSONS-JOHN BURROWS Production



KANSAS PACIFIC

starring **STERLING HAYDEN**
Eve Miller • Barton MacLane **IN COLOR** A WALTER WANGER Production



HIAWATHA

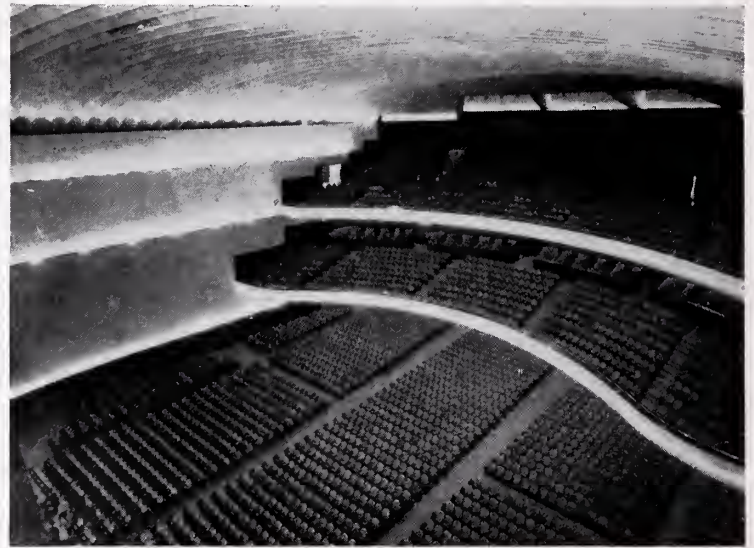
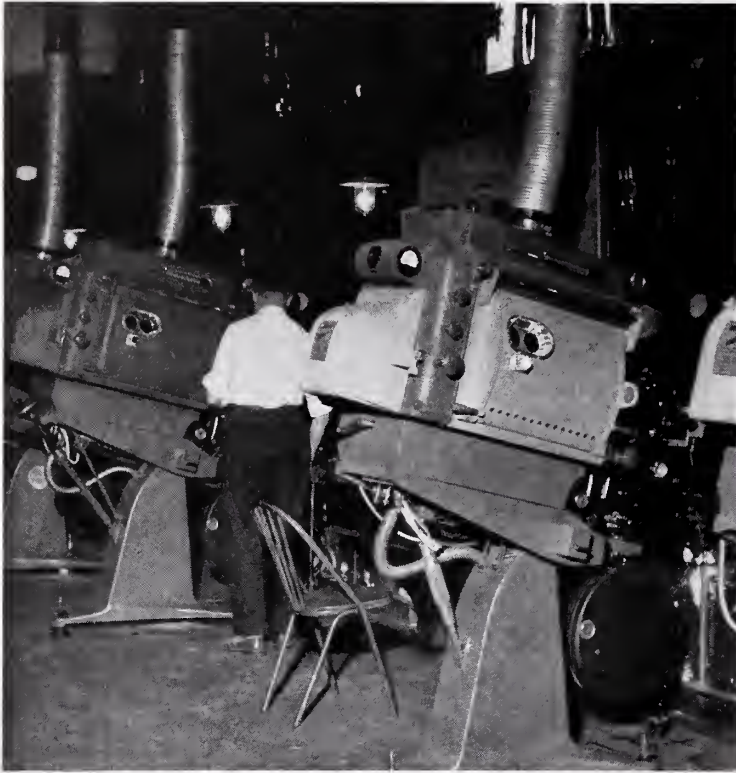
starring **VINCENT EDWARDS • YVETTE DUGAY**
IN COLOR
A WALTER MIRISCH Production



Ashcraft Lamps in Huge Paris Theatre



The Gaumont Palace (street and auditorium views of which are at right and below) has a spacious projection room (left) with four projectors, equipped with Ashcraft "Super-High" reflector lamps.

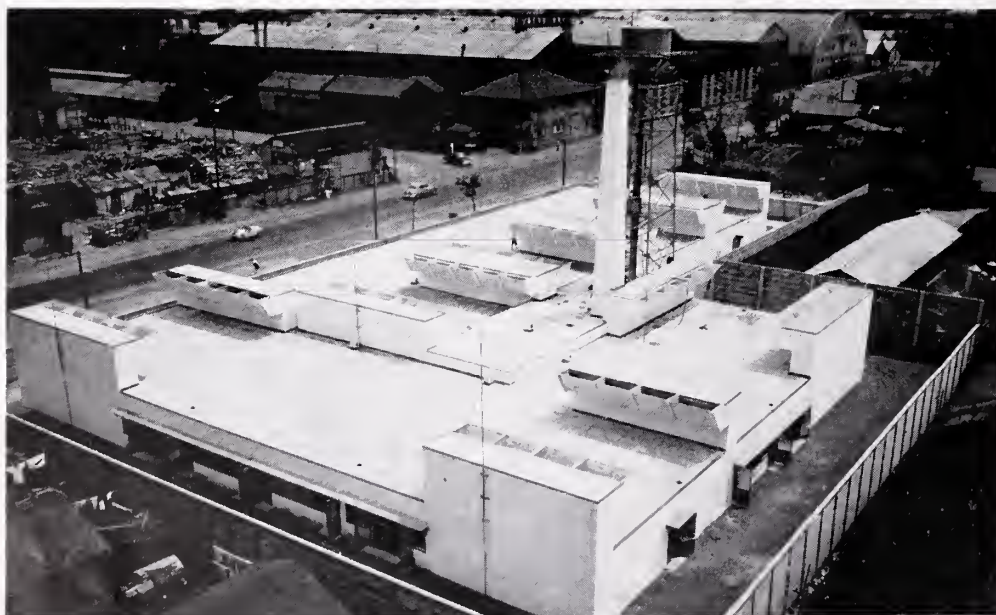


The Gaumont Palace in Paris, the largest motion picture theatre in Europe, and, with 6000 seats, one of the biggest in the world, now projects a picture more than 30 feet wide with reflector type light sources. The lamps, installed this past summer in the course of modernization which included improvements in the stage and other areas of the interior, are Ashcraft "Super-High" using 10mm positives operated at 90 amperes.

Another major change in the picture presentation equipment is a 100-watt Western Electric "Master" sound system. Both the latter and the lamps were supplied and installed by Paris engineers of the Westrex Corporation of New York. Ashcraft lamps, which are distributed by Westrex outside of the United States, are manufactured in Long Island City, N. Y.

The Gaumont Palace, which was made

into a cinema from an arena about 25 years ago, is the chief operation of the Societe Nouvelle des Etablissements Gaumont, S. A., which operates more than a dozen cinemas in cities throughout France. Despite its huge size, the Palace is not located in the main theatrical district of Paris, but in the Montmartre section famous for night clubs and intimate restaurants. Its programs contain American and French product.



Japan Film Centers Nearing Completion

By the end of this year, the film distribution facilities in Japan of the majority of America's major film companies will be housed in brand new buildings erected in a joint project to centralize operations for greater efficiency and safety. Similar projects have been completed in Havana and Port-au-Spain, and others are contemplated elsewhere abroad. The first Japanese structure to be completed, pictured at left, is an exchange center in Tokyo. It is a modern fireproof structure providing film vaults, and inspection and shipping facilities. A separate office building in Tokyo is under construction. Other cities in Japan will have similar structures.

MAMMOTH ADVENTURE... Filmed in the heat-tortured heart of INDIA!

**READY
NOW!**

THE JUNGLE

in Sepia Tone

Wild battle
of fang and claw

Thundering
elephant stampede

Savage tiger attack

Filmed entirely
in the depths
of mystic INDIA
with a
**CAST OF
THOUSANDS!**



**ROD
CAMERON**
White Hunter!



**CESAR
ROMERO**
Ruthless Rival!



**MARIE
WINDSOR**
Exotic Ruler!

FLASH!

Top grosser
at
Metropolitan
Theatre,
Washington, D. C.

FLASH!

Socko
Boxoffice at
the Century
Theatre,
Buffalo, N. Y.

A LIPPERT PICTURES PRESENTATION • Produced and Directed by WILLIAM BERKE

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**A
MONEY-MAKER
EVERYWHERE!**

**Outlaw
Women**
*Color by
CINECOLOR!*

starring
**MARIE WINDSOR
RICHARD ROBER
CARLA BALENDA
JACKIE COOGAN
ALLAN NIXON**
introducing **JACQUELINE
FONTAINE**
A RON ORMOND Production

Look
out
for this
man!

A SINISTER STORY OF SUSPENSE
**SECRET
PEOPLE**

Valentina
CORTESA Serge
REGGIANI Audrey
HEPBURN

Undersea Killer!

NOW you can SEE the most
daring Naval rescue raid of
the war!

**Pirate
Submarine**

TRUE!
Filmed
where it
happened!



THE WORLD MARKET

SALUTES ITALIAN FILMS

PROUDLY conscious of the vast scope of its artistic and economic achievements since the dark and troubled days that followed the end of the war, a rejuvenated Italian motion picture industry today stands ready to bid vigorously for the attention of the American public.

The starting point of what promises to be an ambitious and determined campaign to capture for Italian films the broad audience available in America will be the opening in New York October 6 of a Salute to Italian Films Week which during its seven-day course will spotlight the tremendous strides made by the hyper-active Italian industry in recent years.

A total of seven outstanding Italian productions, representing the very best that country has to offer the American exhibitor and his patron, will be screened for a select and yet representative audience at the Little Carnegie theatre which during the coming week will devote itself exclusively to the premiere presentations.

The importance and significance of this unique Salute is reflected by the distinguished list of names of the event's 30 sponsors who come from cultural, governmental, business and other fields.

Winthrop W. Aldrich is the honorary chairman, and the sponsoring committee includes among others Eric Johnston, president of the Motion Picture Association of America; Baron Carlo De Ferrariis, Consul General of Italy; Rudolph Bing, director of the Metropolitan Opera Association; U. S.

Senator Irving Ives of New York; Mayor Vincent R. Impellitteri; George Sidney, president of the Screen Directors Guild; the Hon. Alberto Tarchiani, the Italian Ambassador to the U. S.; Francis Henry Taylor, director of the Metropolitan Museum of Art; Helen Hayes, president of the American Theatre Wing; Wilbur Snaper, president of Allied States Association; Harry Brandt, president of the Independent Theatre Owners Association; Mitchell Wolfson, the retiring president of Theatre Owners of America; Ralph Bellamy, president of Actors Equity; Ronald Reagan, president of the Screen Actors Guild, and others.

Because of its very nature, the Salute is both an American tribute to the ingenuity and artistic resourcefulness which aided in the rebirth of the Italian industry and has permitted it to flower, and an accounting on



DR. RENATO GUALINO, managing director of Italian Films Export.

the part of the Italians of their accomplishments which have turned Rome into the active motion picture capital of Europe and have resulted in a type of Italian picture which now seeks its just place in the sun on the world market.

As the opening day of the festival nears, intense interest from all quarters in the event is already apparent and top executives from the various big and small circuits across the nation are expected to attend with an eye to possible bookings of the seven films to be shown.

The press, always interested in foreign motion pictures and of late particularly vocal and cognizant of the value and appeal of Italian productions which have replaced the French films in the esteem of both the critics and audiences of discerning taste, has given the Salute to Italian Films Week a more than generous share of its attention. Such national publications as *Life*, *Look*, *People Today* and others also are devoting considerable space to the subject of the Italian film.

Both the American trade and the Italian

(Continued on page 32)



A panorama view of the studios at Cinecittà outside Rome.



**An event of
unusual importance for the
movie-goers of America☆☆☆☆**



SALUTE

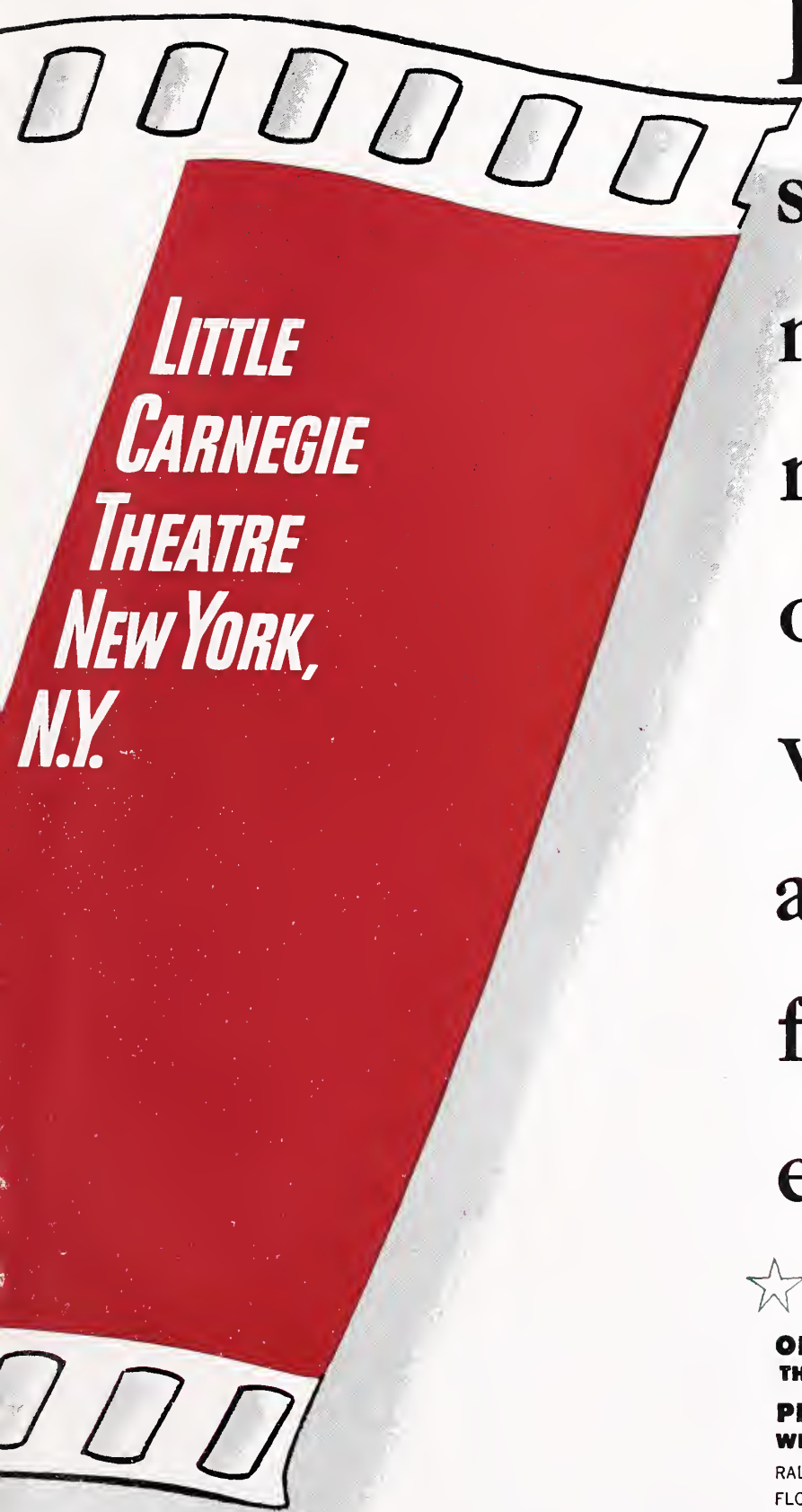
TO

ITALIAN

FILMS

WEEK

**OCTOBER
6TH
THROUGH
12TH
1952**



Presenting
seven important
new Italian
motion pictures,
one each evening,
which will be
available soon
for American
exhibition.



**ORGANIZED WITH THE COOPERATION OF
THE HON. ALBERTO TARCHIANI, Italian Ambassador to the United States**

**PRESENTED UNDER THE SPONSORSHIP OF:
WINTHROP W. ALDRICH, Honorary Chairman**

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GEORGE BRAGALINI, Acting Postmaster of New York • HARRY BRANDT, Pres. Independent Theatre Owners
Assn. • VALENTINE DAVIES, Pres. Screen Writers Guild • BARON CARLO de FERRARIIS SALZANO,
Consul General of Italy • RENE D'HARNONCOURT, Director of Board, Museum of Modern Art
MRS. MANOLITA DOELGER, U. S. Director, Italian State Tourist Office • DR. MARCELLO EGIDI, Italian
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QUINCY HOWE, Pres. National Board of Review • HON. VINCENT R. IMPELLITTERI, Mayor, New York City
HON. IRVING IVES, U. S. Senator, N. Y. • ERIC JOHNSTON, Pres. Motion Picture Association of America
MERLE MILLER, Pres. Authors Guild • RONALD REAGAN, Pres. Screen Actors Guild
ROLAND REDMOND, Pres. Metropolitan Museum of Art • GEORGE SIDNEY, Pres. Screen Directors Guild
WILBUR SNAPER, Pres. Allied State Assn. of Motion Picture Exhibitors • REX STOUT, Pres.
Authors League of America • FRANCIS HENRY TAYLOR, Director of Metropolitan Museum of Art
ROBERT WHITEHEAD, Director of American National Theatre and Academy • MITCHELL WOLFSON,
Pres. Theatre Owners of America • E. R. ZORGNIOTTI, U. S. Representative Italian Films Export

★ STATEMENT FROM ERIC JOHNSTON

“It is a pleasure to greet the Italian motion picture industry on the occasion of ‘Salute to Italian Films Week’.

“Italian pictures are constantly increasing in popularity in the United States. There is a reason for it. Italian producers are making pictures that American audiences like.

“Good pictures are good for everyone. They are good for the producer, wherever he lives, and they are good for his competitors as well. Good pictures bring audiences into the theatres, just as poor pictures keep people away from theatres. Good pictures enrich the cultural experience and the enjoyment of movie-goers everywhere.”



THE FESTIVAL PRODUCTIONS

Q The ten productions from which the pictures to be shown at the Little Carnegie Theatre in New York for the Salute to Italian Films Week will be chosen are typified here. Seven will be exhibited.



"GOOD OLD DAYS," a Government Enterprise Cines picture, made up of episodes.



"EUROPE 1951," a Roberto Rosellini picture starring Ingrid Bergman, shown here.



"THE LITTLE WORLD OF DON CAMILLO," an Italo-French production.



"UMBERTO D.," Vittorio de Sica's latest production.



"THE OVERCOAT," starring Rascel, famous comedian of the Italian theatre.



"ANNA" Lux Film's production starring Silvana Mangano, left.



"BELLISSIMA," starring Anna Magnani and Walter Chiari.

"THE GIRLS OF PIAZZA DI SPAGNA," Marcello Mastro'Anni and Liliana Bonfatti.



"TRIAL OF A CITY," with Eduardo Cianelli and Amadeo Nazzari.

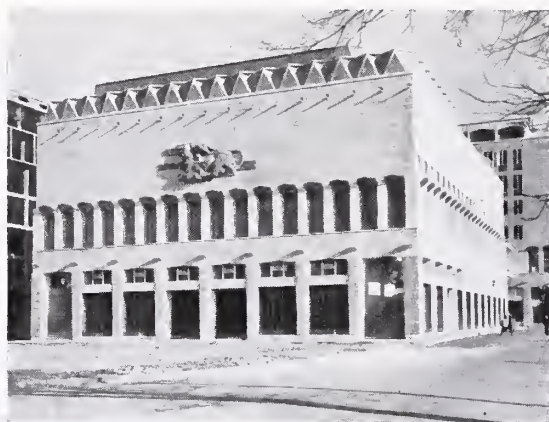


"TWO CENTS WORTH OF HOPE," Cannes Festival prize winner.



New Among Theatres in Italy

The **Teatro Grande** in Leghorn, seating 1400 on two levels, has an auditorium ceiling (right) of angular design conceived by the architect, Prof. Luigi Vagnetti, to direct attention to the screen. The theatre is located in the building below.



The **Cinema Fiamma** in Rome, which has a seating capacity of 900, exploits a so-called "invisible screen," consisting of a cowl-edged picture area with white surface, upon which a translucent screen is framed just before projection of the film, it is reported.



The **Cinema Fiametta** is one of two motion picture theatres in Rome especially for American and other foreign residents. Only the original versions of the various country's films are shown in this theatre with no language sub-titles being offered.



The **Palazzo Pio** (below) in Rome near St. Peter's has an auditorium (left) built for special religious and liturgical music performance and also equipped for the showing of films. It seats 1802.



**LUX
FILM**
DISTRIBUTING
CORPORATION

Bernard Jacon

FOR THIS FALL AND WINTER SEASON *The Parade of Continental Hits Continues*

1501 BROADWAY, NEW YORK CITY ★

1907 SO. VERMONT AVE., LOS ANGELES

STORMY...SULTRY...SENSATIONAL

SILVANA MANGANO



**THE EXPLOSIVE STAR
OF "BITTER RICE"**

LOST IN A LOVE SHE
COULD NOT RESIST...

MORE SPECTACULAR

—MORE PROVOCATIVE
THAN EVER BEFORE!

American
Premiere

NOVEMBER 25th



Ask Anna—how far a
man can take you...

LUX RELEASE

GABY MORLAY • RAF VALLONE • JACQUES DUMESNIL
DIRECTED BY ALBERTO LATTUADA • A PONTI-DILAURENTIS PRODUCTION

VITTORIO GASSMAN

—most talked-about heart-throb of Hollywood!

Also Available Now — In English Dialogue

VICTOR HUGO'S Classic

TWO
YEARS
IN
THE
MAKING

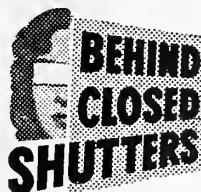


Pageant of
human
interest that
dazzles the
eye with its
wealth of
incident and
grandeur

Les Miserables

Thousands in the Cast

A Showmen's Exploitation
Timely Feature Attraction



DARES TO TELL THE TRUTH!
TORN FROM TODAY'S
HEADLINES!

Mysterious Girls in a World of Secrets

THE SENSATIONAL HIT
Originally with English Sub-Titles
**NOW SPOKEN ENTIRELY
IN ENGLISH**
DE SANTIS'



"Bitter Rice"

Starring
VITTORIO GASSMAN • DORIS DOWLING
RAF VALLONE • and the Fiery Beauty
of Five Continents—
SILVANA MANGANO

Italian Dialogue with English Sub-Titles

TRIPLE AWARD WINNER

The PATH OF HOPE

with RAF VALLONE • ELENA VARZI

Violence and passion aboard a floating mill

The MILL ON THE PO

CARLA DEL POGGIO • JACQUES SERNAS

A Bevy of Italy's Beauties on Parade

MISS ITALIA

GINA LOLLOBRIGIDA • RICHARD NEY

DE SANTIS'

UNDER THE OLIVE TREE

with RAF VALLONE • LUCIA BOSE

Special Featurette in Technicolor

TRIPTYCH

Unusual, Provoking

SHORT SUBJECTS

1 Reel Subjects Narrated in English

★ **A SALUTE TO ITALIAN FILMS WEEK!** ★

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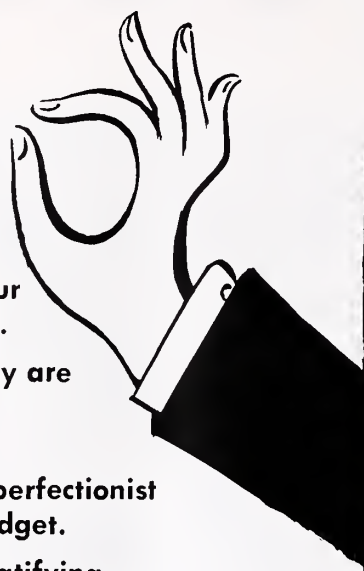
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ITALIAN SALUTE

(Continued from page 24)

industry and Government are cooperating to the hilt in the concentrated effort to make the Salute a memorable occasion and a symbol of Italian cinematic progress. From Italy, the Government and industry contingent coming for the festival includes:

Dr. Renato Gualino, the managing director of Italian Films Export and president of Lux Films; Commandantore (Dr.) Nicola De Pirro, director-general of the Bureau of Entertainment Industries; Dr. Eitel Monaco, president of the I.F.E. and of A.N.I.C.A., the National Association of Motion Picture and Allied Industries, and Dr. Emanuela Cassuto, director of Unitalia; Comm. Italo Gemini, president of Italian General Association of Show Business, and Renzo Rufini, secretary general of I.F.E.

Italian Stars Appear At Little Carnegie

Bringing a touch of foreign glamor to the Little Carnegie proceedings will be such Italian stars as the famous Silvana Mangano, whose shapely appeal helped make "Bitter Rice" one of the Italian hits in the U. S. market and who is the star also of "Anna," one of the Salute films; Carla del Poggia, Lea Padovani, Marina Berti, Renato Rascel, Gino Cervi and Eleanora Rossi.

Four producers will accompany the group, Dr. Carlo Ponti, Dr. Dino de Laurentiis, Comm. Fortunato Misiano and Comm. Antonio Mosco. Directors of Salute Week pictures coming over include: Alberto Lattuada, Luigi Zampa, Renato Castellani and Alessandro Blasetti.

The entire proceeds of the affair go to two prominent and worthy charity organizations—The American Theatre Wing and the Variety Clubs; Will Rogers Memorial Hospital at Saranac Lake.

Although the full potential of the Italian film in the U.S. remains to be exploited, the Italian industry has to its credit in this country an imposing string of hits, from the somber "Open City," "Paisan" and "The Bicycle Thief," which gave American audiences their first and deeply impressive taste of Italy's new neo-realist school of film making in which was mirrored all the anguish and misery of the post-war chaos, to "Tomorrow Is Too Late" and "Bitter Rice" which carried on a tradition in a different vein.

See a Bright Future In American Market

It is the contention of the Italian industry, and the sincere belief of its executives, that the Italian film has a bright and prosperous future in the American market, provided it is merchandised with skill and given the benefit of a new and vital approach to the whole problem of foreign film acceptability on the part of the American patron.

Now that it has progressed to second importance in the world market and to a position of virtual dominance among European producers, the Italian industry aims to widen the circulation of its films substantially in the American market, where they already

(Continued on opposite page)

nave left their mark in proving the powerful potential of their box office attraction.

Italy, with Europe's best creative talent and the most modern and up-to-date facilities at its disposal, today turns out an average of 130 feature films. Of this very substantial number, the industry in Rome believes that it can deliver between 15 and 20 pictures annually which can and should provide American exhibitors with the kind of top film entertainment which not only fills seats but goes a long way in rousing wide interest and curiosity in the work of producers abroad.

***Little Carnegie to Pick
Seven from List of 10***

At this moment, the seven representative pictures by which the Little Carnegie audience will be asked to form an impression of the artistic stature attained by Italian producers, remain to be chosen out of a total of 10. Following is a list of these 10 films:

"Umberto D," a poignant story about an old government clerk, directed by DeSica in the neo-realist tradition.

"Two Cents Worth of Hope," a neo-realist comedy depicting the plight of two young lovers in an Italian mountain village. Renato Castellani directs.

"Anna," the dramatic and moving story of a novitiate nun, played by Silvana Mangano, and how she discovers her true dedication. Alberto Lattuada is the director.

"The Little Town of Don Camillo," a comedy relating the conflict between a militant Catholic priest and the recently-elected Communist mayor in a small Italian town. Julien Duvivier directs Fernandel and Gino Cervi.

"Bellissima," starring Anna Magnani in a dramatic story of a mother who has movie ambitions for her little daughter. Luchino Visconti directs.

"The Overcoat," an adaptation of Gogol's famed satire. Lattuada directs.

"The Girls from Piazza Di Spagna," a love story directed by Luciano Emmer.

"Times Gone By," which presents the works of eight of Italy's most popular writers in omnibus fashion. Alessandro Blasetti directed.

"Europe 51," a dramatic story starring Ingrid Bergman and Alexander Knox. Roberto Rossellini is the director.

"City on Trial," a murder story laid at the turn of the century and directed by Luigi Zampa.

***"Salute" Stresses Mutual
Respect Between Nations***

Apart from the screenings, which will see a new picture unveiled on successive evenings throughout the week, the Salute includes a number of other events designed to emphasize the close and friendly relationship and the mutual respect that exist between Italy and the United States.

Mr. Johnston will entertain the Italian visitors at luncheon during the week and there will be a Museum of Modern Art reception, tendered jointly by the Museum and the American Theatre Wing; Mayor Impelleri will officiate at a Rockefeller Cen-

(Continued on following page)

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ITALIAN SALUTE

(Continued from preceding page)

ter ceremony where the Italian industry will make formal presentation of a gift to the American people; the America-Italy Society, Orphans of Italy, the Foreign Language Press Film Critics Circle, the New York Film Critics Circle and other cultural and industry groups also are planning special festivities as part of the Salute.

How the American industry feels about the efforts of the Italian industry to gain a firm foothold in the U.S. market is expressed in a statement by Mr. Johnston who voices the attitude of the U.S. producers. "Italian pictures are constantly increasing in popularity in the United States," he said.

"There is a reason for it. Italian producers are making pictures that American audiences like. Good pictures are good for everyone. They are good for the producer, wherever he lives, and they are good for his competitors as well. Good pictures bring audiences into the theatres, just as poor pictures keep people away from theatres. Good pictures enrich the cultural experience and the enjoyment of movie-goers everywhere."

Italians Opened U. S. To Foreign Product

The Italian industry's frontal assault on the American market which, it has been assured repeatedly, is a wide open market where pictures of quality and distinction reap the fruits of their merit at the box office and the poor efforts—American or foreign—fall by the wayside, takes into account that adjustment is necessary.

To a very considerable extent, it has been the Italian film which has helped break down the barrier of exhibitor and audience resistance to foreign productions. But the circulation of pictures from abroad is still limited. To overcome this handicap, the Italian industry is throwing into the fight the same resourcefulness which permitted it to rise Phoenix-like from the ashes of war-caused devastation and create landmarks of the screen while working with antiquated equipment on a shoe-string budget.

One facet of the intense effort to introduce Italian film art to the eager American public is the dubbing of certain carefully-selected productions. With the Italians past

masters in the intricate business of fitting new dialogue to foreign pictures, they expect to do the kind of dubbing job which will not only be a credit to their industry but will serve also to open the portals of many new theatres to dubbed Italian imports.

In Italy, the spark struck by such men as Bittorio de Sica, Alberto Lattuada and others who held up the mirror of stark realism to the Italian people and created a new and dramatic form of screen expression, has been fanned into full flame. The studios are humming with activity, with 180 firms engaged in production.

Five of Rome's six largest studios report that there are at present 26 pictures before the cameras with another six in the editing stages. The Italian industry is alive with vitality and the men who make the pictures are turning away from the grim memories of the war and the miseries which that conflagration caused.

Neo-Realism Climaxed In "Bicycle Thief"

Cesare Zavattini, the man who wrote "Bicycle Thief" and "Umberto D," puts it this way: "Neo-realism is a courageous contact with truth. 'The Bicycle Thief' represented the climax of the first phase of neo-realism, that which followed a 'story' in the conventional sense of the word. We must now move into new areas of neo-realism which will not be content with portraying that which has happened but things that are happening. . . . We strive to portray things as they are, not as they are arbitrarily created."

Italy has become the mecca not only of European but also of American producers. Co-production is flourishing and with excellent results particularly where collaboration of the Italians and the French are concerned. And the beauties of the historic Italian soil, better than any set created on a Hollywood back-lot, is attracting an ever-increasing influx of American companies.

Since the war, American and English companies have made, respectively, 22 and 10 features on location in Italy. It is interesting to note that of the 10 pictures made available for the Salute, one is in French—"The Little World of Don Camillo"—and another—"Europe 51"—is in an English

(Continued on opposite page)

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version. And "Anna" too is a French-Italian co-production venture.

Currently signed or in the discussion stages are co-production deals between Italy and producers in the U.S., Spain, Greece, Germany, Sweden, etc. Among the many American films with Italian backgrounds to be seen in this country soon is "Roman Holiday," directed by William Wyler and starring Gregory Peck and Audrey Hepburn.

Italian Film Industry Continues to Expand

Italian film production, which enjoys government aid in the form of a percentage of the total amount collected through an amusement tax paid at the box office, has charted a truly phenomenal growth since 1945 and it is still expanding without taking on the characteristics of the production line. Back in 1945, the industry turned out 32 features. In 1946 the total rose to 43, in 1948 to 54, in 1949 to 60, in 1950 to 97 and in 1951 to 112.

In addition, the industry produces 400 or more short subjects and documentaries and 300 newsreels of which the largest, Incom, is put out in Ferrania-color. The average cost of a feature production today ranges from \$80,000 to \$192,000 and a few may run as high as \$480,000. The Italian producer, like producers everywhere in the world, must seek foreign markets to break even and show a profit. And yet, the popularity of Italian films at home is rising steadily.



Shooting on interior scene at the Cinecittà studios.

The share which Italian films have taken from the domestic gross has increased from 13 per cent in 1946 to 28 per cent in 1951. And on the basis of the popularity of some recent releases, Italian industry representatives now predict a rise to 32 per cent by the end of 1952. This increased strength of Italian films has provided Italian production with a greater economic stability which has, in turn, encouraged higher budgets and higher quality production.

The shape of things to come for the Italian film in the United States, where it is receiving cordial and well-meaning assistance from the American industry in its quest for that wider audience, will be determined largely by the extent and the effectiveness of the Italian Films Export agency.

Formed to Aid Italian Industry in United States

I.F.E. was formed for the purpose of aiding the financial and commercial operations of the Italian industry in this country and also to stimulate a wider distribution, exhibition and attendance of Italian films in the American market. Among the services I.F.E. offers Italian producers are:

Reception and storage in New York of all material pertaining to films export to the U. S.; assistance, during negotiations, in contracts for distribution or outright sale in the U. S.; guarantee to authorities that film contracts will be executed properly and supervision of their execution; assistance in the release of Italian productions in the U. S. and producer's representation in all problems and questions pertaining and relating to productions to be made in Italy.

I.F.E. policy is established in Rome and executed here by E. R. Zogniotti, the agency's U. S. representative, and Mr. Rosenfield, I.F.E.'s director of public relations. The latter's office is the source of authentic and authoritative news and information on the activities of the Italian industry. I.F.E. also subtitles and edits Italian films for American distribution.

The Italian film confidently expects victory in its fight for recognition in the American market.



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Reciprocal Reich-Italy Screen Deal

ROME: Memories of the Axis are revived in an agreement signed recently in Venice between representatives of the German and Italian Governments and aimed at co-production between the two countries.

Each of the films produced under the new arrangement will have dual nationality, thus benefiting from the laws of both countries. Under the pact, pictures are to be considered German-Italian when they are made on a 50-50 basis by German and Italian interests or when they are made in individual language versions.

Pictures made in Germany will be eligible for free importation and distribution in Italy without being subject to quota restrictions now or in the future. They will profit from the same prizes, credits and reimbursements as are granted Italian film.

In addition, the 10 Italo-German productions covered under the agreement will be able to avail themselves of the facilities of the Italian Films Export organization in the U. S. which is financed by the Motion Picture Association of America under a deal with the Italian industry.

With respect to sales abroad, the co-pro-

duced films will assume the one of the two nationalities which is more favored in the particular market. Receipts are to be shared according to respective contributions. However, American proceeds and Canadian dollar earnings will remain at the disposal of the Italian authorities with the exception of the 25 per cent of the share belonging to the German co-producer.

Pass Italian Film Law

by ARGEO SANTUCCI
in Rome

Italian Premier Alcide De Gasperi has once again signed the law which confirms that for the forthcoming season distributors can ask no guaranteed minimums from exhibitors except where such is requested by the latter.

Publicity must be paid by exhibitors up to the amount of three per cent of grosses in Rome, Milan, Turin, Genoa and Naples, and up to the amount of two per cent in Venice, Trieste, Adova, Bologna, Florence, Bari, Catania and Palermo.

The highest percentage of the net gross which distributors can ask is 40 per cent. In a few cases it may reach 50 per cent.



Italian director Goffredo Alessandrini has

made known that he will direct the historical film, "Cleopatra," in Technicolor. It will be produced by the newly established Obelisco Film. An Egyptian group will finance. One-third of the picture will be done in Egypt and the rest in Italy. The cast will consist chiefly of American actors. Shooting is to start in early November.



"Life Along the Waterways" and "Room for One More" are the American winners of the Films for Children category at the Venice International Film Festival. Others who received prizes include Norway's "The Little Frikk," Italy's "The Pdorecca's Puppet" and Yugoslavia's "Keketz."

India-Pakistan Picture Agreement Reached

WASHINGTON: Representatives of the film industries of India and Pakistan have agreed on an Indo-Pakistan film trade pact, the U. S. Commerce Department has reported.

Commerce film chief Nathan D. Golden said the tentative agreement, which was worked out last month in Bombay, already has been ratified by the India Government. The Pakistan Government is expected to approve soon, and the pact is likely to go into effect next month.

Under its terms, each six months India would import six full-length features produced in West Pakistan and Pakistan would import 36 features produced in India.

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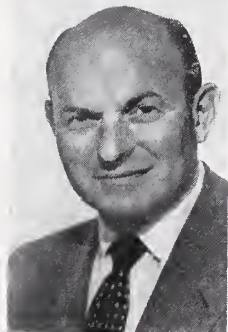
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Promotion in Europe Big, Says Einfeld

"European exhibitors have made tremendous strides in the past two years, so much so that they have the drop on TV should it ever grow as powerful as it has in the United States."



Charles Einfeld

This observation, based on a survey of European business conditions this summer, is, in the opinion of Charles Einfeld, vice-president of 20th Century-Fox, one of the concrete results of a long and determined showmanship effort

on the part of exhibitors abroad.

"Wherever I went in Europe, I found exhibitors making an event out of movie-going. They were alive to the entertainment needs of their patrons, and were expending an effort far greater than I had seen in my trip two years before.

"It appeared to me that showmen in Europe were making greater progress than in the United States, but possibly this observation can be tempered by the fact that American exhibition has approached a peak over the years which it is difficult for them to reach or surpass."

Mr. Einfeld pointed out that the successful European operator has much less to worry about than his American counterpart. He has no television with which to contend, night baseball, night racing, or other events which give strong competition to the motion picture. Nevertheless the foreign showman does not relax his efforts, but redoubles it in order to build a firm, habitual movie-going audience.

"American motion pictures," Mr. Einfeld continued, "are, of course, the top attractions in Europe, far exceeding the popularity of local product. Hollywood must continue to produce outstanding pictures for the foreign market and maintain its pre-eminence among moviegoers there.

"No producer or distributor need worry about the handling of his product abroad. The European showman knows his audience and their tastes and tailors his campaign to attract the widest audience possible. He is not afraid to dig deep into his store of stunts and ideas for ballyhoo methods which made our industry great over the years. They are vitally interested in our own showmanship methods."

Mr. Einfeld's recent trip took him to Italy, France, Belgium and Germany, where he held meetings on the company's coming releases with special emphasis on key openings throughout Europe for Darryl F. Zanuck's "The Snows of Kilimanjaro."

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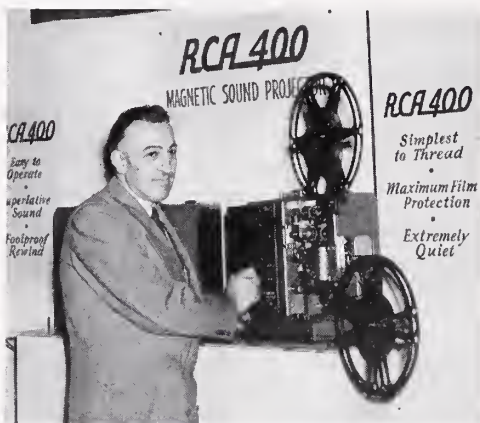
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Anthony Marinari, Italian-American sound technician for RCA Victor Division, Camden, N. J., is shown with the new RCA 400 magnetic recorder-projector which he helped to develop. In creating specialized parts and the design of the projector, Mr. Marinari drew on a background of 22 years of experience with RCA. He joined the company's cabinet shop in 1930 and was transferred to the sound and visual engineering department in 1945. The new recorder-projector makes possible the recording of sound on processed 16mm film with immediate playback by non-professional users and without the need of studio facilities.

**Cabinet Talk
French Film**

by HENRY KAHN
in Paris

Despite the pressing economic situation, the Government still is finding time to devote its attention to the French cinema. A special cabinet meeting was held last week to discuss the new aid law. Although considered unsatisfactory by many producers, it is known that the cabinet as a whole is favorably inclined.

The new law modifies aid to the industry seriously. Instead of an open hand for the production side, aid will be given primarily to quality films. Parliament will have to discuss and pass on the law.



Between August, 1951, and August, 1952,

France produced 101 films including 11 Franco-Italian co-productions. The figure comes as a surprise. Several companies have gone out of business and studios have closed. The effect of these closures has hardly been felt with the Franco-Italian co-production policy outstanding.

The financing of these productions is mutual. Both French and Italian banks provide funds for films regardless of the country in which they are made. The Italian Banco Nazionale de Laveno financed up to 60 per cent of the co-productions against 40 per cent by the French Credit National. On the other hand, the Italian bank demands eight and nine per cent interest whereas the French bank takes only 5.25 per cent for this purpose.

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Chicago 32, Ill.; CABLE: Adlerco. (Changeable
letter lighted signs). EXPORT: WESTREX
CORP., 111 Eighth Ave., New York 11, N. Y.
Ames Metal Moulding Co., Inc., 225 E. 144th St.,
New York, N. Y.; CABLE: Amesmetal. (poster
frames).
Associated T. & R. Co., 354 W. 44th St., New
York 36, N. Y. (box office plastic admission
signs).

Gale Dorothea Mechanisms, 81-01 Broadway,
Queens, New York, N. Y. (automatic projectors).
International Register Co., 2622 W. Washington
Ave., Chicago 12, Ill.; CABLE: Register, Chi-
cago (cutout machine). EXPORT: Rocke In-
ternational Corp., 13 E. 10th St., New York,
N. Y.
Theatre Specialties, Inc., 1615 Cordova St., Los
Angeles 7, Calif., (changeable letter lighted
signs, poster frames). EXPORT: National The-
atre Supply, 92 Gold St., New York 38, N. Y.;
CABLE: Natesupply.
Time-O-Matic Co., 1106 Bahls St., Danville, Ill.
(time switches). EXPORT AGENT: W. R. Mag-
nus, Inc., 188 West Randolph Bldg., Suite
1909, Chicago, Ill.
Wagner Sign Service, Inc., 218 S. Hoyne Ave.,
Chicago, Ill. (changeable letter signs). EX-
PORT: STREUBER & LA CHICOTTE, 1819
Broadway, New York, N. Y.; CABLE: Ka-
streuber. NORPAT SALES, 45 W. 45th St.,
New York 19, N. Y.; CABLE: Norpacrest.

Auditorium Seating, Upholstery & Supplies

American Seating Co., 9th & Broadway, Grand
Rapids, Mich. (chairs). EXPORT DIVISION,
1776 Broadway, New York, N. Y.
Chicago Expansion Bolt Co., 1338 West Concord
Place, Chicago 22, Ill. (anchors for chairs).
EXPORT: United Export Suppliers, 20 North
Wacker Drive, Chicago 6, Ill.
Chicopee Manufacturing Corp., 40 Worth St.,
New York 7, N. Y. (fabric).
Goodall Fabrics, Inc., 525 Madison Ave., New
York, N. Y. (fabric).
Griggs Equipment Co., Box 630, Belton, Tex.;
CABLE: Falmark, New York (chairs). EX-
PORT: Fally Markus, 1560 Broadway, New
York, N. Y.
Hewitt-Robins, Inc., Buffalo 5, N. Y. (foam rub-
ber cushions).
Heywood-Wakefield Co., Gardner, Mass. (chairs).
Ideal Seating Co., Grand Rapids, Mich. (chairs).
EXPORT: W. G. Preddey, 187 Golden
Gate, San Francisco, Calif.; Cinematograph
International, Inc., 630 Ninth Ave., New York,
N. Y.
**INTERNATIONAL SEAT CORP., Union City,
Ind. (chairs). EXPORT: NORPAT SALES, INC.,
45 West 45th St., New York, N. Y.; CABLE:
Norpacrest. See page 52.**
Irwin Seating Co., Waters Bldg., Grand Rapids,
Mich. (chairs). EXPORT: Jack Benjamin, 346
W. 44th St., New York, N. Y.
G. B.-Kalee, Ltd., Mortimer House, 37-41 Mor-
timer St., London W. 1, England (chairs).

Kroehler Manufacturing Co., 666 Lake Shore
Drive, Chicago 11, Illinois. (chairs). EXPORT:
WESTREX CORP., 111 Eighth Ave., New York,
N. Y.

Southern Desk Co., Drawer 30, Hickory, N. C.
(chairs). EXPORT: STREUBER & LA CHI-
COTTE, INC., 1819 Broadway, New York 23,
N. Y. CABLE: Kastreuber.

Black Light Paints and Lighting Equipment

Black Light Products, 67 E. Lake St., Chicago 1,
Ill.; CABLE: Blacklight.
Lawter Chemicals, Inc., 3550 W. Touhy Ave.,
Chicago 45, Ill.
Stroblite Co., 35 West 52nd St., New York 19,
N. Y.
Switzer Brothers, Inc., 4732 St. Clair Ave.,
Cleveland 3, Ohio.

Carbons for Projection

Societe Le Carbone-Lorraine, Pagny, France.
U.S.A. ADDRESS: Carbons, Inc., 400 Myrtle
Ave., Boonton, N. J.
Ship Carbon Co. of Great Britain, Ltd., 60-66
Wardour St., London, W. 1, England.
**UNION CARBIDE INTERNATIONAL CO., 30
East 42nd St., New York, N. Y.; CABLE: Uni-
carbide, New York. See page 45.**

Carbon Savers

Cali Products Co., 3721 Marjorie Way, Sacra-
mento 17, Calif.
End-Gripper Co., 1224 Homedale, N.W., Canton
8, Ohio.
Robert Hanover, 4035 Spruce St., Philadelphia
4, Pa. EXPORT: NORPAT SALES, Inc., 45
West 45th St., New York 19, N. Y.; CABLE:
Norpacrest. See page 52.
Payne Products Co., 2450 Stadium Blvd., Ann
Arbor, Mich. EXPORT: Frazer & Hansen,
Ltd., 301 Clay St., San Francisco, Calif., and
120 Broadway, New York 5, N. Y.

Carpeting—

See Floor Coverings

BIG NEWS



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at

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**The new RCA "STANDARD"
in two models...**

- For theatres seating up to 500
- For theatres seating up to 750
- Each complete with projectors, soundheads amplifier and TWO-WAY loudspeaker system.

RCA "STANDARD" equipment is available for installation in theatres outside of the U.S.A. through RCA International Division.

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The new RCA "Standard" line offers two new equipments ... one up to 500 seats and one up to 750 seats ... complete from projectors to the loudspeaker system.

Big Theatre quality—Although these new "Standards" are easy to operate and low in maintenance cost, they have many features found in only expensive projection and sound systems designed for large theatres.

Big Theatre features—Projectors have rear shutter mechanism; quiet operation; oilite bearings; heavy duty intermittent; full-view film path; constant speed; heavy duty drive soundhead ... and the new RCA 927 Phototube!

Low Cost—You'll find that RCA has designed *economy* into these equipments. They cost less to buy, less to operate and less to maintain. They're engineered specially for the smaller theatre.



RCA INTERNATIONAL DIVISION

RADIO CORPORATION of AMERICA

RCA BUILDING

30 ROCKEFELLER PLAZA, NEW YORK, N.Y., U.S.A.

Cleaning & Maintenance Equipment & Supplies

Breuer Electric Manufacturing Co., 5100 N. Ravenswood Avenue, Chicago 40, Ill. (vacuum cleaners). EXPORT: O. O. Mallegh, 400 W. Madison St., Chicago.

Kent Co., Inc., Rome, N. Y. (vacuum cleaners). CABLE: Kentcoinc. EXPORT: J. M. Homs, 44 Whitehall St., New York, N. Y.

Multi-Clean Products, Inc., 2277 Ford Parkway, St. Paul 1, Minn. (vacuum cleaners). EXPORT: M. Correa & Son, 838 W. Hubbard, Chicago, Ill.

National Super Service Co., 1946 N. 13th St., Toledo, Ohio (vacuum cleaners).

Patent Scaffolding Co., The, Inc., 38-21 12th St., Long Island City, N. Y. (ladders).

Rustain Products, Inc., 240 East 152nd St., New York, N. Y. (stain remover).

Spencer Turbine Co., Hartford, Conn. (vacuum cleaners).

Crowd Control Equipment

Apex Brass & Bronze Works, Inc., 116 Walker St., New York 13, N. Y.

Hupp Metal Works Co., 1123 Broadway, New York, N. Y.

Lawrence Metal Products, Inc., 79 Walker St., New York, N. Y.

Curtain Controls and Tracks

Automatic Devices Co., 116 N. 8th St., Allentown, Pa. EXPORT AGENT: Fernando Mier, 220 West 42nd St., New York City.

J. R. Clancy, Inc., Syracuse, N. Y. EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.

Novelty Scenic Studios, Inc., 32-34 West 60th St., New York 23, N. Y.

Vallen, Inc., 225 Bluff Street, Akron 4, Ohio. EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y.; CABLE: Natesupply. RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York, N. Y.; RADIO ADDRESS: Radiointer.

Joseph Vasconcellos, Inc., 27-22 Jackson Ave., Long Island City, N. Y.

Drive-In Playground Equipment

Ahrens Manufacturing Co., Grinnell, Ia.

American Playground Devices, Anderson, Ind.

King Amusement Co., Mt. Clemens, Mich.

Miniature Train Co., Rensselaer, Ind.

Pedal Plane Manufacturing Co., South Beloit, Wis.

Drive-In Screen Paint

Drive-In Theatre Manufacturing Co., Inc., 729 Baltimore Ave., Kansas City 6, Mo.

National Theatre Screen Refinishing Co., 129 Zenner St., Buffalo 11, N. Y.

Raytone Screen Corporation, 165 Clermont Ave., Brooklyn, N. Y.

Vocalite Screen Corp., Roosevelt, N. Y. EXPORT: STREUBER & LACHICOTTE, INC., 1819 Broadway, New York 23, N. Y. CABLE: Kastreuber.

Drive-In Speakers

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Nebr. EXPORT: STREUBER & LACHICOTTE, 1819 Broadway, New York 23, N. Y.; CABLE: Kastreuber.

Century Projector Corp., 729 Seventh Ave., New York 20, N. Y. EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.

Drive-In Theatre Manufacturing Co., Inc., 729 Baltimore Ave., Kansas City 6, Mo.

INTERNATIONAL PROJECTOR CORP., 55 La-France Ave., Bloomfield, N. J. EXPORT: National Theatre Supply, 92 Gold St., New York 38, N. Y.; CABLE: Natesupply.

Motigraph, Inc., 4431 W. Lake St., Chicago, Ill. EXPORT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif., and 120 Broadway, New York 5, N. Y.

RADIO CORP. OF AMERICA, RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y.; RADIO ADDRESS: Radiointer.

WESTREX CORP., 111 Eighth Ave., New York 11, N. Y. CABLE: Westrex, N. Y.

Whitney-Blake Company, New Haven, Conn. (speaker system underground cable). EXPORT: WESTREX CORP., 111 Eighth Ave., New York, N. Y.

Electric Power Plants

Ansaldo S. A., Via Dante 16, Milan, Italy.

Consolidated Diesel Electric Corp., 230 E. Eighth St., Mt. Vernon, N. Y. EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.

Fairbanks, Morse & Co., 600 S. Michigan Ave., Chicago, Ill.

D. W. Onan & Sons, Inc., 2515 University Ave., S. E., Minneapolis 10, Minn.

Fabrics for Stage and General Decoration

Chicopee Manufacturing Corp. of Georgia, 40 Worth St., New York 13, N. Y.; CABLE: Chicopee, New York.

J. R. Clancy, Inc., Syracuse, N. Y. EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.

Goodall Fabrics, Inc., 525 Madison Ave., New York 22, N. Y.; CABLE: Goodall, New York.

Knoxville Scenic Studios, Inc., Box 1029, Maryville Pike, Knoxville, Tenn.

Novelty Scenic Studios, Inc., 32-34 W. 60th St., New York 23, N. Y.

Thortel Fireproof Fabrics, Inc., 101 Park Ave., New York 17, N. Y. CABLE: Thortel.

Fire Preventives

The General Detroit Corp., 22 Worth St., New York 13, N. Y.

Neva Burn Products Corp., 17 W. 60th St., New York, N. Y. (flameproofing chemical).

New York Flameproofing Co., 115 Christopher St., New York 14, N. Y. (flameproofing chemical).

Pyrene Manufacturing Co., 560 Belmont Ave., Newark 8, N. J. (fire extinguishers). EXPORT: G. R. LeCerrf, 10 Empire St., Newark 5, N. J.

Floor Coverings

American Mat Corp., 2019 Adams St., Toledo 2, Ohio (rubber mats).

A. & M. Karageusian, Inc., 295 Fifth Ave., New York 16, N. Y. (carpeting).

Alexander Smith-C. H. Masland, 295 Fifth Ave., New York, N. Y. (carpeting).

Hearing Aids, Group

Audivox, Inc., 123 Worcester St., Boston, Mass. EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.

RADIO CORP. OF AMERICA, RCA INTERNATIONAL DIV., 30 Rockefeller Plaza, New York 20, N. Y.; RADIO ADDRESS: Radiointer.

Telesonic Theatrephone Corp., 3 East 48th St., New York 17, N. Y.; CABLE: Charlehan, New York.

Trimm, Inc., 400 W. Lake St., Libertyville, Ill. EXPORT: WESTREX CORP., 111 Eighth Ave., New York, N. Y.

Lighting Equipment

Adams Lighting, Inc., 48 W. 27th Street, New York 1, N. Y. (fixtures); CABLE: Adliting. EXPORT: NORPAT SALES, 45 W. 45th St., New York 19, N. Y.; CABLE: Norpacrest.

General Electric Co., Nela Park, East Cleveland, Ohio (lamps). EXPORT: 570 Lexington Ave., New York, N. Y.

Lamplighter Products Co., 95 Atlantic Avenue, Brooklyn 2, N. Y. (emergency).

Sola Electric Co., 4633 W. 16th St., Chicago 50, Ill. (transformers); CABLE: Solec.

Superior Electric Co., Bristol, Conn. (dimmers); CABLE: Superlek.

Sylvania Electric Products, Inc., 1740 Broadway, New York 19, N. Y. (lamps); CABLE: Hysylvania.

Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa. (fixtures).

Ward Leonard Electric Co., 31 South St., Mt. Vernon, N. Y. (dimmers). EXPORT: Ad. Auriema, Inc., 89 Broad St., New York, N. Y. Westinghouse Electric International Co., 40 Wall St., New York 5, N. Y. (lamps).

Lobby Mats

American Mat Corp., 2019 Adams St., Toledo, Ohio.

Perfo Mat & Rubber Co., Inc., 281 Fifth Ave., New York 16, N. Y.

Murals, Photographic

Foto Murals of California, 8921 West Pico Blvd., Los Angeles 35, Calif.

RCS Studios, 123 N. Wacker Dr., Chicago 5, Ill.

Projection Accessories

Essannay Electric Manufacturing Co., 1438 North Clark St., Chicago 10, Ill. (changeovers). EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.

Goldberg Brothers, 1745 Wazee St., Denver, Colo. (film cabinets, reels, rewinders). EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.

GOLDE MANUFACTURING CO., 4888 N. Clark St., Chicago 40, Ill. (changeovers, rewinders). See page 46.

Griswold Machine Works, 412 Main St., Port Jefferson, N. Y. (splicers). EXPORT: Neumade Products Corp., 330 W. 42nd St., New York, N. Y.

E. W. Hulett Manufacturing Co., 4602 Finley Ave., Los Angeles 27, Calif. (changeovers, reel end alarms).

Jefrona Laboratories, 1007 S. Salina St., Syracuse, N. Y. (film cement and cleaning equipment); CABLE: Jefrona. EXPORT: Camera Equipment Co., 1600 Broadway, New York, N. Y.

Lake Products Co., 6576 Oleatha Ave., St. Louis, Mo. (film cement).

Neumade Products Corp., 330 West 42nd St., New York 18, N. Y. (film cabinets, splicers, rewind tables, etc.); CABLE: Neumadecor, New York. EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.

Prestoseal Manufacturing Corp., 3801 Queens Blvd., Long Island City 1, N. Y. (splicers).

Projection Current Rectification Equipment

C. S. Ashcraft Manufacturing Co., 36-32 Thirty-eighth St., Long Island City, N. Y. (rectifiers). EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.

Automatic Devices Co., 116 N. 8th St., Allentown, Pa. (motor-generators). EXPORT AGENT: FERNANDO MIER, 220 W. 42nd St., New York City.

Century Electric Co., 1806 Pine St., St. Louis, Mo. (motor generators). EXPORT AGENT: RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y. RADIO ADDRESS: Radiointer.

Electric Specialty Co., 211 South St., Stamford, Conn. (motor generators). EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.

Garver Electric Co., Union City, Ind. (rectifiers). EXPORT: STREUBER & LACHICOTTE, INC., 1819 Broadway, New York 23, N. Y.; CABLE: Kastreuber.

Gordos Corp., 86 Shipman St., Newark 2, N. J. (rectifier tubes). EXPORT: BIZZELLE CINEMA SUPPLY CORP., 420 W. 45th St., New York 19, N. Y.

Hertner Electric Co., 12690 Elmwood Ave., Cleveland, Ohio. (motor-generators). EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 38, N. Y. CABLE: Natesupply.

Imperial Electric Co., 64 Ira Ave., Akron, Ohio (motor-generators); CABLE: Impelectro.

Kneisley Electric Co., Toledo, Ohio (rectifiers); CABLE: Kelco.

McColpin-Christie Corp., Ltd., 3410 W. 67th St., Los Angeles 43, Calif. (rectifiers); CABLE: Colchris. EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.; CABLE: Natesupply.

Motigraph, Inc., 4431 W. Lake St., Chicago, Ill. (motor generators). EXPORT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco, Calif., and 120 Broadway, New York 5, N. Y.

J. E. Robin, Inc., 267 Rhode Island Ave., East Orange, N. J. (rectifiers); CABLE: Jerobin.

Strong Electric Co., 87 City Park Ave., Toledo, Ohio (rectifiers).



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Projection Lamps

C. S. Ashcraft Manufacturing Corp., 36-32 Thirty-eighth St., Long Island City, N. Y. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Nebr. EXPORT: STREUBER & LA CHICOTTE, 1819 Broadway, New York 23, N. Y.; CABLE: Kastreuber.

J. E. McAuley Manufacturing Co., 554 West Adams St., Chicago, Ill. **EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 38, N. Y.; CABLE: Natesupply.**

Morelite Company, Inc., 600 West 57th St., New York 19, N. Y.; **CABLE: Morelite.**

Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. **EXPORT: Frazer & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif., and 120 Broadway, New York 5, N. Y.**

Strong Electric Corp., 87 City Park Ave., Toledo, Ohio; **CABLE: Stronglamp. EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 38, N. Y.; CABLE: Natesupply.**

All of above firms manufacture carbon arc lamps. The following make filament lamps for projection:

General Electric Co., Nela Park, East Cleveland, Ohio. **EXPORT: 570 Lexington Ave., New York, N. Y.**

Westinghouse Electric International Co., 40 Wall St., New York 5, N. Y.

Projection Lenses

Bausch & Lomb Optical Company, 679 St. Paul St., Rochester, N. Y.; **CABLE: Bauschlomb. EXPORT: RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y.; RADIO ADDRESS: Radiointer: STREUBER & LA CHICOTTE, 1819 Broadway, New York 23, N. Y.; CABLE: Kastreuber; WESTREX CORP., 111 Eighth Ave., New York, N. Y.; NATIONAL THEATRE SUPPLY, 92 Gold St., New York 38, N. Y.; CABLE: Natesupply.**

S. A. Galioleto, Via Carlo Bini, 44, Florence, Italy.

Kollmorgen Optical Co., 2 Franklin Ave., Brooklyn 11, N. Y.; **CABLE: Kollmorgen. EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 38, N. Y.; CABLE: Natesupply.**

Projection Optics Company, Inc., 330 Lyell Ave., Rochester 6, New York; **CABLE: Pro-Jax.**

Ross, Ltd., The Optical Works, Clapham Common, London S.W. 4, England.

Salmoiraghi, Via Sanzio 5, Milan, Italy.

Projection Screens

Da-Lite Screen Co., Inc., 2711 N. Pulaski Road, Chicago 39, Ill.

Nu-Screen Corp., 1501 Broadway, New York 18, N. Y. **EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 38, N. Y.; CABLE: Natesupply.**

Perforated Front Projection Screen Co., Ltd., 43-49 Higham St., Walthamstow, London E. 17, England.

Raytone Screen Corp., 165 Clermont Ave., Brooklyn, N. Y.

B. F. Shearer Company, 2318 Second Ave., Seattle 1, Wash. **EXPORT: Frazer & Hansen, Ltd., 301 Clay St., San Francisco, Calif., and 120 Broadway, New York 5, N. Y.**

MAX SCHUMANN, Speckstrasse 61-63, Hamburg 36, Germany. See page 50.

VOCALITE SCREEN CORP., Roosevelt, N. Y.; CABLE: Vocalite, Freeport, N. Y. EXPORT: STREUBER & LA CHICOTTE, INC., 1819 Broadway, New York 23, N. Y. CABLE: Kastreuber. See page 50.

Walker American Corp., 800 Beaumont St., St. Louis 6, Mo. **EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 38, N. Y.; CABLE: Natesupply.**

Williams Screen Co., 1670 Summit Lake Blvd., Akron 7, Ohio. **EXPORT: STREUBER & LA CHICOTTE, 1819 Broadway, New York 23, N. Y.; CABLE: Kastreuber.**

Projectors, 35mm; and Accessories

THE BALLANTYNE CO., 1712 Jackson St., Omaha, Nebr.; CABLE: Balco. EXPORT: Streuber & La Chicotte, Inc., 1819 Broadway, New York 23, N. Y. CABLE: Kastreuber. See page 47.

CENTURY PROJECTOR CORP., 729 Seventh Ave., New York, N. Y. EXPORT: WESTREX CORP., 111 Eighth Ave., New York, N. Y. See page 2.

Charlin, 181 Ave. Pierre Brossollette, Montrouge (Seine), France.

Cinemecanica S. A., Viale Campania 25, Milan, Italy.

DeVry Corp., 1111 Armitage Ave., Chicago 14, Ill.; **CABLE: Hermdevry.**

Gevaert Company of America, Inc., 423 W. 55th St., New York 19, N. Y.; **CABLE: Gevaofilm.**

Holmes Projector Corp., 1815 Orchard St., Chicago, Ill. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

INTERNATIONAL PROJECTOR CORP., 55 LaFrance Ave., Bloomfield, N. Y.; CABLE: Pre-simplex, New York. EXPORT: National Theatre Supply, 92 Gold St., New York 38, N. Y.; CABLE: Mathesupply. See page 43.

G. B.-Kalee, Ltd., Mortimer House, 37-41 Mortimer St., London W. 1, England.

LAVEZZI MACHINE WORKS, 4635 W. Lake St., Chicago 44, Ill. (projector parts). See page 51.

Maquinaria Cinematografica S. A., Mallorca, 228, Barcelona, Spain.

Microtecnica, Via Madama Cristina 149, Turin, Italy.

Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. **EXPORT: Frazer & Hansen, Ltd., 301 Clay St., San Francisco, Calif., and 120 Broadway, New York 5, N. Y.**

Pio Pion, Via Rovereto 3, Milan, Italy.

Printed Cellophane Tape Co., 7268 Melrose Ave., Los Angeles 46, Calif. (film can labels).

RADIO CORP. OF AMERICA, INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y.; RADIO ADDRESS: Radiointer. See page 41.

Ross Ltd., The Optical Works, Clapham Common, London S. W. 4, England.

Schoen Products Co., 105029 S. Figueroa Blvd., Gardena, Calif. **EXPORT AGENT: Hollywood Photo Manufacturers, 1801 S. Olive St., Los Angeles, California.**

Wenzel Projector Co., 2505-2519 S. State St., Chicago 16, Ill.; **CABLE: Wenzko. EXPORT: STREUBER & LA CHICOTTE, 1819 Broadway, New York, N. Y.; CABLE: Kastreuber.**

EDWARD H. WOLK, 1241 S. Wabash Ave., Chicago 5, Ill. (projector parts). CABLE: ED-WOLK. See page 50.

Zeiss-Ikon AG, Dornhalden Strasse 5, Stuttgart, Germany (projectors).

(Above firms manufacture projector mechanisms, bases, magazines and takeups unless otherwise specified.)

Projectors, 16mm

Cinemecanica S. A., Viale Campania 25, Milan, Italy.

Compeco Corp., 2251 W. St. Paul Ave., Chicago 47, Ill.; **CABLE: Compeco. EXPORT: Cinefot International Corp., 303 W. 42nd St., New York 18, N. Y.**

DeVry Corp., 1111 Armitage Ave., Chicago 14, Ill. **Holmes Projector Corp., 1815 Orchard St., Chicago, Ill. EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Pio Pion, Via Rovereto 3, Milan, Italy.

RADIO CORP. OF AMERICA, INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York, N. Y.; RADIO ADDRESS: Radiointer.

Schoen Products Co., 105029 S. Figueroa Blvd., Gardena, Calif.

Victor Animatograph Corp., Davenport Bank Bldg., Davenport, Ia.; **CABLE: Vianco, Davenport.**

Sand Urns

Compeco Corp., 2257 W. St. Paul Ave., Chicago 47, Ill.; **CABLE: Compeco.**

Glaro Machine Products Co., Inc., 220 B. 82nd St., Rockaway Beach, N. Y.

Goldberg Brothers, 3500 Walnut St., Denver, Colo.

GOLDE MANUFACTURING CO., 4888 N. Clark St., Chicago 40, Ill.

Sound Equipment (Theatre)

Altec Lansing Corp., 9356 Santa Monica Blvd., Beverly Hills, Calif. (amplifiers, speaker systems). **EXPORT AGENT: Frazer & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif., and 120 Broadway, New York 5, N. Y.**

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Nebr. (reproduction equipment). EXPORT: STREUBER & LA CHICOTTE, INC., 1819 Broadway, New York 23, N. Y. CABLE: Kastreuber. See page 47.

Fairchild Recording Equipment Corp., 154th St. & 7th Ave., Whitestone, N. Y. **EXPORT: Fairchild Camera & Instrument Corp., 88-06 Van Wyck Boulevard, Jamaica, N. Y.**

Industria Cinematografica Espanola de Aparatos Sonores S. A. Icaes, Fulgencio de Miguel 14, Madrid, Spain (reproduction equipment).

INTERNATIONAL PROJECTOR CORP., 55 LaFrance Ave., Bloomfield, N. J. (reproduction equipment). EXPORT: National Theatre Supply, 92 Gold St., New York 38, N. Y. CABLE: Natesupply. See page 43.

Philips, 11 Rue Edward Nortier, Neuilly (Seine) France (reproduction equipment).

Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. (reproduction equipment). **EXPORT: Frazer & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif., and 120 Broadway, New York 5, N. Y.**

Racon Electric Co., Inc., 52 E. 19th St., New York, N. Y. (speakers); **CABLE: Raconelec. EXPORT: M. Simmons Sons Co., 25 Warren St., New York, N. Y.**

RADIO CORP. OF AMERICA, RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York, N. Y. (recording and reproduction equipment). RADIO ADDRESS: Radiointer. See page 41.

Siemens & Halske AG Abteilung Klang-Film, Friesen Platz 14, Koeln, Germany (sound equipment).

Superson, Aribau, 21, Barcelona, Spain (reproduction equipment).

WESTERN ELECTRIC COMPANY, 195 Broadway, New York, N. Y. EXPORT: Westrex Corp., 111 8th Ave., New York, N. Y. (recording and reproduction equipment). See page 2.

Spotlights and Stereopticons

Beseler Visual Products Co., Inc., 200 E. 23rd St., New York City (stereopticons).

Best Devices Co., 10921 Briggs Rd., Cleveland, Ohio (stereopticons).

Genarco, Inc., 3656 34th St., Long Island City, N. Y. **CABLE: Latiltrae, New York spotlights).**

GOLDE MANUFACTURING CO., 4888 N. Clark St., Chicago 40, Ill. (spotlights, stereopticons). See page 45.

Kliegl Bros., 321 West 50th St., New York 19, N. Y. (spotlights).

Strong Electric Corp., 87 City Park Ave., Toledo, Ohio (spotlights, slide projectors).

Stage Lighting, Rigging & Hardware

J. R. Clancy, Inc., 1010 W. Belden Ave., Syracuse, N. Y. (rigging & hardware). **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill. (switchboards).

G. B.-Kalee, Ltd., Mortimer House, 37-41 Mortimer St., London W. 1, England (lighting & rigging).

Kliegl Bros., 321 West 50th St., New York 19, N. Y. (stage lighting equipment).

Joseph Vasconcellas, Inc., 27-22 Jackson Ave., Long Island City, N. Y. (lifts).

Studio and Film Processing Equipment

Camera Equipment Co., 1600 Broadway, New York 19, N. Y. (camera tripods and blimps). **EXPORT: Barnett International Forwarders, Inc., 723 Seventh Ave., New York 19, N. Y.**

Debie, III St. Maur, Paris, France (cameras & processing equipment).

Eclair, 12 Rue Gaillen, Paris 2, France (cameras & processing equipment).

Editor Precision Equipment Co., 130 W. 46th St., New York 19, N. Y. (film editing equipment).

Fonda Corp., 550 W. Colorado Blvd., Glendale, Calif. (processing equipment); **CABLE: Fonda-corp. EXPORT AGENT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

G. B.-Kalee, Ltd., Mortimer House, 37-41 Mortimer Street, London W. 1, England (cameras & processing equipment).

Kliegl Bros., 321 West 50th St., New York 19, N. Y. (production lighting).

Metal Masters, Div. of Wall Laboratories, 4584 68th St., San Diego 15, Calif. (processing machines).

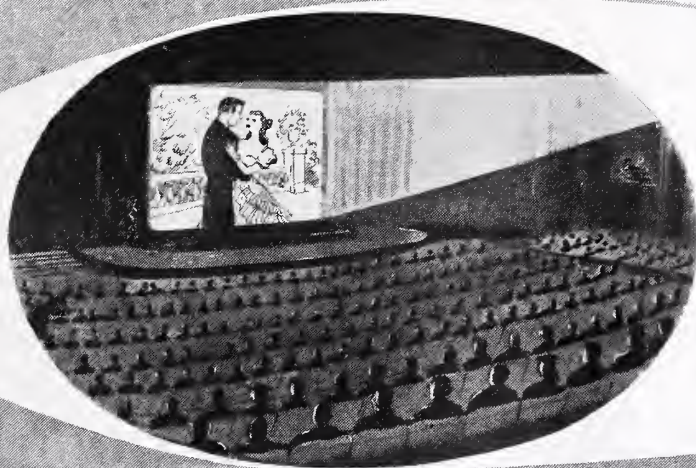
Mitchell Camera Corp., 666 W. Harvard St., Lendale 4, Calif. (cameras, process projectors); **CABLE: Mitcamco.**

Mole-Richardson Co., 937 N. Sycamore Ave., Hollywood 38, Calif. (production lighting); **CABLE: Morinc.**

PEERLESS FILM PROCESSING CORP., 165 W. 46th St., New York, N. Y. See page 32.

Precision Laboratories, 244 W. 65th St., New York 23, N. Y. (editing equipment). **EXPORT: Cinefot International Corp., 303 W. 42nd St., New York, N. Y.**

En los estudios...
¡MEJORES
PELICULAS!



En los cines...
¡MAYORES
ENTRADAS!

¡En los **ARCOS DE CARBON**
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(MARCA DE FABRICA)

LOS 5 GRANDES dan resultado!

Los arcos de carbón "National" ofrecen puntos ventajosísimos — para el rodaje de las películas en los estudios... para la proyección de las mismas en los cines — *que ninguna otra fuente luminosa puede igualar.*

- FUENTE DE PEQUEÑAS DIMENSIONES
- EXTRAORDINARIA BRILLANTEZ
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- LUZ BLANCA
- MINIMUM DE CALOR POR PIE-BUJIA



Estos "5 Grandes" puntos que ofrecen los arcos de carbón "National" se traducen en películas de técnica lumínica de la más alta calidad. Las sombras son más acusadas y dramáticas. La profundidad del foco es excelente. En cuanto a los actores, el calor se reduce al minimum. Y cuando se usa el arco de carbón "National" en la cabina de proyección, la película se presenta en las mejores condiciones. Es decir, se gana en calidad en todos sentidos.

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 Una División de la Union Carbide and Carbon Corporation
 30 East 42nd St., New York 17, N.Y., E.U.A.

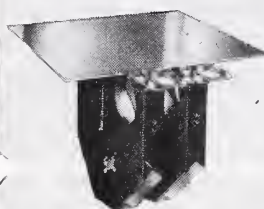
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REWIND
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dependable!

GoldE



Silent and safe! U. L. Approved. Eliminates fire hazards. Positive friction . . . Can't clinch film. Tilt-back case . . . Reel can't fly off. Micro-switch safety cut off . . . when door opens or film breaks, motor stops.



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TICKET
DISPENSER
Quick!

Simple and sturdy. Quick dispensing . . . easy reading. Add-A-Mogozine Load, 1 to 4 Mogozines. Rub-proof, chrome top plate.

GoldE

SUPER SPOT
Stops Traffic!



Long-life GoldE Super Spot brightens lobbies, displays, etc. Just plug in. Most compact. Instant lock-tilt, 4 1/2" Pyrex type frotal lens, porcelain socket, asbestos cord, removable cord base. Two models available; 500 Watt and 1000 Watt blower cooled. Pipe clamps, color wheels, color frames available.



GoldE
AIR-FLO
STEREOPTON

1000 WATT—for 3 1/4"x4" Slides

Brilliant, long throw, blower-cooled heavy-duty projector. Softest illumination, 1000 watt brilliance. Cost aluminum welded steel construction.

- Fast, critical focusing.
- Sturdy, quiet motor has oil bearing. Silent slide carrier. Lightweight, yet sturdy. U.L. Approved. GoldE Model No. 1043.

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GOLDE MFG. CO.



Brightest Name
in Light Projection

4888 N. CLARK ST.
CHICAGO 40, ILLINOIS

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RADIO CORP. OF AMERICA, RCA INTERNATIONAL DIVISION, 30 Rockefeller Center, New York 20, N. Y. (recording equipment). RADIO ADDRESS: Radiointer.

Rapid Film Technique, Inc., 21 W. 46th St., New York, N. Y. (film rejuvenators).

Schoen Products Co., 105029 S. Figueroa Blvd., Gardena, Calif. (editing equipment). EXPORT: Hollywood Photo Manufacturers, 1801 S. Olive St., Los Angeles, Calif.

S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19, N. Y. (developing machines, magnetic recorders, cameras); CABLE: Sosound. See page 48.

WESTREX CORP., 111 Eighth Ave., New York 11, N. Y. (recording equipment). CABLE: Westrex, N. Y. See page 2.

Ticket Equipment

Coinometer Corp., 1223 S. Wabash Ave., Chicago 3, Ill. (changemakers).

REFRESHMENT EQUIPMENT & SUPPLIES

Beverages & Beverage Dispensers

Automatic Products Co., 250 W. 57th St., New York, N. Y. (dispensers only).

Canada Dry Ginger Ale, Inc., 100 Park Ave., New York, N. Y.

Carbonic Dispenser, Inc., Route #46, Canfield, Ohio (dispensers only).

The Coca-Cola Co., 515 Madison Ave., New York 22, N. Y. EXPORT: Coca-Cola Export Corp., 515 Madison Ave., New York, N. Y.

Cole Products Corp., 39 S. La Salle St., Chicago 3, Ill. (dispensers only).

A. Dalkin Co., Inc., 3232 N. Kilpatrick Ave., Chicago 41, Ill. (dispensers only).

Fruit-O-Matic Manufacturing Co., 5225 Wilshire Blvd., Los Angeles 36, Calif. (dispensers only).

The Charles E. Hires Co., 206 S. 24th St., Philadelphia 41, Pa.

Majestic Enterprises, Ltd., 959 Grenshaw Blvd., Los Angeles 9, Calif. (dispensers only).

Modern Refreshers, Inc., 1812 W. Hubbard St., Chicago 22, Ill. (dispensers only).

Mission Dry Corp., 5001 E. Soto St., P. O. Box 2477, Terminal Annex, Los Angeles 54, Calif.; CABLE: Misdry.

Orange Crush Co., 314 Superior St., Chicago 10, Ill.

Pacific Citrus Products Co., P. O. Box 392, 336 E. Santa Fe Ave., Fullerton, Calif. (beverage flavors only); CABLE: Pacitco. EXPORT AGENT: Modern Merchandising Co., 510 Battery St., San Francisco 11, Calif.; CABLE: Modmerinc.

Selmix Dispenser, Inc., 28-25 Bordon Ave., Long Island City 1, N. Y. (dispensers only).

Spacarb, Inc., 375 Fairfield Ave., Stamford, Conn. (dispensers only).

Candy Bars & Specialties

Paul F. Beich Co., Bloomington, Ill.

Boyer Brothers, Inc., 821 17th St., Altoona, Pa.

Bunte Brothers, 3301-3359 Franklin Blvd., Chicago 24, Ill.; CABLE: Diabunte.

Chase Candy Co., 4230 Gravois Ave., St. Louis 16, Mo., and P. O. Box 1120, San Jose, Calif.

Cinesnax Corp., 988 Market St., San Francisco 2, Calif.

D. L. Clark Co., 503 Martindale St., Philadelphia, Pa.

Henry Heide, Inc., 313 Hudson St., New York, N. Y.

Hershey Chocolate Corp., Hershey, Pa.

Mars, Inc., 2019 N. Oak Park Ave., Chicago 35, Ill.

Mason, Au & Magenheimer Manufacturing Co., Inc., P. O. Box 549, Mineola, N. Y.

Nestle's Chocolate Co., Main & Williams St., White Plains, N. Y.

Peter Paul, Inc., New Haven Rd., Naugatuck, Conn.

Quaker City Chocolate & Confectionery Co., Inc., 2140 Germantown Ave., Philadelphia 22, Pa.

Rockwood & Co., 88 Washington Ave., Brooklyn 5, N. Y.

Schutter Candy Co., 1501 Locust St., St. Louis 3, Mo.

General Register Corp., 43-01 22nd St., Long Island City, N. Y. (issuing machines & stub receivers).

GOLDE MANUFACTURING COMPANY, 4888 N. Clark St., Chicago 40, Ill. (stub boxes, ticket dispensers); CABLE: Golch. See page 46.

Toilet Room Accessories

Chicago Hardware Foundry Co., 2500 Commonwealth Ave., North Chicago, Ill. (electric hand dryers).

Electronic Towel Corp., 57 William St., New York 5, N. Y. (electric hand dryers). EXPORT: **NATIONAL THEATRE SUPPLY, 92 Gold St., New York 38, N. Y. CABLE: Nathe-supply.**

Electric-Aire Engineering Corp., 135 S. La Salle St., Chicago, Ill. (electric hand dryers).

Sloan Valve Co., 4300 West Lake St., Chicago 24, Ill. (fixtures). CABLE: Sloanvalco.

The Sweets Co. of America, Inc., 1515 Willow Ave., Hoboken, N. J.

George Ziegler Co., 408 West Florida St., Milwaukee, Wis.

Chewing Gum

American Chicle Co., Thompson Ave. & Manly, L. I. City, N. Y.

Beechnut Packing Co., 10 E. 40th St., New York, N. Y.

Clark Brothers Chewing Gum Co., Merchant & Martindale Sts., Pittsburgh 12, Pa. EXPORT AGENT: Ramco Trading Corp., 76 Beaver St., New York 5, N. Y.

William Wrigley, Jr. Co., 410 N. Michigan Ave., Chicago 11, Ill.

Confectionery Display Cases

Columbus Show Case Co., 850 W. Fifth Ave., Columbus 8, Ohio.

Supurdisplay, Inc., 233 East Erie St., Milwaukee, Wis.

Food Service Equipment

Acton Manufacturing Co., Inc., 605 S. Summit St., Arkansas City, Kans. (portable vending equipment).

Alco-Deree Co., 4300 No. California Ave., Chicago 18, Ill.

Anetsberger Bros., Inc., 180 N. Ansets Dr., Northbrook, Ill. (frying and grilling equipment).

Automatic Food Shaping Co., Inc., 58 New St., New York 44, N. Y. (food shaper).

Belvend Manufacturing Co., Inc., 122 S. Michigan Ave., Chicago 3, Ill.

Best Products Co., 2620 W. Addison St., Chicago 18, Ill. (automatic coffee maker).

Bert's Electric Automatic Snow Cone Machine, P. O. Box 7803, Fair Park, Dallas, Tex.

Calumet Coach Co., 11575 S. Wabash Ave., Chicago, Ill. (vending carts).

Dalason Products Manufacturing Co., 835 W. Madison St., Chicago 7, Ill.

Dixie Cup Co., Easton, Pa.

Dulane, Inc., 190 River Rd., River Road, Ill. (deep fryer).

Helmco, Inc., 1215 Fullerton Ave., Chicago, Ill. (barbecue and bun equipment).

Lyon Industries, Inc., 342 Madison Ave., New York, N. Y.

Nahdgee, Inc., 947 S. Ridgeland Ave., Oak Park, Ill. (frankfurter and sausage barbecue equipment).

Star Manufacturing Co., 6300 St. Louis Ave., St. Louis 20, Mo. (deep fryer). EXPORT DIVISION: 354 S. Spring St., Los Angeles, Calif.

Stringmaster Division of California Engineering Co., 656 N. Cahuenga Blvd., Los Angeles 4, Calif.

Sweden Freezer Manufacturing Co., 3401 17th Ave. W., Seattle 99, Wash.; CABLE: Sweden. EXPORT AGENT: **National Theatre Supply, 92 Gold St., New York, N. Y. CABLE: Natheesco.**

George Sylvan Electric Corp., 7558 S. Chicago Ave., Chicago 19, Ill.

Food Specialties

Blue Jay Food Products Co., Inc., 36 Bainbridge St., Brooklyn 22, N. Y.
 Castleberry's Food Co., P. O. Box 1010, Augusta, Ga.
 The Shotwell Manufacturing Co., 3501 W. Potomac, Chicago 51, Ill.

Popcorn Equipment & Supplies

Blessing-Hoffman Corp., 2422 W. Cermak Rd., Chicago 8, Ill. (poppers & warmers).
 Blevins Popcorn Co., Inc., 3098 Charlotte Ave., Nashville, Tenn. (raw corn). CABLE: Blevpop
 Central Popcorn Co., Schaller, Ia. (raw corn).
 Cinesnax Corp., 988 Market St., San Francisco 2 Calif. (warmers).
 C. Cretors & Co., 620 W. Cermak Road, Chicago, Ill. (poppers); EXPORT AGENT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif., and 120 Broadway, New York 5, N. Y.
 Hi-Land Paper Products, 88 North Highland Ave., Ossining, N. Y. (boxes).
 Kontney Carton Co., 418 N. Clay St., Green Bay, Wis. (boxes).
 Krispy Kist Corn Machine Co., 120 S. Halsted Ave., Chicago 6, Ill. (candied popcorn machines).
 Long Eakins Co., P. O. Box 933, Springfield, Ohio (candied popcorn equipment).
 Manley, Inc., 1920 Wyandotte St., Kansas City, Mo. (poppers); CABLE: Timber. EXPORT: Manley, Inc., Box 2545, Kansas City.
 Midland Pop Corn Co., 67 Eighth Ave., N.E., Minneapolis, Minn. (bags & seasonings).
 Northwest Popcorn & Seed Co., P. O. Box 277, Delaware, Ohio (raw corn).
 Pronto Pop Corn Sales Corp., 702 Beacon St., Boston, Mass. (warmers).
 Prunty Seed & Grain Co., 620 N. 2nd St., St. Louis 2, Mo. (bags).
 Queen City Manufacturing Co., 1020 Richmond St., Cincinnati, Ohio (automatic dispensers).
 Rex Specialty Bag Corp., 101 Onderdonk Ave., Brooklyn, N. Y. (noiseless bags).
 Russell's Korn Kribs, Hartsville, Tenn. (raw corn).
 C. F. Simonin's Sons, Inc., Belgrade & Tioga Sts., Philadelphia 34, Pa. (seasonings).
 Speed-Scoop, 109 Thornton Ave., San Francisco 24, Calif. (scoops).
 Star Manufacturing Co., 6300 St. Louis Ave., St. Louis 20, Mo. (poppers). EXPORT AGENT: Albert Rebel, 354 S. Spring St., Los Angeles, Calif.

Soda Fountains

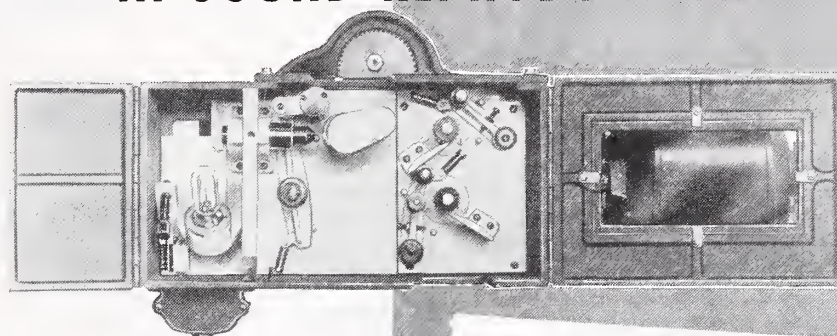
Dallas Soda Fountain Co., Inc., 6005 W. Jefferson St., Dallas, Texas.
 Petersen Show Case & Fixture Co., 5700 S. San Pedro St., Los Angeles 11, Calif. EXPORT AGENT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif., and 120 Broadway, New York 5, N. Y.
 Stanley Knight Corp., 3430 N. Pulaski St., Chicago 41, Ill.; CABLE: Wecoman. EXPORT AGENT: Stanley Knight Export Division, Suite 524, 354 South Spring St., Los Angeles 13, Calif.

New Studios Licensed

Eight new motion picture recording agreements with studios in the United States, France, Brazil, India, and Formosa have been completed in recent months by Westrex Corporation, according to E. S. Gregg, vice-president and general manager. The studios which will install the latest Western Electric and Westrex studio recording equipment are:

Seaboard Studios, Inc., New York; Glen Glenn Sound Company, Hollywood; Photo-Magnetic Sound Studios, Inc., New York; Les Productions Fox Europa S.A.F., Paris; Cinematografica Maristela, S.A., Sao Paulo, Brazil; M. & T. Films Limited, Bombay, S.A. du Casino Royan, Paris; and The Film Studios of Taiwan Information Department, Taipei, Formosa.

Another Outstanding Advancement IN SOUND REPRODUCTION



BALLANTYNE'S ROYAL SOUND MASTER MODEL 9 SOUNDHEAD

In keeping with their ever progressive policy, Ballantyne again brings to the theatre industry a product of outstanding merit. Constant research, plus almost 30 years experience in theatre sound and projection equipment manufacturing, has culminated in the perfection of a new soundhead . . . the Model 9. This unit offers more new features . . . more of everything to give you life-like sound and trouble-free service.

• FLAWLESS FIDELITY

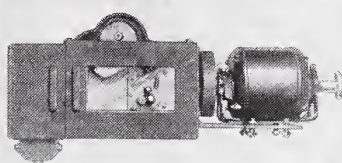
Skilful engineering now gives you ALL of the sound on the sound track . . . the high tones and the low tones . . . the shouts and the whispers . . . in perfect clarity and fidelity.

• SUPERIOR PERFORMANCE

Balantynes superb construction and engineering has given the Model 9 unmatched performance, both in dependability and ease of operation, and in quality of tone. Its outstanding performance is proven in theatres all over the world.

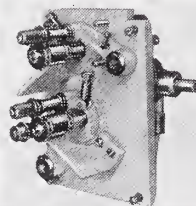
• SIMPLE OPERATION

Ballantyne engineering skill has simplified soundhead operation to a fool-proof, almost mechanical procedure. The guess work is gone. Also, sensational new innovations in design and construction provide greater accessibility to the interior of the soundhead for threading, adjustments, and parts replacements.



Closed front view showing motor hand wheel for easy threading, and adjustable motor mount.

Complete gear box and film drive assembly removable from front side of sound head as a unit for simple servicing.



Rear open view showing simplified gear drive, and perfectly balanced, ball bearing mounted, oil damped filter, with flywheel and case machined from solid steel bar stocks for perfect balance.

— FEATURES —

- Flutter in the Model 9 has been brought to the irreducible minimum . . . over 50% less than Academy minimum (Academy standards, 0.15 percent flutter) Model 9, 0.02 to 0.08 percent flutter.
- Felt-faced tension roller is provided with a sliding flange held in position by spring tension to allow for varying widths of film. Roller mounted on lifetime sealed ball bearings.
- Factory sealed gear box.
- Visible oil gauge on gear box.
- Hardened and ground projector drive pinion.
- Gear box of worm gear type with safety factor, designed for at least 10 times actual operating load. Longer life.
- Constant speed sprocket driven by large bronze worm gear, and loaded to provide smooth operation.
- One lower take-up shaft driven by large formica worm gear for silent operation.
- All shafts are ball bearing supported, and have individual oil seals.
- Entire upper and lower sprocket assembly and gear box removable as a unit from the operating side of the soundhead and may be disassembled for easy servicing.
- Hardened and ground sprockets.
- Keepers are set on wide bearings for long life. Have positive action compression type coil spring locks with adjustable stops for positioning pad roller.
- Cushion mounted exciter lamp assembly in separate housing. Standard prefocus base housing at an angle of 45 degrees for simple replacement of exciter lamp. Assembly employs new compression type coil spring lock.
- Motor connects to soundhead by means of a special type flexible coupling insuring against motor starting jolts and operating vibrations.
- Adjustable motor mounts for positive alignment of motor with gear box.
- Scanning drum rotates on life-time sealed ball bearings. Scanning drum and shaft are ground as one unit to a tolerance of plus or minus .0002.
- A straight-through optical system gives maximum light efficiency. Reduces amplification requirements and noise interference. No mirrors or prisms to fog or tarnish.
- Oil drain tubes from soundhead top plate prevent projector oil from entering soundhead.
- Soundhead comes complete with special milled projector mounting plate that attaches to base of projector before placing on soundhead. Plate is channeled for simple, exact positioning and locking, making gear alignment between projector and soundhead a simple matter.

THE BALLANTYNE COMPANY • 1712 JACKSON • OMAHA, NEBRASKA, U.S.A.

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Rebuilt Dual 35MM Projection and Sound Equip-
ments.....from **\$695**

Brand New Dual 35MM outfits, high intensity arcs,
rotary stabilizer soundheads, two way speaker
systems, coated lenses, screen, etc. Good for up
to 1,000 seat Cinemas.
Worth \$5,000..... **Special Price \$3,495**

CINEMA CHAIRS

NEW • USED • REBUILT LIKE NEW

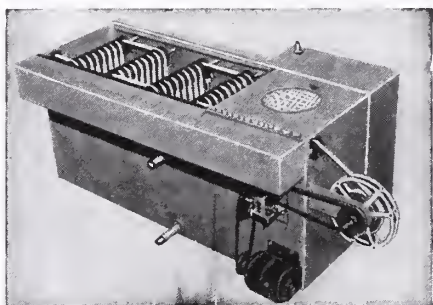
All types of American Seating, Heywood Wake-
field, Ideal, Stafford and others, immediately
available. Prices range.....from **\$2.95**

Send for Chair Price List

AGENTS FOR: Acme Animation, Blue Seal Recorders,
Depue Printers, Fearless Dollies, Auricon 16mm line,
Magnecorders, Smith Viewfinders, Colortran Lites,
Bodde Screens, Hollywood Printers, Zoomar Cine
Balowstar Lens, Kinevox Synchronous Magnetic
Recorders, Mole-Richardson Lights, Bell & Howell,
Maurer, Mitchell and Wall Cameras. **MANY ITEMS
AVAILABLE ON TIME PAYMENTS.**

DEVELOP Your own negatives with BRIDGAMATIC PROCESSOR

AN EXCLUSIVE S.O.S. PRODUCT



BRIDGAMATIC JR. gives you automatic film
processing at small cost, fits in most any corner.
Complete with patented overdrive, air squeegees,
built-in drybox, heating elements — develops and
dries ready for showing 600' positive per hour.
\$1,095

**Larger capacity negative/positive, Reversal
and Color models, standard or custom built,
from \$2,995.**

● **Send for FREE Catalog
on Studio, Recording and
Laboratory Equipment.**



S. O. S. CINEMA SUPPLY CORP.

Dept. W.M., 602 W. 52 St., N.Y. 19 **Cable SOSOUND**

**WORLD MARKET
BUYERS INDEX**

Section 2

Equipment Distributors

■ ■ ■ **Dealers Outside United States**

ALGERIA

SOCIETE NOUVELLE PATHE-CINEMA, 6 Rue
Francoeur, Paris 18, France. RCA theatre & sound
equipment.
WESTREX COMPANY (France-Belgium), 47 Rue
Michelet, Algiers. Westrex equipment & supplies.
WESTREX COMPANY (France-Belgium), Impasse
Thierry, Oron. Westrex equipment & supplies.

ARABIA

MOHAMED MAHMOOD ZAHID & BROS., Jeddah,
Saudi Arabia. RCA equipment and supplies.

ARGENTINA

ACHA Y CIA., Mendez de Andes 1226, Buenos Aires.
Seats.
FA ANTONIO, Cordoba 2444, Buenos Aires. Alco
loudspeakers.
ARECHEVALA Y CIA., Corrientes 2759, Buenos
Aires. Amplifiers, sound equipment.
BOIZA E HIJOS, Estomba 3780, Buenos Aires.
Screens.
MIGUEL CERIANI, Herrera 880, Buenos Aires. Seats.
CIA. ARGENTINA DEL RIO DE LA PLATA, Peru
486, Buenos Aires. Aga-Baltic projection, sound and
recording equipment, mirrors, lanterns, loudspeakers,
etc.
CIA. COMMERCIAL CONDOR, Sarmiento 2149,
Buenos Aires. Simplex equipment; National carbons;
Bausch Lomb mirror and lenses; Snaplite and Cine-
phor lenses; Peerless Magnarc; screens, cameras,
etc.
MENDEZ DELFINO, Talcahuano 876, Buenos Aires.
Sonograf sound equipment.
J. A. DESPLATS, Hidalgo 540, Buenos Aires. Ampli-
fiers.
ESCOBEDO Y CIA., Marcos Sastre 2673, Buenos
Aires. Sidephonic sound equipment.
NORBERTO ESCOLA, Zarraga 3328, Buenos Aires.
Seats.
JUAN FAVRE, Lavalle 2023, Buenos Aires. A. Debric
equipment.
PRAILE Y MONTEVERDE, Sarmiento 3632, Buenos
Aires. F. M. Busch mirrors, lanterns, lenses, sound
equipment.
J. M. GRAND Y CIA., Cangallo 2276, Buenos Aires.
Granvox sound equipment.
SIMON GRINBERG, Matheu 257, Buenos Aires.
Sigri lanterns.
JOSE M. LAVAJA, Lavalle 2023, Buenos Aires. Pro-
jection equipment, amplifiers, etc.
HENRY MAURICE, Junin 610, Buenos Aires. Projec-
tion, cameras, sound equipment.
MAYO FILM, Bme. Mitre 1956, Buenos Aires. Car-
bons.
MINUTO, Callao 858, Buenos Aires. Screens.
BASILIO OLARTE, Av. A. Gallardo 736, Buenos
Aires. Ship carbons.
PHILIPS ARGENTINA, S. A., Vedia y Av. Forest,
Buenos Aires. Philips projection and sound equip-
ment, lenses, loudspeakers, screens, etc.
RCA VICTOR ARGENTINA, Bartolome Mitre 1961,
Buenos Aires. Theatre & sound equipment, sound
recording equipment.
RADIO MAN S. R. L., Rivadavia 1982, Buenos Aires.
Rex projection equipment, carbons, Gardiner lan-
terns, Altec Lansing and University sound equip-
ment, Super Rex sound equipment.
REALTON, Dolores 448, Buenos Aires. Realton sound
equipment.
JOHN REYES, Independencia 1900, Buenos Aires.
Orpho sound recording equipment.
CARLOS ROBATTO, Victoria 4052, Buenos Aires.
Lealtono sound equipment.
ROMERO Y ENRIQUE, Av. Godoy 4269, Rosario.
Economarc projection equipment.
SARYCO, Larrea 615, Buenos Aires. Screens.
SOC. ARG. DE IMPORTACION E. M. ETCHEGOIN,
Maipu 639, Buenos Aires. DeVry, Kalee, sound and
projection equipment, mirrors, lenses, lanterns, screens.
R. C. VITA, Bme. Mitre 2248, Buenos Aires. Bell &
Howell cameras and equipment; Sonolux equipment;
Berni y Maurer sound recording equipment.
WESTREX COMPANY (Argentina), Rodriguez Pena
370, Buenos Aires. Westrex equipment and supplies.
JUAN ZACCHEO, Patricios 118, Buenos Aires. Seats.

AUSTRALIA

AUSTRAL ARGO ENGINEERING CO., 123 Latrobe
Street, Melbourne. Manufacturers of spare parts
and replacements, sound equipment and amplifiers,
and general equipment.
AUSTRALIAN GENERAL DISINFECTANT CO.
PTY. LTD., 39-41 Shepherd St., Darlington, Sydney.
AUTOMATIC FILM LABORATORIES PTY., LTD.,
513-515 Dowling St., Moore Park, Sydney.
BELL PUNCH (A/SIA) LTD., 160 Castlereagh St.,
Sydney. Ticket issuing and change machines, ticket
printers, machine or roll tickets.
CHAS. E. BLANKS PTY. LTD., 15 Castlereagh St.,
Sydney. Films, slides, and instantaneous recordings.
A. H. BONNETTE, 6 Mallet St., Camperdown, Syd-
ney. Seating.
G. R. BRAKELL, 16 Bulletin Place, Sydney. Furnish-
ings, carpets, etc.
BRAKELLITE SCREEN SERVICE, 16 Bulletin Place,
Sydney. Screen reconditioning.
CAMPBELL ADVERTISING, Penny's Bldg., Queen
& Adelaide Sts., Brisbane, Q'ld. Theatre advertising
contractors.
W. H. CARROLL, 61-63 Flint St., No. Ipswich, Q'ld.
Advertising counsellors.
CARSON SUPPLIES CO., 296 Pitt St., Sydney. Com-
plete sound and projection equipment, power conver-
sion plant, theatre furnishings, etc.
CINESOUND PRODUCTION LABORATORIES,
Ebley St., Bondi Junction. Film laboratories.
CLAUDE NEON LTD., 2 Alison Road, Randwick,
Sydney. Fluorescent lighting.
COMMONWEALTH FILM LABORATORIES PTY.
LTD., Wilton & Belvoir Sts., Surry Hills, Sydney.
CONSOLIDATED NEON (PHILIPS SYSTEM) PTY.
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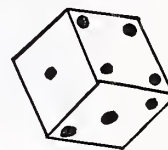
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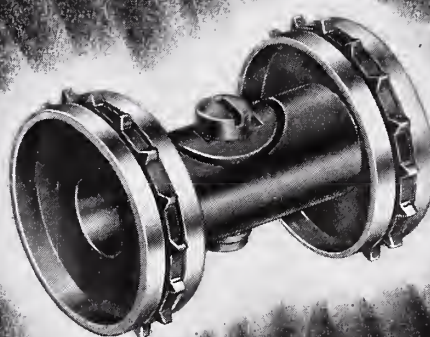
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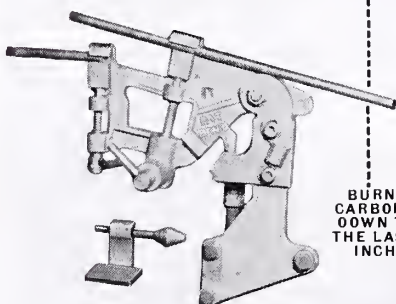
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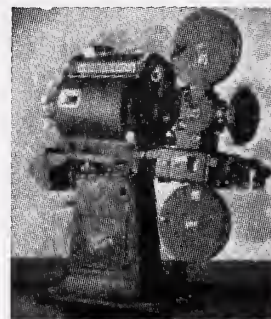
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J. H. FUNG, National Union Radio Service, 9 Corniles St., Port of Spain.
N. GOKOLL, Globe Theatres, Ltd., Port of Spain.
MASONS, LTD., 2-4 Vincent St., Port of Spain. G.B.-Kalee equipment & supplies.
NATIONAL UNION RADIO SERVICE, 9 Corniles St., Port of Spain. Gaumont-Kalee products.
SPORTS AND GAMES, LTD., 28 Henry St., Port of Spain. RCA equipment & supplies.
WESTREX COMPANY (CARIBBEAN), 9 Edward St., Port of Spain. Westrex equipment & supplies.

TURKEY

KEMAL & CHAKIR SEDEN FRERES, Beyoglu, Istanbul. G.B.-Kalee equipment & supplies.
TEKNIKA, S.A.T., P. O. Box 1153, Istanbul. RCA equipment & supplies.

TUNISIA

WESTREX COMPANY (FRANCE-BELGIUM), 4 Rue de Vesoul, Tunis. Westrex equipment and supplies.

URUGUAY

HAROLDO GARCIA AROCENA, San Jose 1202 Esq. Cuareim, Montevideo. Gaumont-Kalee products.

VENEZUELA

LUIS MARTINEZ, C. A., Miracielos A. Hospital 87, Caracas. Gaumont-Kalee products.
NATIONAL SUPPLY S. A., Gorda a Asserradero 32/34, Caracas. National theatre supply line.
STANDARD ELECTRIC, S. A., Bloque 6, Local 6, El Silencio, Caracas. RCA theatre & sound equipment.
WESTREX COMPANY (CARIBBEAN), Edificio Karam, Ibarra a Pelota, Caracas. Westrex equipment and supplies.

WEST INDIES

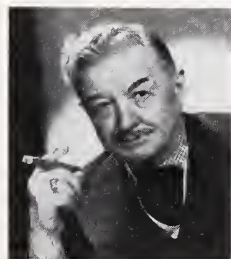
DE VEER THEATRE CIRCUIT, P. O. Box 3, Aruba, N.W.I. National theatre supply line.
RENE DIDIER, Fort de France, Martinique, F.W.I.
GITTENS & COMPANY, P. O. Box 166, Bridgetown, Barbados. Bell & Howell, Gaumont equipment & supplies.
EL LOUVRE, S.A., P. O. Box 138, Curacao. RCA theatre & sound equipment.
MARCHENA-MORON & CO., P. O. Box 13, Curacao, N.W.I. National theatre supply line.
H. C. ROSE, Kaladan Lady Meade Gardens, Bridgetown. Westrex products.

MOTION PICTURE HERALD, OCTOBER 4, 1952

U. S. Equipment Export Distributors

BIZZELLE CINEMA SUPPLY CORP., 420 West 45th St., New York 19, N. Y.
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NATIONAL THEATRE SUPPLY, Export Division, 92 Gold St., New York 7, N. Y.
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S. O. S. CINEMA SUPPLY CORP., Export Division, 303 West 42nd St., New York 18, N. Y.
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Theatres Abroad Seen Expanding



John Eberson

Increased construction of theatres in continental Europe, and continuance of the construction program which has characterized Latin America during the past few years, is expected by John Eberson, noted New York theatre architect, who has designed numerous theatres in America and many other parts of the world over a period of more than three decades. Recently the firm, John & Drew Eberson, a father-and-son partnership, opened a branch office in Paris. It also has an office in Mexico City.

Interviewed at his New York headquarters, Mr. Eberson said that motion picture interests in Europe and the Near East, as well as Latin America, realize the opportunities for the expansion and improvement of motion picture exhibition that are opening up in consequence of better transportation and of greater concern among the people with life beyond their own towns.

"It is realized," he continued, "that many formerly isolated communities are now being integrated into large masses of population capable of supporting theatres."

In this movement Mr. Eberson sees a growing field abroad for American architects as well as for equipment manufacturers, and even for the investment of American dollars, which is urged by the U. S. State Department. He ventured the opinion that theatres would attract money of American film firms that can't be exchanged for dollars.

"The experience of American architects in practical theatre design can be very valuable in this expansion," he said, adding, "The American architect interested in foreign projects should allow for adaptation of his plans to local materials and construction practices. What he should attempt to offer

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most of all is a practical understanding of what is needed, and what is not needed, to make a theatre serve its purposes profitably."

Improvements in Recorders Cited

Recent motion picture studio recording equipment activities of Westrex Corporation's Hollywood laboratories include three important developments. At the head of these, Westrex places the Series 1100 Standard portable magnetic system, contained in two units, which provides for high-quality recording or reproduction with 35, 17½, or 16mm film in synchronism with the picture.

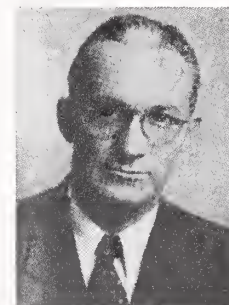
New features of this system include two-way talkback between the mixer and recordist, and a new synchronizing bloop unit which records an audible signal on the magnetic film in synchronism with an optical bloop when the recorder is up to speed.

Another Westrex development is the RA-1506-A magnetic recorder-reproducer, which is cabinet-mounted equipment containing three independent recording and reproducing channels. Three sound tracks can be recorded simultaneously on 35mm magnetic film, or reproduced therefrom at synchronous film speed.

The RA-1509-A 16mm photo-magnetic re-recorder is a cabinet-mounted equipment which provides facilities for recording and reproducing magnetic sound track, and for reproducing photographic sound track at synchronous film speed.

Made Bizzelle Officer

Chris O'Grady who has traveled extensively and is known personally to many cinema equipment dealers abroad, was recently promoted to vice-president of Bizzelle Cinema Supply Corporation, New York, with which company he has been associated for many years as general manager.



Chris O'Grady

Under his management, this company, a leading exporter of rebuilt cinema equipment, has expanded its facilities and has taken on several new lines during the past year. A new catalog covering the entire line of new and rebuilt equipment and supplies is now ready for distribution.

The National Spotlight

ALBANY

Drive-in operators, surveying the season as the final weeks approach, find generally that the level of business compared favorably with that for 1951. Patronage now is chiefly on weekends. Taking cognizance of this, the Rustic drive-in, West Sand Lake, has gone on a Friday-through-Sunday schedule. John Gardner has dropped Thursday at the new Turnpike, McCormacks Corners. . . . The Variety Club will sponsor a dog show by the Albany Kennel Club at the State Armory, Nov. 8. Tent 9 will have charge of both tickets and concessions. Charles A. Smakwitz, chairman of the Heart Fund, and Arthur Newman, Republic manager, serve as co-chairmen.

ATLANTA

On the row booking and visiting; M. T. Varnell, Park, Trion, Ga.; J. S. Carscallan, Skyview, Tampa, Fla.; Sidney Laird and L. J. Duncan, Al-Dun Amusement Company, West Point, Ga.; P. L. Taylor, Dixie, Columbus, Ga.; J. H. Thompson, Martin and Thompson Theatres in Georgia; John Thompson, Family drive-in, Gainesville, Ga.; Ebb Duncan, Duncan Theatres in Georgia; Mr. and Mrs. Ted Harris, Stardusk drive-in, Tallapoosa, Ga.; Dave and Mac Hamilton, Hamilton drive-in, Fort Payne, Ala. . . . R. J. Ingram, Southern district manager, back after paying a visit to the Charlotte branch. . . . Mrs. Elsie Keigher, new receptionist and Martin's Atlanta booking office. . . . The stork paid a visit to the home of Mr. and Mrs. Jack Frost (he is sales representative for U-A) and left a little new girl. . . . W. C. Macon and E. H. Southworth, of Western North Carolina Theatres, Inc., have started a new drive-in for 500-cars. Opening date is set for next April. . . . Dr. C. C. Benton will start work at once on a new 400-car drive-in for colored patrons, opening about Nov. 1; Ike Katz, president Kay Exchange in New Orleans.

BOSTON

James Sayer, owner of two drive-ins in New Hampshire has been admitted to the New Hampshire bar and is now a practising attorney in Manchester, with an office in his home town of Somersworth. . . . MGM's "Plymouth Adventure" will have an invitational screening of the film at the Old Colony theatre, Plymouth, November 20. The New England premiere will be five days later. . . . Perley Lavalley, projectionist at the Magnet, Claremont, N. H., is celebrating his 30th year in the industry by being upped to full manager recently. . . . Look Magazine sent over a photographer to record a Jimmy Fund project sponsored and conceived by Roland Moon, manager of the Quintree drive-in, Braintree, a Rifkind Circuit theatre.

BUFFALO

Downtown theatres will use a ten-minute, locally-made film on various activities of the Buffalo Community Chest a week ahead of the campaign opening in October. . . . Mrs. Sam Geffen, wife of the National Screen Service branch salesman who is about to depart for Long Beach, Cal., was honored by the Women of Variety the other afternoon at a luncheon. . . . Rep. Edmund P. Radwan, Buffalo Republican, has declared that exclusive theatre TV showing of fights, such as the Wolcott-Marciano bout, are against the public interest and constitute an illegal restraint of trade. Radwan has sent a letter to Attorney General McGranery asking investigation to ascertain whether anti-trust laws have been violated. He has sent a copy of the letter to the FCC. . . . "The Miracle of Fatima" had an auspicious pre-

view premiere the other evening in the Center theatre. . . . First feminine member of the Executive Board and second vice-president of the International Association of Auditorium Managers are the high honors recently tendered Winifred Eaton Corey, director of Buffalo's Kleinhans Music Hall.

CHICAGO

William Cain is the new owner of the Roxy, Lockport, Ill. . . . The Lee, Dixon, Ill., is going back to full-time operation after being open week-ends only during the summer. . . . The Strand, Brookfield, is closing after being reopened for only two weeks. . . . Great States' Majestic, Streator, Ill., will reopen Oct. 11 after being closed since June. . . . A film produced in Israel, "Two Thousand and Three," will be shown to workers of the Israel Bond Drive at a brunch in the Blackstone Hotel. Pierre Van Passen will be the guest speaker. . . . Jones, Linick and Schaefer will celebrate their 47th anniversary as exhibitors on Oct. 5. . . . The Double drive-in is now showing five pictures, two on one screen and three on the other. . . . Ben Eisenberg is reopening the Davis, on Chicago's north side, with M. D. Zimmerman. The house has been dark for over a year. . . . 80-year-old William A. Foust, only male member of the Chicago Police Censor Board, has retired after viewing over 33,000 movies in his 33 years with the board.

CINCINNATI

Mike Spanagel, local industry veteran whose last position was vice-president and assistant general manager of Mid-States Theatres, has joined the local L. B. Wilson radio station, WCKY, as an account executive. . . . Phil Fox, Columbia manager, chairman of the local Variety Club's heart committee, recently made a radio appeal over WKRC for funds in behalf of the Hamilton County Council for Retarded Children which the club is sponsoring. In cooperation with the Cincinnati Enquirer, the club will hold an "Old Newspaper Boys' Day" November 17 as a fund-raising project. . . . The Nortio Paramount theatre, in nearby Hamilton, Ohio, gave a free movie for the children, September 27, as a part of the National Kids' Day celebration. . . . City Council, at Bellefontaine, Ohio, has repealed the three per cent admission tax, which it was contended was discriminatory.

CLEVELAND

Fight attendance at \$3.60 in three local theatres September 23 was less than the attendance in two theatres for the Robinson-Maxim TV fight. The RKO Palace and Hippodrome were sold out for the Robinson-Maxim fight at \$2.40 admission and played to some 6,700 people. The Walcott-Marciano go played a near full Hippodrome, slightly

(Continued on opposite page)

WHEN AND WHERE

October 6-10: 72nd semi-annual convention, Society of Motion Picture and Television Engineers, Hotel Statler, Washington, D. C.

October 6-7: Annual meeting, Motion Picture Theatre Owners of Eastern Missouri, St. Louis, and Southern Illinois, Chase Hotel, St. Louis, Mo.

October 14-15: Fall meeting, Independent Theatre Owners of Montana, Northern Hotel, Billings, Montana.

October 14-16: Annual convention, Motion Picture Exhibitors of Florida, Jacksonville.

October 20-22: Annual convention, Allied Theatres of Michigan, Tuller Hotel, Detroit, Mich.

October 27-29: Annual convention, Motion Picture Theatre Owners of Arkansas, Mississippi & Tennessee, Hotel Gayoso, Memphis.

November 9-11: Fortieth anniversary convention, Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

November 15-19: Joint convention and trade show, Allied States Association, Theatre Equipment and Supply Manufacturers Association, Theatre Equipment Dealers Association, Morrison Hotel, Chicago.

November 21: Annual convention, Coliseum of Motion Picture Salesmen of America, Atlanta.

December 2-3: Annual convention, Allied Theatre Owners of Indiana, Hotel Lincoln, Indianapolis.

(Continued from opposite page)

better than half full Palace and less than a half full State, offering its first TV program. . . . Jack Fine, former Knickerbocker lessee, will shortly reopen the Imperial theatre, closed the past year. . . . Stephen LaCausse, assistant manager at the Palace theatre, Akron, has been promoted to manager succeeding Ness Auth. . . . Vincent Lauter, managing director of the West theatre, Barberton, and his son, Karl, with a fresh Navy discharge in his pocket, have bought 103 acres near Barberton, to develop into an amusement resort in the spring. . . . Herbert J. Ochs, operator of a chain of drive-in theatres, has bought back his Division drive-in theatre, Grand Rapids, from J. S. Jossey and Kroger Babb to whom he sold it in 1950.

COLUMBUS

Ohio's film censorship board, which on Sept. 16 again rejected Superior Films' remake of the old German film "M", was sued in Ohio Supreme Court last week by the firm's attorneys in another effort to knock out Ohio's screen censorship law. The board rejected the film for a second time after it was ordered to review the film again by Atty. Gen. William O'Neill. . . . Grading operations are underway for the Atomic drive-in at Waverly, Ohio, first outdoor theatre to be built in the Pike County area since the government announced plans to build a billion dollar atomic energy plant there. . . . Transmitter for a new Ashland, Kentucky, high frequency TV station will be erected at North Kenova, Ohio near Ironton by Polan Industries.

DENVER

Paul Allmeyer, Paramount salesman, is father to a new 7-pound son, Guy. . . . Bonnie Howes, assistant cashier at Metro, promoted to cashier, succeeding Paul Thompson, who went to Lee Theatres as office manager. . . . L. O. McCormick has sold the New Tex, Anthony, N. M., to Fred and Lee Welch. . . . The local 20th-Fox exchange are putting on a testimonial drive for the final quarter this year, honoring V. J. Dugan, branch manager. . . . Barney Rose, Universal district manager, was in for conferences with Mayer Monsky, branch manager. . . . The Paramount is opening the theatre at 10 a.m. for the broadcast of the world series on a free, first-come-first-served basis. They are using National Theatre Supply theatre television equipment.

DES MOINES

Mickey Michael, 3, who played the part of Bobby in the "Scarlet Angel," was brought to Villisca to visit his uncle and grandparents. While there, Mickey appeared at two performances of the picture at the Villisca theatre. . . . Al Ungerman has resigned his job as booker at Universal. . . . Offices of Iowa-United Theatres are being remodelled to provide a new office for Bill Curry. . . . D. H. Conley, RKO branch manager, was in Minneapolis on vacation. . . . The editor of the Manson paper, who attended the recent Allied luncheon for newspaper men, paid tribute to the movie industry in a recent editorial.

HARTFORD

John R. Patno has been named manager of the New England circuit's Empress thea-

NOT KOOL YOURSELF!



It was at the El Lago theatre in Rice Lake, Wis., a unit of the Miner Amusement Company circuit, that the marquee above was achieved, and the word "achieved" is used advisedly. According to Leo Miner, who sends it along for our and the readers' enjoyment, the marquee, as above, attracted more attention than when the film's title was correctly displayed. Of course, it was not presented in the engaging fashion seen for more than a little while, but that was enough.

tre, Norwalk, Conn., replacing John Hassett, resigned. . . . Sperie Perakos, general manager, Perakos Theatres Circuit, New Britain, Conn., goes to Detroit on Oct. 11 to marry Miss Nikki Pappas. . . . Art Moger, of the Warner Bros. field exploitation staff, and Joe Friedman of the home office have been working with Harry Feinstein, zone manager, and James M. Totman, assistant zone manager, Warner Bros. New England Theatres, on the Oct. 8 world premiere of "Springfield Rifle" at the Capitol and Art theatres, Springfield, Mass. . . . A new theatre time table information policy—unique for the metropolitan Hartford trade area—is now in effect on the Hartford Theatre Circuit. Patrons wishing information about starting times of features, may call circuit offices.

INDIANAPOLIS

The Indiana theatre showed the Walcott-Marciano fight telecast to a capacity audience of 3,200 at \$2.50 a seat and turned 4,000 away. All first run theatres reported business was up that night. . . . Dale McFarland has booked a concert appearance by King Cole, Stan Kenton and Sarah Vaughn into the Indiana Oct. 29. . . . Jacob Smiler is building a motel adjoining his new National Outdoor on U.S. 40 here. . . . National Theatre Supply has closed its local office, transferring its function to Cincinnati. . . . Moe Esserman, Screen Classics representative, and Earl Penrod's Affiliated Advertisers have moved to 423 N. Illinois on film row. . . . I. R. Murphy, Huntingburg exhibitor, died Sept. 17.

KANSAS CITY

Free rides to the downtown district for part of the day on Sept. 23 on the pub-

lic transit company's buses and street cars resulted in crowds downtown and distinctly increased theatre attendance for matinees. . . . The county court of Jackson County, Mo., heard 50 witnesses recently, concerning the application of Associated Theatres for a permit to construct a 750-car drive-in theatre in the district between Kansas City, Mo., and Independence, Mo. The application was taken under advisement. . . . Mrs. Frances Brown is now secretary to Fred Harbst, general manager of the Allied unit of the Kansas-Missouri area, succeeding Mrs. Dorothy Murphy O'Connor.

Executives of circuits, branch office men, and exhibitors were among the spectators of the recent fight on the Ashland television screen.

LOS ANGELES

Harold Goldstein, booker for Lippert Pictures exchange, recently acquired by Realart Pictures, has joined the latter organization. . . . The Pacific Drive-in Theatres have added the Paula drive-in, Santa Ana, to their growing list. . . . Art Kallen, Columbia booker, suffered a heart attack. . . . After the huge success of their Film Row outing, the Club is making plans for a Fall Dance. . . . Minnie Steinberg, cashier of the Lippert exchange, has been transferred to the Lippert home office in Beverly Hills. . . . The Orpheum theatre grossed approximately \$7,300 from ticket sales for the theatre TV showing of the Walcott-Marciano fight. . . . Eddie Duran, Warner assistant shipper, passing out cigars to celebrate the arrival of his second daughter.

LOUISVILLE

Russell C. Brashear, who has operated the Russ' Amusement Co., in Bowling Green, Ky. for quite some time, opened a new theatre in Smith's Grove, Ky. . . . Out of town exhibitors seen on the row recently included: R. L. Gatrost, Victory, Vine Grove, Ky.; George Lindsay, Lindsay, Brownsville, Ky.; Bob Enoch, State & Grand, Elizabethtown, Ky.; Guy Roehm, Grand & Elks, New Albany, Ind.; Jim Atterbury, Leeds, Winchester, Ky.; George Williamson, Griffith, LaGrange, Ky.; R. H. Totten, Lakeview drive-in, Pendleton, Ky. . . . A. I. Woods, Jr. is managing the Strand theatre, Portland, Tennessee for B. J. Curry.

MEMPHIS

Memphis theatres are returning to "bank nights."

Once banned by police on the grounds that they violated the state's anti-lottery laws, these cash give-away programs have returned to Linden Circle, Memphian, Crosstown, Frayser drive-in, Princess and Hollywood theatres in Memphis. . . . Bristol theatre in Memphis has been sold by J. Fred Brown, owner, to Neil Blount, manager of Monarch Theatre Supply Co. . . . Mrs. Thelma Bryant, 52, wife of W. C. Bryant, controller of Flexer Theatres, Inc., died in a Memphis hospital last week. . . . Mid-South exhibitors booking and buying on Film Row included W. C. Kroeger, Portageville; J. C. Mohrstadt, Hayti; J. C. Bonds, Hernando, and Paul Myers, Lexington.

MIAMI

The Sheridan on Miami Beach has a new manager, George Krevo, who previously

(Continued on following page)

(Continued from preceding page)

managed the Empire in Daytona Beach. New assistant at the Sheridan is Alfred Panetz, formerly of New York. . . . Co-operating with the B'nai B'rith, manager Walton Oakerson of the Essex has collected over 3,000 pocket books for the boys in Korea. . . . Doug Jernigan is now aide to manager Flynn Stubblefield at the Town. . . . Aubrey Wisberg, producer of "Man From Planet X" and "The Velvet Cage" was holidaying in our area.

MILWAUKEE

The Warner and Riverside theatres were completely sold out for the Walcott-Marciano fight with people standing in the aisles. . . . The Colonial theatre here, operated by Theatre Service, ran a gigantic stage show starting at 11:45 PM September 27, featuring Leroy Hawkins and his Harlem Revue with six vaudeville acts. . . . William Charboneau, former owner of the Midway at Prairie du Sac, recently purchased the Grantland and Orpheum theatres at Lancaster from Mr. Melcher of Unity theatres.

NEW ORLEANS

"Ivanhoe" at the Loew's State opened to largest crowd on record and continues to do overwhelming business daily. A large gathering of members of religious orders from all parts of the city and adjacent territory attended the preview of Warner Bros. "Our Lady Of Fatima" at the Fox theatre. . . . William Arnold Heine formerly of Southeastern Theatre Equipment Co. has been assigned to Officers Candidate School, U.S. Navy, Newport, R. I. . . . Roy Maurice Prewitt and Margaret Marshall Martin will get married October 18 in Leaksville, North Carolina. . . . Roy Phillips has taken over ownership operations of the Strand, Farmersville, La. from Mrs. H. Bogart, former operator. . . . W. R. and Geo. Younger, Chief drive-in, Natchitoches, assumed ownership operation of the DeSoto drive-in, Mansfield, La. Joel Bluestone will handle the buying and booking. . . . J. E. Russell closed the Liddieville, Liddieville, La. indefinitely.

OKLAHOMA CITY

Morris Loewenstein, president of Theatre Owners of Oklahoma, attended the TOA at Washington, D. C. Sept. 14-18. . . . Harold Combs, manager of the concessions for Barton Theatres, was appointed to the Concession Committee at the convention of TOA at Washington, D. C. last week. . . . Mrs. Mattie Ruddell, assistant manager of the Redskin theatre, has returned from California, where she spent the last two weeks on her vacation. . . . A new slogan "Stay Young—Attend the Movies" has been inserted in the advertisements for the Barton Theatres. . . . "The Greatest Show On Earth" has been held over at the Villa theatre where it has been a great success. . . . The first city showing of "Les Miserables" has been moved over from the Harber theatre to the Capitol theatre.

OMAHA

Three thousand fans who filled the Orpheum theatre for the telecast of the Walcott-Marciano fight were high in their praise of the excellent transmission. . . . A 3-weeks-

old lion cub, called "Fearless Fagin, Jr.," was flown to Omaha from Hollywood by MGM and presented to the Zoo-for-Omaha Committee of the Chamber of Commerce. . . . Joe Jacobs, Columbia branch manager, announced he has won a Caribbean cruise for himself and his wife for first place in the play date drive. . . . Iz Weiner, Universal branch manager, has been invited to Hollywood October 6 for a week's tour of the studios. . . . Harold Struve, Deshler exhibitor, will start work in about a week on a 200-car drive-in at Hebron, Neb.

PHILADELPHIA

The marked boom at the box-office experienced in recent weeks by the downtown houses is spreading to the neighborhoods. . . . Paramount Decorating Co. here is re-decorating the Visualite, Norfolk, Va., which will be reopened under the direction of Robert Levine and Bernard Turock, with its name changed to the Towne. . . . The Yankee, Landisburg, Pa., owned by Samuel I. Patterson, is now being booked by Allied Motion Picture Theatre Service here. . . . Jack O'Rear, manager of the Colonial, Harrisburg, Pa., completes his 30th year with the Fabian-Wilmer-Vincent circuit. . . . Joe Cullinan, former manager of the Goldman, has switched to the Arcadia as assistant to manager Jacques Rion. . . . A. J. Vanni, Warner theatres district manager in Atlantic City, N. J., booked in the London Opera Company for the Warner for an Oct. 12 performance. . . . William Israel, formerly managing Warners' Earle, will manage the Savar, Camden, N. J., for the Varbalow Circuit.

PITTSBURGH

The business being done by "The Miracle of Our Lady Fatima," is astounding the Film Row folk. It retained almost its first week gross in its third week which is phenomenal here. . . . Bernard H. Buchheit, who has been with the Manos circuit in an executive capacity for 18 years, has resigned. . . . Dave Brown, a salesman, and Screen Guild have parted company. . . . Harry Bernstein, who formerly was connected with the Art Cinema theatre, has been appointed manager of the Warner Brothers Strand. Rube Harris, manager of the Strand moved to the Etna to replace Don Stehle, who resigned. . . . Air Force Lt. Alex Manos, son of Mike Manos, was married to Marie Martino in Philadelphia.

PORTLAND

Business is in a temporary nosedive here this week due to the beginning of television. . . . For the past two weeks, TV fever has been running high and September 20 the first UHF station went on the air. . . . Lou Metzlaar, Oregon's Evergreen booker, back at his desk after a week's vacation at the coast. . . . Keith Petzold, J. J. Parker Broadway manager, off on a two week vacation. . . . Mayfair Manager, Herb Royster, still in the hospital. . . . Paramount Manager Oscar Nyberg scratching for some new showmandiser ideas for his forthcoming pic. . . . Liberty Theatre Building undergoing a complete facelifting. . . . Paramount doorman, Otto Neff, back at his job after a brief vacation. . . . Virgil Faulkner's "Film Quizzo" game going great at the Foreman

Drive-In Theatres. . . . Veteran showman, Ike Geller, owner of the Walnut Park and Alladin theatres, resting at Wheeler, Oregon.

PROVIDENCE

In behalf of the Rhode Island "Jimmy" Fund, Albert J. Clarke, Majestic theatre manager, and Meyer Stanzler, operator of the Boro drive-in, appeared on the popular Warren Walden show over Station WJAR-TV. . . . Harold Lancaster, manager of the Pawtucket Strand, spoke before the Lion's Club on the same subject. . . . Al Siner, manager of the Strand, has made arrangements with several nearby parking lots whereby patrons of his house get a 50% reduction in parking rates. . . . A few Boston theatres are bidding for local patronage, through advertising in the local press. . . . Charles R. Darby, Lockwood & Gordon district manager, recently made one of his frequent visits to this city, where he supervises the Avon, Hope and Castle theatres. . . . With the closing of Crescent Park, last amusement park in this area to shutter for the season, the outdoor entertainment business went into hibernation for the winter, leaving only a few drive-ins as competition for conventional houses.

SAN ANTONIO

Atlas Film Corp. has started work on a full length training film on air evacuation activities of the hospital at Lackland AFB here. . . . Sarah Hayden, MGM character actress, arrived in Kerrville, Texas, from Hollywood last week to visit her mother. . . . Three Azteca Film officials were recent visitors to the local office. They were Gustav Acosta, Los Angeles office manager; C. R. DuFau, also of the same office, and Harry Stern, Chicago office manager. . . . San Antonio visitors included Milton Pickman, vice-president of Krasna-Wald Productions, Hollywood; Hiram Parks, Llanos theatre, Lubbock; Enrique Perez, of Bishop, who is planning a new Mexican house there; Mart Cole, Cole circuit, Rosenberg. . . . Mr. and Mrs. J. Howard Hotchkiss, of the Gay theatre, Tulsa, were here to book their first season of Mexican pictures. . . . Also visiting were Frank Park, Levin Associates, Dallas, and Jerry Wald, Hollywood.

SAN FRANCISCO

Graham Kislingbury, North Coast district manager and industry chairman, United Crusade Drive in this city, set October 1-15 as drive days, and appointed Ralph Clark, United Artists manager, chairman of the distributor group. The drive, designed to unit all charities in one collection, has the full endorsement of labor unions. . . . Sam Gardner, assistant West Coast sales manager, MGM, will be at the local exchange for an indefinite period. . . . Everyone in the San Francisco exchange territory paid tribute to L. C. (Butch) Wingham, the late MGM manager, at his funeral here. The Row was saddened by his sudden death Sept. 22. . . . John Parsons, division manager, Telenews Theatres, announces the birth of his first child, a daughter, born Sept. 11. . . . Larry Floyd replaced Max Wohlge-muth, shipper, National Screen Service, who resigned from the industry. Also new in NSS shipping room is James Dowd. . . .

(Continued on opposite page)

(Continued from opposite page)

Rotus Harvey talked in the interest of the industry before the women of the Northern California Motion Picture Workshop.

ST. LOUIS

Projected plans for the three Movietime U. S. A. tours, which were scheduled here for late September and early October, have been cancelled for the time being according to Edward B. Arthur, exhibitor chairman for the St. Louis territory. Reason given was the desire not to conflict in any way with MPTO annual meeting here October 6 and 7 and also the hot political campaign which would take away from the publicity touring stars would receive. . . . Drive-in operations here will benefit from the switch off of daylight saving time back to standard last week. . . . The Saturday Youth Cinema Clubs, sponsored by the Better Films Council of St. Louis and theatre management, will begin their fall program October 4. . . . More than 6,000 grade school youngsters from the city and St. Louis County attended a special Americanization Day Rally at the Fox theatre.

TORONTO

Harry Page, formerly with Monogram and United Artists, has joined local sales force of Cardinal Films. . . . Fred W. Falkner, Tisdale, Sask., exhibitor, has been named returning officer for the newly-formed constituency of Humboldt-Melfort. . . . Oscar Hanson, producer's representative here, has a frozen orange juice stick gimmick. . . . The Canadian Government has appointed a three-man combines and restrictive trade practices commission and intends to get tough. . . . Odeon has reopened its Kent in St. John, N.B., while a theatre is expected to be included in a new 20-acre shopping centre being planned by private interests in Hamilton, Ont. . . . Jack Barron and Gerry Sutherland in town from Calgary and Vancouver, respectively, for the John Davis Odeon Showmanship Luncheon.

WASHINGTON

Ira Sichelman, 20th Century-Fox salesman, has been appointed captain of the testimonial drive honoring branch managers. . . . Morton Thalhimer, president of Neighborhood Theatres of Virginia, was elected to the executive committee of Theatre Owners of America, by the TOA Board. . . . The Warner Seco theatre was closed. . . . Myrna Loy received an "Oscar" for her Community Chest work. She was a speaker at the opening rally for the 1953 Drive. . . . Mr. and Mrs. Jack Fruchtman celebrated their 15th wedding anniversary during the TOA Convention. . . . District Commissioner F. Joseph Donohue invited Washingtonians working for better race relations, to attend a screening of "Cry the Beloved Country" at the Dupont theatre.

Skouras Buys L.A. Property

Sale of the Voltaire Apartments in Los Angeles to Charles Skouras and his wife Florence for an undisclosed sum was announced last week. The property will be added to a trust fund set up by Mr. and Mrs. Skouras for their son, Charles P. Skouras, Jr., and daughter, Mrs. Edith Skouras Jungmeyer.

Holden Cites Film Needs Of Soldiers

A first-hand report on the entertainment needs of the American troops in Korea was given the Screen Actors Guild and the Hollywood Coordinating Committee last week by William Holden, Paramount star, who had just returned from a three-week fact-finding tour in Japan and Korea.

Mr. Holden, who made the tour in co-operation with the Army Special Services branch, said that Hollywood stars, particularly big-name actresses, and newsreels playing up home front activities were the two major requests of the GIs.

"In the order named, what appeals to them as far as Hollywood visitors are concerned, are the distaff side, comics, singers, instrumental-vocalist combinations, and western and hillbilly entertainers," said the star. "But whether you sing or dance or talk, or whatever, there is a definite function for anyone from Hollywood."

Clarifying the request for newsreels, Mr. Holden said the soldiers are inquisitive about what is going on stateside and would have liked, for instance, to see films of the major political conventions and the California earthquakes. They read about such events in Stars and Stripes or home town

newspapers when they get them, but would prefer more extensive and visual reports.

Mr. Holden reported that attendance at films in Korea was approximately 1,600,000 a month, with that number sometimes doubled or tripled. Favorite pictures are comedies, musicals and Westerns. "They don't want downbeat subjects," he said.

Library of Congress Issues Film Card List

The card division of the Library of Congress has just issued Volume 1, Number 1, of a new booklet listing titles of motion pictures and filmstrips for which Library cards are available. Approximately 4,600 films are listed, more than half being Government films. Information in the list includes the name of the film's producer, date of release and the Library of Congress order number. Inquiries concerning the cards should be addressed to Alpheus L. Walter, chief of the card division.

Rogers Hospital Coin Box Drive Nears 2,500-Mark

The number of theatres now participating in the Will Rogers Memorial Hospital collection-can project has passed 2,000 and within a week will hit 2,500, halfway to the 5,000-theatre goal, Joseph R. Vogel, head of the special committee handling the boxes, announced. More than 500 theatres were said to have been signed up during the Theatre Owners of America convention recently.

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BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MAGIC SHADOWS — THE STORY OF THE origin of Motion Picture by Martin Quigley, Jr. Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

DRIVE-IN EQUIPMENT

DRIVE IN TO S. O. S. FOR TOP VALUES. Underground cable \$70.00; complete dual projection and sound from \$1,595. In-car speakers \$15.95 pair with junction box. Available on time. Send for equipment list. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SEATING

YOU GET THE CHAIR BUY OF A LIFETIME. We commit murder on chair prices from \$2.95. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

HELP WANTED

THEATRE MANAGER WANTED. POSITION permanent for reliable person. Midwest situation. Send salary required, experience, and photo in first letter. BOX 2682, MOTION PICTURE HERALD.

MANAGER, NEIGHBORHOOD SITUATION with independent circuit in Connecticut. State salary. experience and reference in first letter. BOX 2683, MOTION PICTURE HERALD.

THEATRES

WANTED LEASE OR BUY SMALL THEATRE or drive-in New England or New York. BOX 2675, MOTION PICTURE HERALD.

MONTANA THEATRES, MONEY MAKERS, Ronan and Roundup; 2000 and 3500 population. Wire PAUL McADAM, Livingston, Mont.

THEATRE FOR SALE. PROFITABLE SITUATION. Along Wisconsin-Illinois border. Includes building and equipment. Will sell on contract to reliable person. BOX 2686, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

WANTA BECOME A PRODUCER? SHOOT LOCAL newsreels, TV commercials and make advertising tie-ups with local merchants. Send for Film Production Equipment Catalog. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS, giveaways at your kiddie shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

HALLOWE'EN—MASKS \$12.50 PER THOUSAND. Dancing skeletons, comic books. Catalogue on request. HECHT, 3074 Park Ave., New York 51.

NEW EQUIPMENT

RECTIFIER BULBS, FIRST QUALITY, \$4.75; Pews oilers, \$1.19; electric changeovers and foot-switches, \$42.50; BB movements \$88.50; film cabinets \$2.50, section. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

EVERYBODY'S BUYING 'EM! TEMPERED Masonite marquee letters: 4", 35c; 8", 50c; 10", 60c; 12", 85c; 14", \$1.25; 16", \$1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

RECTIFIER BULBS, 15 AMP., \$4.59; LAMP-house reflectors 20% off; replacement parts for Simplex, Powers, etc., 20% discount; stereopticons, 500w., \$24.95. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SPECIAL SCREEN SALE WHILE THESE OVER-stocked famous brand screens last, 4, 9'x12', \$36; 2, 10'x14'5", \$48; 1, 12'9"x16', \$68; 1, 14'3"x19', \$90; 1, 17'x23', \$130. All white perforated. Also 1, 8'3"x11' silver unperforated, \$35. Black flameproofed duvetyne masking cloth 36" wide, 69c. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

USED EQUIPMENT

FOR SALE. 160 SETS DIT-MCO JR. SPEAKERS. Real bargain. Write BRANDONVILLE DRIVE-IN, Melvin Henbach, 17 E. Franklin St., St. Clair, Pa.

PAIR SIMPLEX SP 35mm. SOUND PROJECTORS portable type. Can be used with arcs. Factory re-conditioned and guaranteed. Complete outfit except speaker and screen. Very low price. CHARLES J. HICKEY, 1004 Chilhowee Drive, Knoxville, Tenn.

YOU GET MORE FOR LESS AT STAR! Century CC mechanisms rebuilt, \$850. pair; 3 unit Automatticket register, like new, \$135; Brenkert 1-kilowatt lamphouses, rebuilt, \$295. pair; Simplex portable projectors, complete and rebuilt, \$875. pair. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

FOR SALE: 2 7½-TON AND 3 10-TON TYPHOON Package units in excellent condition. 400 upholstered chairs, complete. 400 veneer theatre chairs. General Register Simplex ticket issuing machine. Change machine. Write, wire, call RITZ THEATRE, NEW-BURGH, N. Y.

TAKE YOUR TIME PAYING FOR REBUILT improved booth outfit applying your old equipment against down payment. Write for details. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

Legion Approves Four New Productions

The National Legion of Decency this week reviewed four new films, approving all of them. Put into Class A, Section I, morally unobjectionable for general patronage, were: "The Blazing Forest" and "Under the Red Sea." Rated Class A, Section II, morally unobjectionable for adults, were "Apache War Smoke" and "The Raiders."

Stars to Participate in USO Fund Rally

A noonday rally scheduled for October 9 will mark the opening gun in the New York USO Defense Fund Campaign Drive for 1952. Admiral Oscar C. Badger, chairman, announced the event will take place on the steps of the Sub-Treasury Building in New York City's Wall Street. Featuring a USO-

Camp Shows unit and other performers, together with a full-dress parade by a company of combat troops, the rally will be staged against a background set up to simulate a Korean battlefield. James E. Sauter, president of USO-Camp Shows, will be Master of Ceremonies.

Will Rogers, Jr., in Debut on Ford Theatre TV Series

Will Rogers, Jr., made his television debut last week with the premiere presentation of the Ford Theatre TV film series over the NBC-TV network October 2. Mr. Rogers appeared opposite Marguerite Chapman in "Life, Liberty and Orrin Dooley," a special adaptation of a *Collier's* story about a returned Korean war veteran in search of a girl. The story was adapted for the Ford Theatre by Mary C. McCall, Jr., and produced by Jules Bricken for Screen Gems.

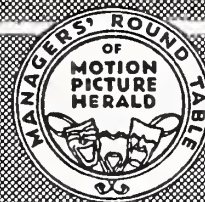
CBS Television City Starts Operation in Hollywood

The CBS network announced inauguration of operations from the CBS Television City in Hollywood October 3, with the initial telecast the season's premiere of the "My Friend Irma" series starring Marie Wilson. The multi-million dollar studio is the first unit of a series of structures designed exclusively for television. Situated in the heart of Hollywood, the project, when completed, will cover 25 acres and include a 13-story Administration Building of 6,000,000 square feet.

Technicolor Sets Dividend

The board of directors of Technicolor, Inc., has declared a dividend of 50 cents a share, payable October 20, 1952, to stockholders of record October 6, the third dividend paid by Technicolor in 1952.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

Round Table Meetings Around the World

SINCE THIS is the "World Market" issue of MOTION PICTURE HERALD, it seems a proper time to point up the Managers' Round Table as "an international association of motion picture showmen"—as proclaimed on our masthead. So, we will devote our pages this week to our members and friends abroad, where the reciprocal benefits of this interchange of showmanship are greatly appreciated. We are very proud of the fact that we have a larger number of readers and members in all parts of the world than ever have been similarly joined in the motion picture industry.

In particular, the British Round Table is an active group of good showmen, in England, Ireland, Scotland and Wales, who are prized in this association, for their superior showmanship and the fact that it is not easy for these members to join our circle. They do it because they find it profitable to pay the cost of a publication from across the Atlantic, in an exchange of information and ideas. British showmen have no easy time, on any basis, for they have more "paper work," more regulations, more duties than is common in this country. Many of them operate a cafe-bar, a ballroom, a restaurant, or an auto-park.

European showmen have good reason to feel proud of their kind of showmanship, because it is professional in the highest degree, and they are older in show business. Many theatres abroad have long histories, going back several generations, to another age of theatre, but with the same distinguished kind of showmanship, as selling approach, to their public, for their product. From this side of the water, we can bow deeply to a theatre that has been part of their community life for more than two hundred years. British theatres treasure their "Anniversary" celebrations, and some occupy actual buildings that were in use long before we had theatres.

It's exciting to note the exploitation that comes from remote corners of the globe, with the same brand of showmanship which

Overseas Field Men Eligible for Awards

Not so much as an innovation, but as a possible solution to a problem, we've decided in this World Market Issue to announce that overseas field men, the exploitation representatives of the major film companies in various countries abroad, excepting the British Isles, may be eligible for the Quigley Awards under their own entry, in lieu of the activity of any manager who may be credited with the campaign. There are many situations overseas where the field man does a job, but the local manager is unknown or does not speak for himself, to conform to Round Table procedure.

In England, Ireland, Scotland and Wales, and in Canada and the United States, we have no such difficulty, for here it is generally understood as a matter of policy, that this is a Round Table *meeting of managers*, with the manager-on-the-spot to be credited with local exploitation results, and the field man always willing and anxious to help him. It's a problem, for we could simmer down to a small group of field men, demanding credit in different degrees. In this issue, you'll find a Paramount world-wide contest described, with their field men recognized as contenders in various countries.

we know sells tickets on any Main Street. Working under great difficulties, they offer American films around the world, and have good reason to be proud of these results. Our film industry gains immeasurably by the saturation of showmanship skill that is found in so many far corners of the earth. Our Round Table members will do well to read carefully the news of showmanship from abroad, and discover the good ideas that are discussed in our weekly meetings.

Q From England, comes a copy of "The Circle"—that excellent house magazine of Circuits Management Association—and we would like to quote Mr. John Davis in some of his remarks at the recent and highly successful "Showmanship Luncheon" given to prize winners in the CMA Spring Contest for its managers.

"Let's show the world our showmanship," Mr. Davis said, in the colorful setting of a Showman's Fair, with the famous Dorchester Hotel ballroom ablaze with colour. "I believe the Jeremiahs inside and outside of our industry who cry woe at the advance of new competition . . . will find that we can beat this competition because we have so much more to offer. We have *fine* motion pictures, produced with all the artistic talent of the world."

He said that audiences are shown films under good conditions, giving all the audience perfect vision. Cinema audiences sit in comfort, not huddled around a tiny screen, and film industry does not ask its competitors for old or obsolete films with which to fill its screen time.

Q The manager of the Globe theatre, in Calcutta, India, with an indecipherable signature, writes to ask about staging his 30th Anniversary, and we'll try to advise him. Theatres have personality, so their birthdays should be observed as a person's with birthday cakes, something special to wear, something special to do, small gifts of regard for old patrons, and similar stunts. Our friend, who will be a Round Table member as soon as we can figure out his cryptic penmanship, says of the seven theatres of his chain in India and Burma, most have passed their 25th Anniversary, while the Ragoon Globe has just celebrated its 38th Birthday! That's a splendid record of showmanship—and statesmanship—half-way around the world. —Walter Brooks

'Worlds Collide' in The World Market

It's not often that we have forty campaigns, from the four corners of the world, on a single feature. And so on this page we have a few pictures from this collection, to illustrate the degree of showmanship in handling "When Worlds Collide," in various countries, with a further description on the opposite page.

Chana Chaikijkarana submits a theatre front display at the Odeon, Bangkok, Siam.



R. T. Rowson enters a display from the Broadway theatre, Surabaya, Indonesia.

H. E. G. Flynn used a helicopter at the Prince Edward theatre, Sydney, Australia.

Harry Hammar employed space men on the streets of Helsingfors, Finland.



Oswaldo Rocha had a "rocket ship" on the streets of Rio de Janeiro, Brazil.

Philil de Schaap searched the heavens with telescopes, at the City and Plaza theatres, the Hague, Holland.

J. Plunkett proud of this flash display at the Paramount theatre in Paris, France.



Paramount Holds England Has Contest for News Reels

From Paul Ackerman and Albert Deane, at Paramount we had the lead that Paramount's world contest, for the best exploitation of "When Worlds Collide", was producing showmanship results in a score of countries, and there were upwards of forty contenders, all field exploitation men for Paramount Pictures in the foreign field, who had entered for the prizes.

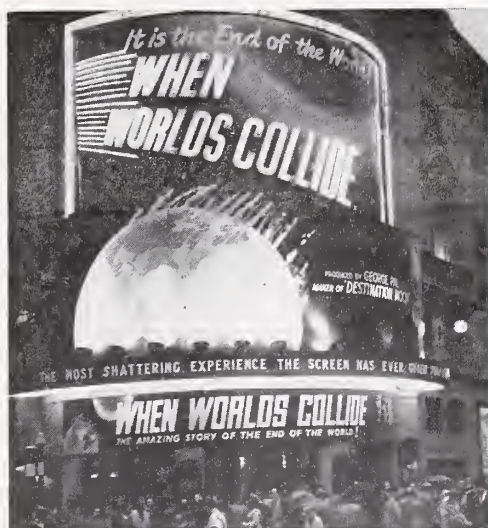
Oswald Leite Rocha, from Brazil, is the winner, and he will take his "summer" vacation, next January, in Hollywood. He'll be passing through New York and we hope to see him, enroute to the studios. His campaign, from Rio de Janeiro and Sao Paulo, is colossal, and there must be a word in Portuguese to fit the occasion. Since we don't read much except English, we don't quite understand all of the super-campaign book which he entered, which is herewith re-entered for the Quigley Awards. Sufficient to say he used helicopters, to land "space men" and employed modern devices in the promotion of an ultra-modern picture. His pages of magazine and newspaper publicity would arouse the envy of any North American publicist, and he used pressbook ads in combination with arrangements of his own: notably, large letters made up of many small slugs of the title

A Campaign Comes From Finland

From Finland, where we've never had an entry in the Quigley competition before, there is a good exhibit, at the Savoy cinema, Helsingfors, and you'll find a picture opposite, of a "space man" interviewing people on the street. We have even more trouble reading Finnish than Portuguese, so don't ask too much about this campaign, except that it looks good in photographs. Without regard for either geography or the alphabet, the next in line comes from Frank J. Planas, San Juan, Puerto Rico, and shows the display at the Holiday theatre, where J. Latimer is the manager.

S. D. Kulkarny enters a fine campaign from the Strand theatre, Bombay, India, and Mousley Ellis is a contender from the De Luxe theatre, Port of Spain, Trinidad. Chana Chaikijkarana is credited with the exploitation of the picture at the Odeon, Bangkok, Siam, and you'll see a picture of this spectacular house front, opposite. Mexico was loaded with contenders, too many to separate and list or discuss here, because we can't read Spanish and we don't know who from which. But the over-all campaign book is a real exhibit of showmanship.

Mr. C. C. Tso has a formidable campaign from Hong-Kong, that city that is not in China, but speaks the language. Our Chinese is rather rusty, consisting for the most part of menu-phonetics, but we can see readily that Mr. Tso did a job, and it makes pretty pages in Chinese typography and two colors.



One of the most exciting theatre front displays we've ever seen, at the Plaza, London, but the campaign enclosed in the Paramount contest entry comes from the Odeon, Penge, where A. F. Hazell, old Round Table member, is the manager. We mention this fact in the British Round Table, on a following page.

Pressbook ads seem to adapt easily to use in the *South China Morning Post*. Mr. Tso boasts of his free publicity and the write-ups in the *Wah Kiu Yat Po* are most interesting to contemplate.

Sweden is represented by Paul Flodin, writing from the Folkan theatre, Stockholm. He has a fine exhibit on "Flyken Fran Jordan"—and we'll just take his word for it, for all we can say in Swedish is "Skol!" with a suitable salute in Aquavit.

Belgium is represented by an exhibit of photographs from Andre Francois, in Bruxelles, for "Le Choc des Mondes", and that is "When Worlds Collide" no matter how many times repeated in type as poster copy. Good, exciting stuff, in Brussels, and a good entry, with special applause from Paul Ackerman. Good publicity in *Cine Revue* and *Cinemonde*. Holland had a familiar name, Philip de Schaap, with material from Amsterdam and The Hague.

Contenders Will Please Write

Indonesia has R. T. Rowson, general manager for Paramount in Djakarta, as spokesman for theatre there, and Paul Yui answered for Singapore. Ric Javier sent a campaign from the Philippines. Japan had many pages of exhibit material, and so did Germany, divided between various contenders in each country. Manuel G. Fernandez submitted for Paramount in Panama, while the contender from Santiago, Chile remains anonymous, for lack of identification. George Nacard, writing from Sydney, Australia, signs the campaign which Paramount credits to H. E. G. Flynn, down under, but don't ask us to figure it out. We're stuck.—W. B.

Something that could be pursued to advantage on this side of the Atlantic is the example in England for incentive contests to stimulate showmanship in the handling of newsreels. In particular, the Gaumont British newsreel coverage of the Grand National, and while we haven't an exactly comparable interest in racing, we do have the urgent need for more and better exploitation of newsreels in theatres. If the newsreels sources are reading this "World Market" issue, they may learn something about showmanship applied to news subjects.

Notably in our current mail, is the campaign book put together by S. Robdrup, manager of the Empire theatre, Darlington, as an entry in the recent CMA Showmanship Contest in London. He has made the Gaumont British Newsreel a star attraction, through emphasis on screen and film, and to avoid that "also ran" qualification, in which the news is dismissed in advertising, as a four-letter word. Going out after publicity, he arranged window displays in various shops, using news pictures, and he placed a 16-millimeter projector in another window, to run brief excerpts of newsreels, continuously.

Also, from G. H. W. Spary, manager of the Pavillion cinema, Reading, another comparable exhibit on his exploitation for the Gaumont British newsreel. His first step was to re-sell the news to his staff, and from that beginning, to build up "word of mouth" advertising for the news on the screen. His special displays occupy much space. And there are street stunts, not always possible unless tied to a national interest in racing, but nevertheless inspiring examples of showmanship.

Rank Plans Production Of Film in Canada

The J. Arthur Rank Organization will begin production next spring of "Campbell's Kingdom," on location in Alberta, Canada, it was announced this week in Toronto following a visit by Betty Fox, producer, and Ralph Thomas, director. Other Rank officials are expected in Toronto in the near future for a survey in connection with the company's production program in the dominion. Leslie Parkyn, Sergei Nolbandov and author Neil Patterson will scout locations for "Scottish Settlement."

"Customer" Walks In

John A. Futch, manager of the Beach Drive-In theatre, Jacksonville, Fla., gets his front display literally "on the hoof" walking into the theatre. He exhibited an alligator that strolled by and was captured at the box office by police, as a "vagrant" with no ticket.

CONTENDERS FOR QUIGLEY AWARDS

2 Campaigns Come from Australia

DOMESTIC

IVAN ACKERY
Orpheum
Vancouver, Can.

EARL ARNOLD
Rialto, Allentown, Pa.

JEROME BAKER
Keith's
Washington, D. C.

JOHN BALMER
Paramount
Plainfield, N. J.

FRED BARTHOLDI
Paramount
Long Branch, N. J.

DAVID BERGER
Park Avenue, New York

HUGH S. BORLAND
Louis, Chicago, Ill.

RUSSELL BOYIM
State, St. Louis, Mo.

JOSEPH BOYLE
Poli, Norwich, Conn.

BILL BURKE
Capitol, Brantford, Can.

HARRY BURKE
Community
Saratoga Springs, N. Y.

AL CAMILLO
Modjeska
Milwaukee, Wis.

JAMES CAREY
Loew's, Evansville, Ill.

HELEN COLOCOUSIS
Paramount
Asbury Park, N. J.

TIFF COOK
Capitol, Toronto, Can.

BOB COX
Kentucky
Lexington, Ky.

DAN DAVIS
Joy-Lan, Florence, Ala.

J. DI BENEDETTO
Poli, Worcester, Mass.

WM. L. ENGLAND
Strand, Muncie, Ind.

DON FELIX
Beverly
Bridgeport, Conn.

BERT FORSYTHE
Grove, Galesburg, Ill.

HARRY GAINES
State, Denison, Texas

ELAINE GEORGE
Star, Heppner, Ore.

SAM H. GREISMAN
Jefferson
Ft. Wayne, Ind.

LEN HARRIS
Roxy, Burlington, Can.

J. P. HARRISON
Campus, Denton, Tex.

DOUG HELGESON
Downtown
Los Angeles, Calif.

BOB HYNES
Mayfair
Asbury Park, N. J.

DONALD IOGHA
Eatontown Drive-In
Eatontown, N. J.

JACK KELLEY
Woodbridge Drive-In
Woodbridge, N. J.

FRANCIS C. KENNEDY
Bailey, Buffalo, N. Y.

SHELDON KLIMAN
Riviera
Hastings, Minn.

HARRY KLOTZ
Loew's, Canton, O.

RALPH LANTERMAN
Community
Morristown, N. J.

HAROLD LARSON
State, Mendota, Ill.

WM. J. LAVERY
Majestic
Perth Amboy, N. J.

JIM McDONOUGH
Tivoli, Hamilton, Can.

JACK MATLACK
J. J. Parker Theatres
Portland, Ore.

HARRY A. ROSE
Majestic
Bridgeport, Conn.

JACK SIDNEY
Century, Baltimore, Md.

L. SIDOSKY
Loew's, New York

FRANK M. SINATRA
Strand
Perth Amboy, N. J.

JOE SOMMERS
Kingston, Kingston, N. Y.

KARL SUTHERLAND
Vocastle
Greencastle, Ind.

J. F. THAMES, JR.
Center
Little Rock, Ark.

L. J. THOMPSON
State, Menomonie, Wis.

H. S. DOC TWEDT
Chief, Britt, Iowa

GEORGE WEST
Dade, Miami, Fla.

LEW YOUNG
Norgan
Palmerston, Can.

JOE ZEBRUN
Apollo, Buffalo, N. Y.

OVERSEAS

A. ATKINSON
Ritz, Brighthouse, Eng.

A. W. BIGNELL
Regent, Brighton, Eng.

R. H. BUTLER
Waldorf
Birmingham, Eng.

R. CALF
Plaza, Plymouth, Eng.

W. B. CASE
Odeon, Salisbury, Eng.

C. CHAIKIJARANA
Odeon, Bangkok, Siam

R. COLMAN
Regal, Staines, Eng.

D. S. COPELAND
Regal, Darlington, Eng.

JAMES COURT
Princess, Hoyland, Eng.

H. F. CRANE
Adelphi
Birmingham, Eng.

PHILIP DeSCHAAP
City & Plaza
The Hague, Holland

G. C. DILLEY
Ritz, Edgware, Eng.

JOHN A. DIXON
Regal
Chesterfield, Eng.

H. GENT
Hippodrome
Liverpool, Eng.

E. D. HAINGE
Odeon
Birmingham, Eng.

HARRY HAMMAR
Savoy
Helsingfors, Finland

G. R. HASTED
Pavilion, Hackney, Eng.

A. F. HAZELL
Odeon, Penge, Eng.

MISS S. D. HEAD
Ritz, Ipswich, Eng.

REGINALD HELLEY
Regal, Bridlington, Eng.

SIDNEY HOPKINSON
Oxford
Manchester, Eng.

D. HUGHES
Regal, Cheltenham, Eng.

STEPHEN KAY
Futurist, Elsecar, Eng.

S. D. KULKARNY
Strand, Bombay, India

J. LATIMER
Holiday, San Juan, P. R.

T. W. LEWIS
Odeon
Llandudno, Wales

J. TAPKE LOKENBERG
Asta
The Hague, Holland

DENNIS MAY
Bristol
Birmingham, Eng.

A. L. PAREEZER
Odeon
Bognor Regis, Eng.

R. W. PARKER
Regal, Torquay, Eng.

J. PLUNKETT
Paramount
Paris, France

S. E. P. WILLIAMS
Ritz, Woking, Eng.

H. A. PROBIN
Odeon, Hatfield, Eng.

T. B. PURDIE
Royal, Plymouth, Eng.

G. S. RAMSDEN
Regal, Kirkcaldy, Scot.

S. ROBDROP
Empire
Darlington, Eng.

JAMES ROBERTSON
Regal, Girvan, Scot.

OSWALDO ROCHA
Plaza
Rio de Janeiro, Brazil

H. O. ROGERS
Odeon
Bishop Auckland, Eng.

R. T. ROWSON
Broadway
Surabaya, Indonesia

J. A. S. RUSSELL
Regal, Kirkcaldy, Scot.

A. SEDDON
Ritz, Nuneaton, Eng.

CHARLES SMITH
Regent, Brighton, Eng.

G. H. W. SPARY
Pavilion, Reading, Eng.

P. C. STEVENSON
Palace, Lancaster, Eng.

C. C. TSO
Lee & Liberty
Hong Kong

ROY G. TUOHY
Ozone
Victoria, Australia

T. W. VERNON
Regal, York, Eng.

JOHN W. WILKINSON
Elite
Middlesbrough, Eng.

G. WILLIAMS
Regent, Chatham, Eng.

Arthur Pincus, of Loew's International, calls attention to two campaigns from Australia which represent two extremes, in the size of the situations for the high quality of showmanship displayed. We are particularly happy to see the campaign on "Show Boat" from Roy Tuohy, manager of the Ozone theatre, Mildura, Victoria, who milked every exploitation possibility for all it was worth. One thing contributed, and that is the fact that Mildura had a "Show Boat"—the only one of its kind in Australia—and putting it into the promotion for the picture, had the town in an uproar. The theatre "took over" the boat and operated it for double purpose, to sell tickets on board and to advertise the picture that was a coming attraction. The boat was covered with advertising pennants and posters, while outdoor posting included 24-sheets and other displays. A very practical "Dixieland Band" furnished music and local characters competed in black-face as street ballyhoo. Newspaper advertising in the one daily paper was up to the best standards.

For a four theatre premiere, the campaign, done simultaneously in Sydney and Melbourne, is as complete an example of key-city handling as you could find. Everything from an MGM Record tieup to a terrific "Banjo Club"—with hundreds of kids playing the instruments on the street—and a simultaneous beauty contest and fashion cruise, on another "Show Boat," added to the campaign. Very pretty girls in Australia!

Hawaii in San Francisco

Mark Alling, manager, and Bill Blake, publicist for the Golden Gate theatre, San Francisco, hired five pretty models, undressed them in grass skirts, and put them on the streets as ballyhoo for "Big Jim McClain," since the picture was made in Hawaii.



Exhibitor Ernesto D. Rufoin, of the Avenue and Capitol theatres in Manila, followed the pressbook suggestion with excellent street ballyhoo for "Ten Tall Men."

British Round Table

Q A number of campaigns in this British mail that have been contenders in the CMA "Showman's Fair" earlier and may now be double entries for the Quigley Awards, in line with our usual procedure wherein contenders may have a chance at two awards for top-flight showmanship. We have a substantial exhibit from H. A. Probin, manager of the Odeon theatre, Hatfield, and another from S. Robdrup, manager of the Empire, Darlington, who was a CMA winner. These campaigns are in time for the third quarter, which closes this week. . . . James Robertson, manager of the Regal cinema, Girvan, Ayrshire, spent six weeks, but very little cash, building an actual radio-controlled robot, operating on 27 megacycles, which is held open for model aircraft. But "Gort"—exploiting for "The Day the Earth Stood Still" also disrupted local television, showing his loyalty to films. . . . R. W. Parker, manager of the Regal cinema, Torquay, sends us a photo of a very funny "Where's Charley" character for our picture page. . . . T. W. Vernon, assistant manager of the Regal cinema, York, submits his contest to discover "Miss York" and a picture of the pretty winner. . . . Sidney Hopkinson, manager of the Oxford, Manchester, enters his campaign on the seven weeks' run of "Ivanhoe." . . . A. Sedden, assistant manager of the Ritz cinema, Nuneaton, sends his own picture in colorful costume for "The Wild North" and says grease paint doesn't wash off easily. In some cases it never comes off—we know. . . . Harold Shampain, manager of the Gaumont theatre, Islington, says "All the world loves a cowboy, but Islingtonians simply rave about them." . . . D. Hughes, assistant manager of the Regal cinema, Cheltenham, conducted a mask competition for his Children's Club, and all the youngsters appeared at the matinee for "Scaramouche" in masks of their own making, with prizes for the best.

Q E. D. Hainge, manager of the Odeon theatre, Birmingham, shows an excellent treatment of "The Importance of Being Earnest" which provides some good photos for our next British picture page, and resulted in large space in local newspapers. He comments, "We thought the press our most useful ally in presenting this great film"—and so he proves by the tear sheets, with free space totaling 304 column-inches, valued at 912 pounds! And we see a good stunt in the *Birmingham Mail*—single column reversed portraits of film players, *negatives*, under a contest title, "Guess Who?" The negative approach is a positive success. . . . A. L. Pareezer, manager of the Odeon theatre, Bognor Regis, doing a good job with the same British film. . . . Many British managers accomplish excellent public relations by cooperation for worthy charities. H. O. Rogers, manager of the Odeon theatre, Bishop Auckland, collected two pounds in farthings from his Children's Club for the British Empire Leprosy Relief—a substantial sackfull of small coins. Fred Tyler, relief manager at the Palace cinema, Banbury, had his Minor's Club writing to a child in a distant hospital, who returned cured, to a welcoming audience. . . . J. W. Ellis, manager of the Odeon, Chester, raised 91 pounds for the Lynmouth Disaster Appeal. G. R. Halstead, assistant at the Pavilion, Hackney, reports a performance for an audience of deaf and dumb, with phenomenal success. The visitors had been briefed with a synopsis in advance and could follow the story on the screen. . . . F. Trevor Tubb, manager of the Queens cinema, Cardiff, obtained newspaper cooperation in a contest to find "The Green Glove" girl, in which contenders had to be carrying a copy of the *Cardiff & Suburban News*.

Q E. Dineen, relief manager at the Elite theatre, Middlesbrough, reports a most unusual stunt for "Skirts Ahoy!" which certainly would attract a lot of attention. The proprietor of a local pet shop was persuaded to erect a special window display, "Mouseville"—and in it were various ingenious devices which a retinue of mice occupied and operated. For instance, a wire drum in which they ran and it revolved. There were miniature houses, and the shoe in which the Old Lady lived. Thousands watched the show, and of course, it sold the title, for what could be better known than the association of a mouse with "Skirts Ahoy!"? . . . G. Williams, manager of the Regent, Chatham, held a "Skirts Ahoy!" contest with a cooperating shop, which displayed six skirts and asked lucky winners to arrange their order of preference on a ballot given at the theatre. It was necessary to see the window display to file an entry. . . . A. Buckley, assistant manager of the Regal cinema, Harrogate, is a new member of the Round Table who has good luck lining up cooperative merchants for window displays. . . . L. Lovell, manager of the Regal cinema, Edinburgh, ran a newspaper serialization of "The Wild North" which garnered newspaper space in quantity and quality as publicity for the picture. He also made good use of the "Scroll" ball-point pen national tieup. . . . A. A. Owen, manager of the Astra cinema, Thorney Island, Hants, files his reports briefly and legibly on several recent campaigns, giving us a good view of his showmanship, which is ingenious and effective. . . . D. J. Woodall, assistant manager of the Ritz cinema, Felixstowe, had a fencing show on stage as atmospheric sales approach for "Scaramouche," provided by a local Foil and Sabre Club. . . . G. S. Ramsden, manager, and J. A. S. Russell, assistant, offer their campaign books on several recent attractions, including "Greatest Show on Earth."

Q Harry Gent, manager of the Hippodrome, Liverpool, celebrated the Fiftieth Anniversary of his theatre, with a "Jubilee Stage Show" and special programs. The Children's Cinema Club opened the 50th Anniversary Week with a charming talk by Mrs. Bryning, 80 years old, who was the first box office clerk when the house opened in August, 1902. . . . Flight Sgt. Walmsley of the Royal Air Force, is a new member of the Round Table who filed an entry on "When Worlds Collide" from the Astra cinema, Church Fenton, Tadcaster. . . . Ronald H. Mitchell, manager of the Empire cinema, Huddersfield, another new member, back on the job after three months' illness. . . . D. S. Copeland, assistant manager of the Regal, Darlington, making effective use of shamrock cut-out throwaways and silent (pasted-down) footprints, for "The Quiet Man." . . . John W. Ellis, manager of the Odeon theatre, Chester, had a Children's Club "Rabbits on Parade" pet show and contest for his youngsters, which was a great success and obtained good newspaper notices. . . . R. H. Butler, manager of the Waldorf cinema, Birmingham, used hand-drawn cartoons as posters for "That's My Boy"—not expensive and very appropriate. . . . James A. R. Court, manager of the Princess theatre, Hoyland, and Stephen Kay, manager of the Futurist cinema, Elsecar, both located near Barnsley, Yorkshire, file their biographical information for the Round Table, and we note they both have excellent candid camera shots of typically interested children caught in the act of enjoying the show, which might have been made by the same photographer for a newspaper. . . . George F. J. Clissold is a new member of the Round Table, manager of the Picture House, Cirencester, Glos.

Trinidad Reports on "Death of Salesman"

Percival B. Singh, manager of the De-Luxe theatre, Port of Spain, Trinidad, B. W. I., submits his campaign on Columbia's "Death of a Salesman" as an entry for the Quigley Awards in the third quarter. In addition to newspaper advertising that is right out of the New York papers, via the pressbook, he used 3,000 printed circulars, distributed by local salesmen in specially printed envelopes, and also 3,000 "Creole" handbills. Because the picture is so typically American, with a minimum of appeal in Trinidad, he had the local clergy attend a preview, and this helped turn the engagement into a success. Press reviews were good, and so was radio cooperation over local stations.

Wm. Loque Rohde Is a Visitor From Ecuador

Wm. Loque Rohde, who operates the Hollywood theatre, in Quito, Ecuador, was a visitor at the Round Table this week, on his annual trip to this country, and en route to Mexico and home. He started in film business in 1917 as an assistant to D. W. Griffith and has directed Spanish language films in Hollywood and the Argentine. His theatre is first run in Quito, seating 700, and is a fine house. As a new member of the Round Table, we will expect him to send us some examples of showmanship from his South American country.

SHOWMEN IN ACTION

Among many newspapers which have encouraged greater movie season as a gesture of good will to film industry is the Davenport, Iowa, *Morning Democrat* with a fine display ad to benefit all local theatres, under the heading, "Go Out to a Movie Tonight."

Thomas Williams, manager of the State theatre, Richmond, Kentucky, was the winner in Realart's Cincinnati area contest for the best display on "Frankenstein-Dracula."



"The Mars Man," used in Holland to exploit "The Day the Earth Stood Still," visits exhibitor A. P. DuMee, who was convalescing in the hospital the day the picture opened at the Rialto and Rex theatres, in Amsterdam.

"What the Picture did for me"

Columbia

MONTANA TERRITORY: Lon McAllister, Wanda Hendricks—Baskets of orchids to Columbia for producing such a good little western. It has plenty of action on everything that is needed to bring in the customers. It has romance, action, comedy, drama and suspense. This can be played as a double feature, single bill or any way. Even though it was very short, the climax was excellent. Business very good! Played Friday, Saturday, September 12, 13.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

OKINAWA: Pat O'Brien, Richard Denning—I do not think that there is any doubt that our audiences are fed up with shooting and killing war pictures. They seem to feel there is enough trouble in the world without bringing it up in our shows. Well done! Small town and country patronage. Played Friday, Saturday, September 5, 6.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

MY SIX CONVICTS: Had lots of good comments on this show, but think that the advertising was mixed up. We advertised this as "Fun in the Big House," and after the picture was over, some of our patrons asked what kind of fun we were used to. It's a good show anyway. Small town and rural patronage. Played Wednesday, Thursday, September 3, 4.—S. E. Booth, Booth Theatre, Rich Hill, Mo.

Metro-Goldwyn-Mayer

MERRY WIDOW, THE: Lana Turner, Fernando Lamas—This one of the finest musicals of our time. No advertising is needed for this picture. The words "Merry Widow" spell a good box office. Everyone has heard of the waltz of that name, and the stars are well known and people know the story fairly well. We didn't do a bit of extra advertising and our business was very good. Metro should have a pat on the back for this superb picture. Played Sunday, Monday, September 14, 15.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

WILD NORTH, THE: Stewart Granger, Cyd Charisse—Excellent! Should do well anywhere. Business good for three days, and it takes something unusual for a three day stand here. Ansco color for greatest part of the picture is equal to anything I've seen. Don't underestimate this one. Patrons pleased. Played Thursday, Friday, Saturday, September 18, 19, 20.—George Bailey, Lux Theatre, Humboldt, Sask., Canada.

Paramount

ANYTHING CAN HAPPEN: Jose Ferrer, Kim Hunter—Why we wasted any time at all on this one is still a mystery to me—I surely was asleep when I bought and booked it. My advice is to leave it in the can. Worst attendance of summer. Weather cool. Played Sunday, Monday, June 29, 30.—E. J. Bunnell, Neighborhood Theatre, Loveland, Ohio.

ATOMIC CITY, THE: Michael Moore, Nancy Gates—This has good suspense—recommend for a double feature. Played Tuesday, September 2.—J. C. Balkcom, Gray Theatre, Gray, Ga.

JUST FOR YOU: Bing Crosby, Jane Wyman—A good picture! Business good, but not as good box office as "Here Comes the Groom." However, I don't think anyone can go far wrong on this one. Customers satisfied. Played Monday, Tuesday, Wednesday, September 15, 16, 17.—George Bailey, Lux Theatre, Humboldt, Sask., Canada.

MY FAVORITE SPY: Bob Hope, Hedy Lamarr—This was silly. However, people accepted it. There was a slight increase in the box office receipts, but this could be attributed to cooler weather and a holiday weekend. Regardless, I'd never pass up a Bob Hope picture. Played Sunday, Monday, August 31, September 1.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

RED MOUNTAIN: Alan Ladd, Elizabeth Scott—This did quite well. I'm always holding my breath for fear people will weary of super-westerns, and there for a while I think they did. However, they came back for this one. Good cast, good acting. Played Sunday, Monday, September 7, 8.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

RKO-Radio

ALICE IN WONDERLAND: Disney Feature—Too many walk-outs. Rather fantastic and I don't think the children even enjoyed it. Weather pleasant. Rural and small town patronage. Played Sunday, Monday, August 17, 18.—E. J. Bunnell, Neighborhood Theatre, Loveland, Ohio.

BLUE VEIL, THE: Jane Wyman, Charles Laugh-ton—Excellent picture—a good lesson in it for many, but did not draw here. We played it late due to length of picture and hot summer weather. What few show customers remained in our locality didn't eat it up. They do not want serious pictures anymore. Weather excellent. Rural and small town patronage. Played Sunday, Monday, September 14, 15.—E. J. Bunnell, Neighborhood Theatre, Loveland, Ohio.

DRUMS OF THE DEEP SOUTH: James Craig, Barbara Payton—Super Cinecolor couldn't save this one from being what it was—just another weekend action picture. Business below average. Audience opinions varied from O.K. to poor. Played Friday, Saturday, September 12, 13.—George Bailey, Lux Theatre, Humboldt, Sask., Canada.

Twentieth Century-Fox

ELOPEMENT: Clifton Webb, Anne Francis—There was entirely too much talk—not a good show for the Clifton Webb fans. It had some good scenes, but as for most of the film, it was a dud. Played Wednesday, Thursday, September 10, 11.—J. C. Balkcom, Gray Theatre, Gray, Ga.

JAPANESE WAR BRIDE: Shirley Yamaguchi, Don Taylor—This did not draw too well. No walk-outs, however. After the first quarter of the picture you knew exactly what would happen next. Acting was good. Played Wednesday, August 27.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

JESSE JAMES: Tyrone Power, Henry Fonda—Guess this will never grow too old. The name of "Jesse James" is still big box office. Thanks, Fox, for bringing it back again. Played Sunday, Monday, August 31, September 1.—J. C. Balkcom, Gray Theatre, Gray, Ga.

WAIT 'TIL THE SUN SHINES, NELLIE: Jean Peters, Hugh Marlowe—Story well told, but too much on the morbid side. My patrons expected a comedy with music, as the name suggested. Had many walk-outs, and to start with, not many came in even to find out what it was all about. Weather excellent. Small town and rural patronage. Played Sunday, Monday, August 3, 4.—E. J. Bunnell, Neighborhood Theatre, Loveland, Ohio.

Universal

IVORY HUNTER: Anthony Steel, Dinah Sheridan—The picture itself is nothing to brag about and is not good for big towns—it's a small town picture. Some say this is as good as "King Solomon's Mines,"

but I thoroughly disagree. The color was not top grade Technicolor. Our business was fair—most of our patrons were just curious to see what it was like. Played Sunday, Monday, September 7, 8.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

CIMARRON KID, THE: Audie Murphy, Beverly Tyler—Audie Murphy generally draws them here and this was no exception. Funny how they pick out the ones they want to see and lay off the others. Small town and country patronage. Played Sunday, Monday, Tuesday, August 31, September 1, 2.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

FRANCIS GOES TO WEST POINT: Donald O'Connor, Lori Nelson—Not up to "Kettle" business, but grosses better than usual and the picture seemed to please most of our customers. Small town and rural patronage. Played Sunday, Monday, September 7, 8.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

MA AND PA KETTLE AT THE FAIR: Marjorie Main, Percy Kilbride—What a pleasure to run a picture to wartime grosses. Everybody gets a kick out of the "Kettle" family and wants to see more of these pictures. Give us more light, cheerful pictures. Small town and country patronage. Played Sunday, Monday, Tuesday, August 24, 25, 26.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

UNTAMED FRONTIER: Joseph Cotten, Shelley Winters—Universal is one of the best companies for making super westerns, and I will say now that this picture is one of their best. Even though there have been so many westerns that were similar, it seemed to appeal to most of the patrons. Our business wasn't outstanding but it wasn't the picture's fault. When the patrons don't want to come, they just won't come. Played Wednesday, Thursday, August 13, 14.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

Warner Bros.

CARSON CITY: Randolph Scott, Lucile Norman—Randolph Scott has always been good box office and pleases the action fans. Played Sunday, Monday, September 14, 15.—J. C. Balkcom, Gray Theatre, Gray, Ga.

DISTANT DRUMS: Gary Cooper, Mari Aldon—This drew fairly well and was well received. We are paying too much for Warner pictures, however, and this is the finish of the contract. They are going to have to come down to earth if they want representation here. Played Sunday, Monday, September 14, 15.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

JACK AND THE BEANSTALK: Bud Abbott, Lou Costello—I was afraid of this one, but it did O.K. here. Pleased the adults as well as the children. It is a popular fairy tale with comedy added. I hope Warners make another one like it. Played Sunday, Monday, September 14, 15.—L. Brazil, Jr., New Theatre, Bearden, Ohio.

THREE FOR BEDROOM C: Gloria Swanson, James Warren—Surely a better role could be found for Gloria Swanson—if not, she had better retire again. Played Tuesday, September 16.—J. C. Balkcom, Gray Theatre, Gray, Ga.

THREE FOR BEDROOM C: Gloria Swanson, James Warren—More trouble with restless children as well as grown-ups. Warner Bros. had better put those kind back in the can and seal them up for good. Gloria Swanson no draw in this small town. Weather hot and dry. Played Wednesday, Thursday, July 30, 31.—E. J. Bunnell, Neighborhood Theatre, Loveland, Ohio.

RULES OF THE QUIGLEY AWARDS

Q TWO Grand Award plaques will be awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year, one in smaller situations, where the manager is "on his own"—the other in larger cities, where there may be circuit cooperation.

Every three months a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select two showmen to receive the Quarterly Awards for outstanding achievement. The next seven best will receive Scrolls of Honor. Citations of Merit will be awarded to forty theatre men whose work is outstanding.

Consistency of effort is of paramount importance. Single submissions are less likely to win awards, which are made on the premise of sustained effort, but these may have news value in the Round Table.

No fancy entries are necessary. Costly and time-wasting "gingerbread" decoration are not encouraged.

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

Evidence proving authenticity of each entry should be submitted, such as photos, tear sheets, programs, heralds, etc.

The Round Table cannot undertake to prepare campaign books for submission to the judges from material sent in without assembly at the source.

The Quigley Awards make no distinction for size of theatre or community except the two classifications above. The judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies.

In addition to the awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatre men abroad which are deemed of special merit shall be included in the annual competition.

Address all entries to:

QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Short Product in First Run Houses

NEW YORK—Week of Sept. 29

ASTOR: *Ice Frolics* Warner Bros.
Ginger Nutt's Bee Bother Warner Bros.
Feature: The Miracle of Our Lady of Fatima Warner Bros.

CAPITOL: *Fit to Be Tied* (Tom & Jerry) MGM
Feature: The Quiet Man Republic

CRITERION: *Two Chips and a Miss* RKO
Feature: One Minute to Zero RKO

GLOBE: *Hunting the Hard Way* Warner Bros.
A Feud There Was Warner Bros.
Feature: You for Me MGM

MAYFAIR: *Bug Parade* Warner Bros.
Skylark in the Rockies Paramount
Feature: High Noon United Artists

PARAMOUNT: *Parlor, Bedroom and Wheels* Paramount
Clown on the Farm Paramount
Let's Go Fishing RKO
Feature: Big Jim McLain Warner Bros.

RIVOLI: *Light in the Window* 20th-Fox
Feature: The Snows of Kilimanjaro 20th-Fox

ROXY: *Good Housekeeping* 20th-Fox
Olympic Champions 20th-Fox
Feature: Somebody Loves Me Paramount

MUSIC HALL: *Trick or Treats* Disney-RKO
Flying Pinwheels RKO
Feature: Because You're Mine MGM

CHICAGO—Week of Sept. 29

EITEL'S PALACE: *I Remember the Glory* 20th-Fox
Feature: Just for You Paramount

ORIENTAL: *Fit to Be Tied* MGM
Feature: Sudden Fear RKO

SURF: *Snow Frolics* Warner Bros.
Bird in a Guilty Cage Warner Bros.
Feature: High Treason Pacemaker

ZIEGFELD: *Pete Hot-Head* Columbia
Mr. Show Dog Columbia
Feature: Cry, The Beloved Country United Artists

SHOWMEN IN ACTION

Charlie Jones, owner-manager of the Dawn theatre, Elma, Iowa, sends us a bundle of tear sheets of his column, "Aisle Say" in the hometown newspaper, to prove again how prolific he is with the pen, in behalf of his industry.

Norm Levinson sends us a snapshot of an unusual 40x60 used as lobby display at Loew's Poli, Hartford, on "Fox's Full House," which is all right with us if it is with O. Henry—and we don't mean the candy-bar, either.

Ray McNamara, manager of the Allyn theatre, Hartford, placed a fine public relations story in local papers, in an interview with Martin J. Mullin, president of New England Theatres and chairman of the fact-finding committee of motion picture exhibitors.

Hugh S. Borland, manager of the Louis theatre, in Chicago, has a new advertising slogan for his friendly neighborhood theatre—"the kiddies' paradise and the adult's haven of entertainment."

Morris Rosenthal, manager of Loew's Poli theatre, New Haven, found that the local factory of "Sound Scriber"—the machine is an important prop in "Sudden Fear"—provided an interested audience for the picture.

Disney Plans Big Promotion Campaign on "Peter Pan"

Roy O. Disney, president of Walt Disney Productions, and Card Walker, advertising director, arrived in New York last week to complete plans for the release and promotion of Walt Disney's cartoon feature, "Peter Pan." A series of meetings has been scheduled with RKO Pictures to map the strategy of a nationwide promotional campaign on the picture, arranged to coincide with the forthcoming holiday selling season. Disney Productions report exploitation tieups already have been arranged with RCA Victor, Simon & Schuster and the syndicated King Features Sunday comic strip. A national and cooperative advertising schedule also is planned.

Odeon Showmanship Winner Is Honored at Luncheon

TORONTO: Film distributors, local Odeon managers and the trade press gathered at a luncheon held in the Royal York Hotel, Toronto, to pay tribute to Al Jenkins, manager of the Vogue theatre, Vancouver, winner of the John Davis Odeon Showmanship Drive. David Griesdorf, Odeon general manager, lauded the efforts of all who participated, declaring that results of the drive proved Canadian showmanship was second to none. Leonard W. Brockington, Odeon president, who presided at the luncheon, announced that a similar drive was planned for next year.

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INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performances in their theatres. This report covers 112 attractions, 4,322 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Aaron Slick From Punkin Crick (Para.)	—	5	17	20	27
About Face (WB)	—	7	35	17	4
Affair in Trinidad (Col.)	8	4	—	—	—
*African Queen, The (UA)	42	35	19	9	—
Anything Can Happen (Para.)	—	3	8	11	13
Atomic City (Para.)	—	—	1	18	11
Battle at Apache Pass (Univ.)	—	16	31	14	5
Belles on Their Toes (20th-Fox)	7	32	55	8	6
Big Jim McLain (WB)	3	7	6	1	—
†Big Sky, The (RKO)	—	1	2	1	—
Brave Warrior (Col.)	—	—	3	7	—
Brigand, The (Col.)	—	—	2	3	1
Bronco Buster (Univ.)	—	7	12	12	7
California Conquest (Col.)	1	2	9	3	—
Captive City (UA)	—	—	3	1	4
Carbine Williams (MGM)	9	30	5	14	1
Carrie (Para.)	—	—	6	8	2
Carson City (WB)	—	22	30	13	1
Clash By Night (RKO)	—	10	21	9	1
†Cripple Creek (Col.)	—	—	2	4	—
Deadline U.S.A. (20th-Fox)	—	1	21	21	9
Denver and Rio Grande (Para.)	—	—	18	17	10
Diplomatic Courier (20th-Fox)	1	3	11	20	9
Don't Bother to Knock (20th-Fox)	1	3	10	4	—
Dreamboat (20th-Fox)	1	8	6	8	1
Duel at Silver Creek (Univ.)	1	5	6	—	—
Fearless Fagan (MGM)	—	—	1	2	2
Francis Goes to West Point (Univ.)	10	22	15	3	3
Girl in White, The (MGM)	2	18	21	10	2
Glory Alley (MGM)	—	1	8	5	—
Greatest Show on Earth, The (Para.)	36	6	1	—	1
Half Breed (RKO)	—	3	22	2	2
Has Anybody Seen My Gal? (Univ.)	2	18	24	4	—
Here Come the Marines (Mono.)	2	1	2	—	—
High Noon (UA)	7	15	9	—	—
I Dream of Jeanie (Rep.)	—	2	5	11	11
Island of Desire (UA)	—	7	12	2	2
Ivory Hunter (Univ.)	—	6	8	4	8
Jack and the Beanstalk (WB)	10	21	26	11	16
Jumping Jacks (Para.)	19	13	2	2	1
Just Across the Street (Univ.)	—	2	13	7	3
†Just For You (Para.)	1	1	3	—	—
Kangaroo (20th-Fox)	1	1	23	13	12
King Kong (RKO)	1	9	10	4	2
†Lady In the Iron Mask (20th-Fox)	—	—	—	3	1
†Les Miserables (20th-Fox)	—	1	1	1	1
Lion and the Horse, The (WB)	1	4	16	11	14
Lost in Alaska	2	1	6	2	—

	EX	AA	AV	BA	PR
Lovely to Look At (MGM)	13	36	16	12	—
Lure of the Wilderness (20th-Fox)	30	19	5	3	—
Dydia Bailey (20th-Fox)	1	12	37	5	2
Ma and Pa Kettle at the Fair (Univ.)	44	48	12	4	4
Macao (RKO)	—	4	19	23	5
Man in the White Suit (Univ.)	5	1	—	—	—
Mara Maru (WB)	—	—	9	27	4
Marrying Kind, The (Col.)	—	15	26	20	5
Merry Widow, The (MGM)	3	6	3	4	1
Montana Territory (Col.)	—	2	5	1	1
*My Six Convicts (Col.)	—	11	16	4	5
My Son John (Para.)	—	2	10	12	22
Narrow Margin (RKO)	—	—	—	5	4
No Room for the Groom (Univ.)	—	4	5	16	—
O. Henry's Full House (20th-Fox)	—	1	3	2	1
One Minute to Zero (RKO)	—	5	1	—	—
Outcasts of Poker Flat (20th-Fox)	—	—	19	16	7
Outcast of the Islands (UA)	—	2	4	3	1
Pat and Mike (MGM)	2	26	36	24	3
Paula (Col.)	—	—	8	10	5
Pride of St. Louis (20th-Fox)	11	31	58	15	2
Quo Vadis (MGM)	38	28	1	4	—
*Rancho Notorious (RKO)	—	1	10	32	10
Red Ball Express (Univ.)	—	7	34	5	—
Red Mountain (Para.)	2	24	23	10	4
*Return of the Texan (20th-Fox)	—	7	26	12	9
Rose of Cimmaron (20th-Fox)	1	6	13	8	2
Sally and Saint Anne (Univ.)	—	—	13	4	4
San Francisco Story (WB)	1	1	24	17	9
Scaramouche (MGM)	6	29	35	18	—
Scarlet Angel (Univ.)	—	1	15	13	7
She's Working Her Way Through College (WB)	8	35	27	17	—
Singin' in the Rain (MGM)	20	31	37	6	1
Skirts Ahoy (MGM)	8	62	32	2	—
Sniper, The (Col.)	—	—	3	4	—
*Something to Live For (Para.)	—	2	3	16	6
Son of Paleface (Para.)	5	5	5	—	—
Sound Off (Col.)	—	5	20	1	—
Story of Robin Hood (RKO)	3	13	13	3	1
Story of Will Rogers, The (WB)	20	24	7	3	—
Streetcar Named Desire, A (WB)	17	16	22	13	11
Sudden Fear (RKO)	—	2	1	2	—
Talk About a Stranger (MGM)	—	—	3	—	1
†Tarzan's Savage Fury (RKO)	—	1	3	—	—
Thief of Damascus (Col.)	—	—	7	2	5
Three For Bedroom C (WB)	—	—	1	15	4
*Treasure of Lost Canyon (Univ.)	—	—	16	—	7
Untamed Frontier (Univ.)	—	6	2	2	—
*Viva Zapata! (20th-Fox)	1	6	13	41	63
Wagons West (Mono.)	—	—	8	4	—
Wait Till the Sun Shines Nellie (20th-Fox)	2	7	12	17	12
Walk East On Beacon (Col.)	2	7	2	2	1
Washington Story (MGM)	—	—	3	8	9
We're Not Married (20th-Fox)	4	21	15	7	1
What Price Glory (20th-Fox)	—	11	11	4	—
When In Rome (MGM)	—	—	3	9	10
Where's Charley? (WB)	—	—	4	11	9
Wild Heart, The (RKO)	1	3	12	3	—
*Wild North, The (MGM)	1	11	25	23	5
Winning Team, The (WB)	—	8	39	41	3
With A Song in My Heart (20th-Fox)	17	68	24	—	—
†Woman of the North Country (MGM)	—	—	2	2	—
World in His Arms, The (Univ.)	3	11	9	8	—
Young Man With Ideas (MGM)	—	2	14	10	9

Will you share this dream with us?

Not many weeks ago there passed away from the motion picture industry a man who had devoted half his adult life to the victims of modern plagues; cancer, heart disease and tuberculosis. During the war he dedicated himself to the blind veterans. In peace-time he spent most of himself for the people in the amusement industries who were stricken with tuberculosis and whom he helped back to health at the Will Rogers Memorial Hospital in Saranac Lake.

HIS NAME WAS HAROLD RODNER

He had a dream about the Hospital. He wanted to see it equipped with a Research Section where scientists could develop speedier methods for returning to normal life, those suffering from tuberculosis. We have undertaken to convert this dream into reality.

In the beginning this was a modest venture by a small group of Harold's friends. But as the word of what they were planning spread out, many men and women to whom he had given hope and life, insisted upon the opportunity to share in converting Harold's idea into a real Laboratory. Therefore, we are extending an invitation to everyone in the amusement industries to participate.

If you have been helped by Harold Rodner, or if he opened the doors of the hospital to one of your employees or friends, or even if you didn't know Harold and the selfless work he did, and would like to perpetuate the spirit of such a man, then join this project with us to keep alive and warm the kindly, sympathetic help he gave to the needy and the suffering.

Committee for

THE HAROLD RODNER RESEARCH SECTION

at the
WILL ROGERS MEMORIAL HOSPITAL SARANAC LAKE, N.Y.

COMMITTEE

Samuel Schneider, chairman • Harry M. Kalmine • Ben Kalmenson • Herman Starr • M. B. Blackman, sec.-treas.





THE BIG NEWS

IN CHICAGO, PHILADELPHIA, WASHINGTON, D.C.,

LOS ANGELES, SPRINGFIELD, ILL. SACRAMENTO

BUFFALO, PORTLAND, ME., NEW ORLEANS,

ETC... IS

Assignment-Paris!

ANOTHER GREAT BIG ONE FROM COLUMBIA!

POST

From
Paul Gallico's
Sai Eve Post
thriller—filmed
where it
happened—
in Paris!

OCTOBER 11, 1952

MOTION PICTURE HERALD

**RKO LOOKS TO
TOMORROW UNDER
NEW LEADERSHIP**

BETTER THEATRES!

—An Editorial by Martin Quigley

REVIEWS (In Product Digest): LIMELIGHT, THE STOOGES, THE FOUR POSTER, OPERATION SECRET, THE RAIDERS, MY WIFE'S BEST FRIEND, BECAUSE OF YOU, SOMETHING FOR THE BIRDS, TROPICAL HEAT WAVE, DESPERADOES' OUTPOST, FLOWERS OF ST. FRANCIS

Better Theatres
for OCTOBER

More Light from the New Lenses ...
and How This Affects Drive-Ins.
The Cinerama Setup on Broadway

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In Two Sections, Section One

'QUO VADIS' OWN ANSWER

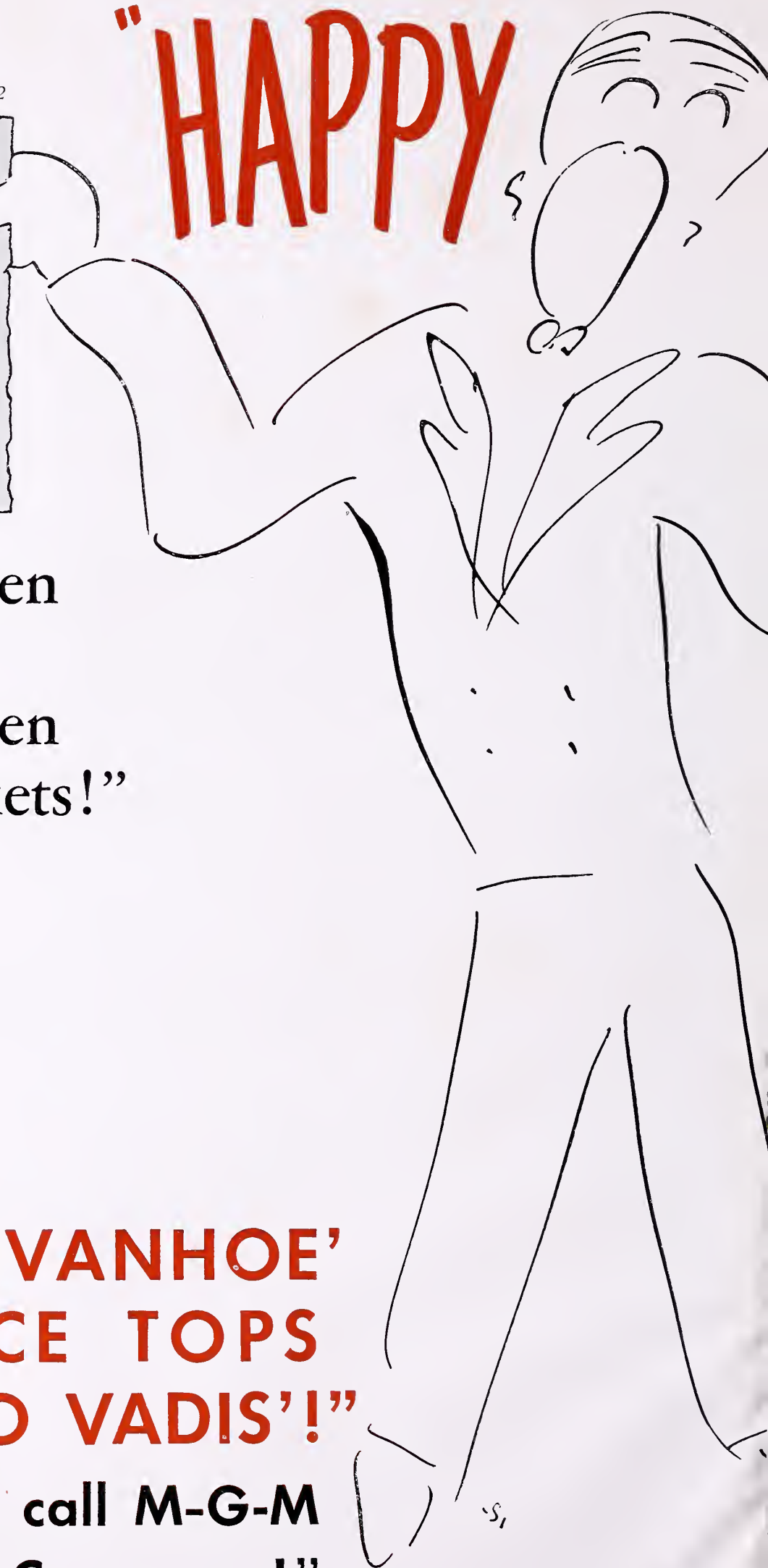
Crowds Reply To Famed Query With 'The Ritz'

The current showing of "Quo Vadis" at the Ritz on its first popular price engagement in the city "is breaking all existing house records," Joe Simon, theater manager, happily reported yesterday.

"It's wonderful," he said. "All we do is open the doors, let a house-full in, then stop selling tickets."

The M-G-M Technicolor epic of military Christianity and pagan imperial Rome features Robert Taylor, Deborah Kerr, Peter Ustinov, Leo Genn and Buddy Baer.

"HAPPY



"All we do is open the doors, let a house-full in, then stop selling tickets!"



"IMAGINE! 'IVANHOE' ATTENDANCE TOPS FAMED 'QUO VADIS'!"

No wonder they call M-G-M "The Quolossal Company!"

DAYS ARE HERE AGAIN!



*Lana
Turner
as
"The Merry
Widow"*



Dear Lana:
Pardon the expression
but they're holding
you from coast to
coast! Your musical
is a Turneriffic hit!

Love

xxxxxx

Leo

← my paw

P.S. Technicolor Kisses to you dear!

AND LISTEN TO THIS POEM!

(Poem he calls it!)

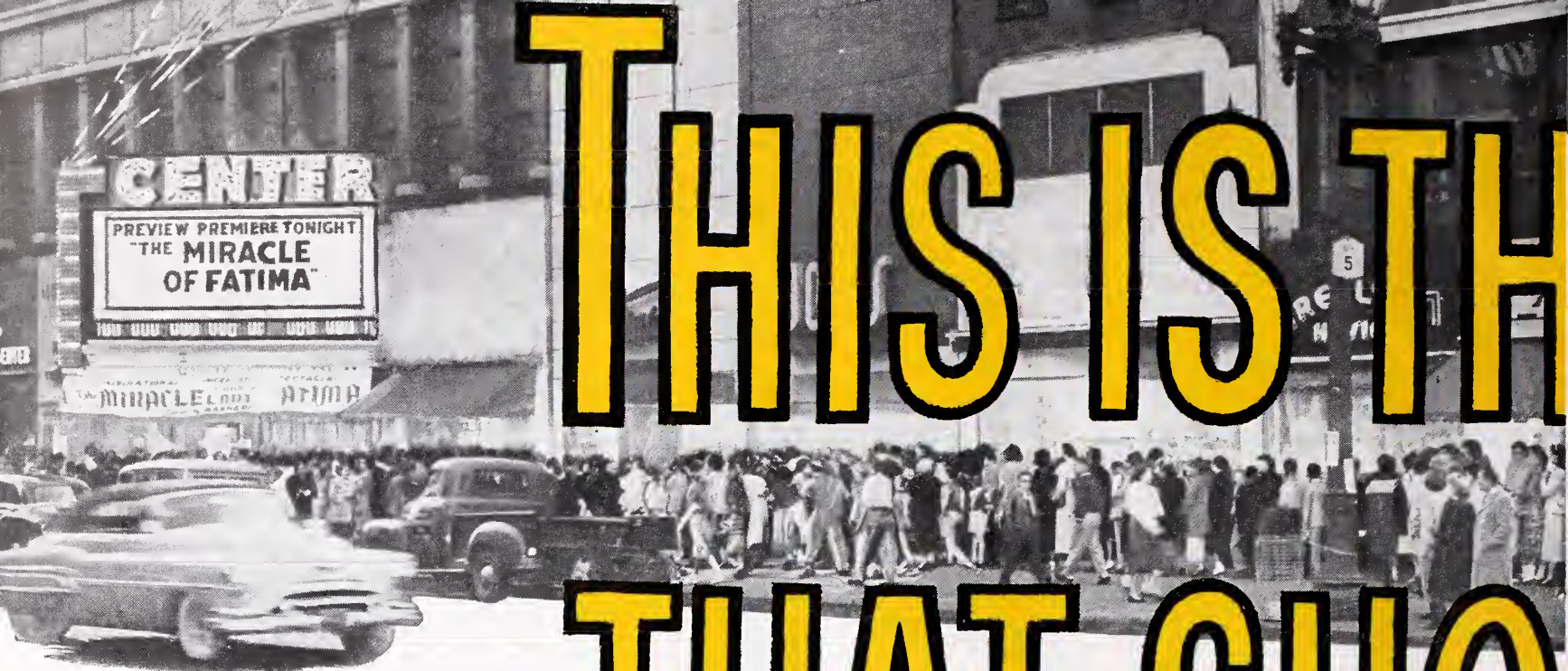


They're standing on line
For "BECAUSE YOU'RE MINE"
A BIG bonanza
From Mr. Lanza
This musical will
Top "Caruso"
The trade predicts
That it will do so!



BECAUSE YOU'





THIS IS TH

THAT SHO

SEEING!

RECOR
BOSTO
SEATTLE

IT'S HAPPENING WHERE
WARNER BROS.

MIRACL

The day
the sun
plunged toward
the earth!



THE MIRACLE WOMEN ARE

*There oughta be a
camera that shoots
around corners!*

*All the photos tell the
same miraculous
story! Here is the
Center Theatre Buffalo
with lines that actu-
ally stretch around
three blocks—all-time
(32-year) record!*

D LINES DAY AFTER DAY AFTER DAY IN BUFFALO AND
N, DENVER AND DETROIT, PHILLY, FRISCO, NEW BEDFORD,
E, CLEVELAND, PITTSBURGH! EVERY ENGAGEMENT EXTENDED!

EVER THE BOXOFFICE OPENS FOR

THE OF FATIMA

COLOR BY **WARNERCOLOR**

LATE BULLETIN!

Now under way in
Los Angeles, Beverly Hills,
Wilmington — and
the holdover parade
marches on!

STARRING
GILBERT ROLAND · ANGELA CLARK
and The Children SUSAN WHITNEY
SHERRY JACKSON · SAMMY OGG

WRITTEN FOR THE SCREEN BY
CRANE WILBUR AND JAMES O'HANLON

PRODUCED BY DIRECTED BY
BRYAN FOY · JOHN BRAHM

Music by MAX STEINER



there's big dough in

**WHY ARE SO MANY
HOLLYWOOD PRODUCERS
ASKING TO SEE IT
IN ADVANCE?**

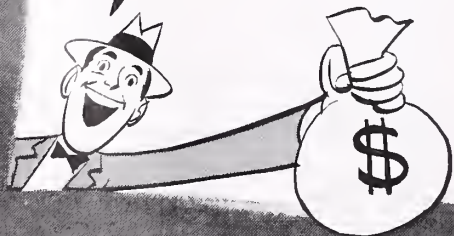
—because preview reports are simply sensational — because it's different, with a brand new twist in mystery stories! See it immediately for yourself and come prepared to jump out of your seat!

"The Steel Trap"



starring
**JOSEPH
COTTEN**
**TERESA
WRIGHT**

— — — *take it
from 20th!*



Music written
and directed by
DIMITRI TIOMKIN
Produced by
BERT E. FRIEDLOB
Written and directed by
ANDREW STONE
A THOR PRODUCTION
Released by
20th Century-Fox

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 189, No. 2



October 11, 1952

***BETTER* THEATRES!**

By MARTIN QUIGLEY

THE coveted goal of progress and betterment in the affairs of the industry faces a formidable challenge due to the hopeless obsolescence of large numbers of the theatres that seek to cater to the leisure hours of the theatre-going public.

At one time in the history of the industry it could well be said that the motion picture theatre was an acknowledged symbol of attractiveness, comfort and service. The physical environment offered to patrons was a magnet to which millions were drawn to revel in an unaccustomed luxury and comfort. The theatre was a precious escape from the dinginess of the work-a-day world and even, in many cases, from a pervading drabness of the surroundings of the home.

No such condition continues generally as the rule of theatre environment. It is true indeed that the nation boasts of thousands of beautifully designed, appointed and functioning theatre structures which serve a great public attractively and efficiently in cities, towns and even in villages. But in sharp contrast to such playhouses there are far too many, dotting the whole map of the country, which, in effect, are dragging their feet in the industry's march of progress and betterment. Such theatres have been for some time and are continuing to be a darkening shadow on the prestige of motion picture entertainment.

THE plain fact is that large numbers of the nation's theatres are out-dated and out-moded and are no longer able to allure and delight the amusement-seeking public. It is to be realized that much of the existing exhibition plant in the United States was constructed in the Nineteen Twenties; a considerable portion of it is a carry-over from even earlier decades. Some of it consists of what was merely emergency adaptation of structures which were originally designed for the stage play and for vaudeville and never rightly suited the purposes of the Screen. Others were designed and arranged by architects and showmen who were just taking their first, faltering steps in the art and business of theatre design and arrangement.

In the intervening years architecture and the decorative arts have changed drastically with respect to every type of building. Besides general influences from these changes theatre design itself has developed methods by which the physical provisions for motion picture exhibition can be made more efficient and effective. The dominant note today is a basic approach to the problem of theatre design under which the objective is the creation of a smoothly operating exhibition machine with an

environment that expresses a community recreational service.

There is no doubt that the obsolete character of a substantial part of the American exhibition plant has been a critical factor in tipping the scale of popular interest in favor of competing forms of amusement. There is likewise no doubt that many excellent motion picture productions, exhibited in the frame of a theatre building that is obsolete, with tawdry and old-fashioned appointments and time-worn equipment, have gone to bat with two strikes already called.

SEVERAL important circuits have been conspicuous laggards in the maintenance and modernization of physical properties. In the case of one group of forty theatres there has been no new purchase of projection equipment since 1938. Another circuit, selling a theatre to an independent operator, left booth equipment that received an allowance of just \$100 on the purchase of new equipment. But failure to keep abreast of the march of time has not been confined to any particular category of theatre operation. Both independent operation, large and small, as well as circuit operation are to be found in that unenviable company.

The condition herein referred to is well known to all informed persons. The unpleasant facts of the situation have long been either glossed over or just ignored. The time, however, has definitely arrived at which plans should be put in work to provide re-construction, re-modelling, re-decorating and re-equipment that are imperatively needed. In some situations the problem may only be solved by a completely new structure, perhaps constructed at a new and more logical location.

THERE is of course an alternative, but it is none other than the exceedingly distasteful one of surrender to the march of progress—an acknowledgment of inglorious defeat. In a poorly equipped operation, to point to competing attractions as wholly accounting for poor business is an excuse, not a reason.

But the acceptance of no such alternative is to be expected. The spirit of enterprise, courage and determination that made the exhibition branch of the American industry the greatest theatrical institution in the history of entertainment is not dead. It has merely been heavily burdened and its pace slowed by a multitude of difficulties in the past decade of war and post-war disturbances in the nation's economy.

But the time is here for realistic appraisal of what the public now expects from the motion picture theatre and then—resolute action to put the theatre back in the running against whatever competing attractions may appear.

Letters to the Herald

Defend the Industry

TO THE EDITOR:

I firmly believe that if each theatre manager in his respective town and hamlet, no matter how big or small, reads an article in his local newspaper which does not give a true picture of the motion picture industry, he should immediately send a letter to the editor of that particular paper, giving the "true picture," backed up with facts and figures, which can be easily obtained from the various industry organizations, giving the motion picture industry side of the picture.

It is useless procedure and waste of time and money, when this industry spends thousands of dollars per year in building up public relations and goodwill, and a local exhibitor will let an article appear in his own town newspaper, that is harmful to the industry—because whether it does not give the true story, it makes interesting copy—without answering this editorial with the industry's side of the argument, backed up with facts and figures. Half of the industry's problems in regard to bettering public relations could be accomplished by the local theatre manager, working his own particular local angle.—**LAWRENCE J. BURKE**, Manager, Capitol Theatre, Pittsfield, Mass.

Let's Tell Our Story

TO THE EDITOR:

An Open Letter to Compo:

The other night it was forcefully called to my attention that the motion picture industry is still providing the Armed Forces with motion picture entertainment.

I haven't seen much talk about it lately in the newspapers, and our newsreels never, never give it any attention. So how was I to know? I'm just like any other Joe Taxpayer, I have to be told and told and told. Finally, after concentrated hammering, I'm sold on the fact.

It was Sunday night, September 28. I was home to grab a quick bite of supper before returning to my night trick at the theatres. I turned on our TV set to see Edward R. Murrow in "See It Now." The program featured some sound films taken in Korea four days before (so they said!). The scene was an island located off shore some 75 miles back of enemy lines. The TV war correspondent covering the event was telling us how the Marines, who occupy the island, relieve their boredom.

"At night," he said, "they all wander down into a well-protected valley to see

"HERALD" INVALUABLE

To the Editor:

I have long been a regular reader of the *Herald*, and never fail to read "What the Picture Did for Me" which has often produced more than just a smile. So many articles published in your paper have proved invaluable to me, the Product Digest is a great asset when booking, and recently I adapted a number of suggestions from the *Better Theatres* supplement to be incorporated in our standing rules.—**T. ROBINSON**, *The Playhouse, Wakefield, Yorkshire, England*.

movies. And what movies! I never knew Hollywood could make such bad ones!"

With that crack, he sadly shook his head and made a face!

And so TV obliges me with my first information in some time about our motion picture program for the boys in Korea.

What's the matter with us? Haven't we enough talent and brains in our industry to know you have to keep telling and re-telling the good deeds we are doing—and tell it OUR way on OUR screens week after week, month after month.

Instead, we permit TV to give the American people a distorted example of our benevolence!

I recall the many arguments I had, when I was serving in the Navy in the Pacific, with shipmates who honestly believed the motion picture industry was making a fortune from the Government providing films for the armed forces.

Let's wake up and start telling the story right! —**STANLEY A. B. COOPER**, *Citizens Theatre Co., Brazil, Ind.*

Mr. John (Exhibitor) Doe, typically operating a small town theatre or theatres somewhere in the United States, explains his very serious operational problem in simple terms in a letter to the Herald. Mr. Doe's communication is on page 20.

Stars Must Shine

TO THE EDITOR:

The star system is still exceedingly important in the present day motion picture industry, especially in subsequent run theatres. Star names are what bring the people to the box office. New stars are needed but they must be cast in supporting roles to established players in order to enable the public to become acquainted with them. The primary aim of the commercial motion picture is to entertain, not educate, which, however, is an important function of the motion picture.—**JACK M. FINE**, *B & F Theatres, Ltd., Toronto, Ontario*

For the Family

TO THE EDITOR:

Use family entertainment as keynote for coming productions—family musicals, family comedies, family thrillers, even family drama. This type of movies will get persons of all ages back into the movie-going habit. Turn thumbs down on gangster, spy and psychological films of any kind. Also, less costume pictures.—**JERRY HAYES**, *Fox Theatre, Beatrice, Neb.*

Tax Repeal

TO THE EDITOR:

The problem on my mind is that of fair rentals and/or tax repeal. Without some "give" in one of these strains, I don't see how the smaller houses will survive. I do feel that production is adequate, both as to quality and quantity.—**D. D. BELLS**, *Parlier Theatre, Parlier, Calif.*

Advanced Prices

TO THE EDITOR:

I feel the industry should not make what we call Roadshow Pictures—in other words, features for which we have to charge advance prices. It has a classification effect on our pictures. I have heard many times, "Why don't you charge less on some features that come out of Hollywood?"—**ALVIN GUGGENHEIM**, *Yale Theatre, Houston, Texas*.

Too Much Tax

TO THE EDITOR:

We are paying too much Federal admission tax and there is too much free television with no tax. It's killing the theatre business.—**W. W. KILILER**, *Caroline Theatre, Bowling Green, Va.*

MOTION PICTURE HERALD

October 11, 1952

ON THE HORIZON

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► One-time exhibitor leader Ted Gamble has informed an FCC examiner that he is liquidating his theatre holdings, once valued at \$2,500,000, and devoting his attention to television and radio. According to his crystal ball, 6,500 to 10,000 theatres will be closed during the next few years on account of television. Mr. Gamble apparently has not been keeping in close touch with the industry or he would know that up to now the total of new drive-in and regular theatres opened since the war exceeds by a wide margin the number that have closed for all reasons, including obsolescence as well as increased competition from television and other entertainment media. New theatres of all types already scheduled for 1953 will also represent a net gain in theatre grossing capacity.

► The redoubtable Commander E. F. McDonald, Jr., president of Zenith Radio Corporation of Chicago, and recently memorable in the motion picture industry for his efforts to impress with Phonevision, now heartily approves of theatre TV, hopes for its expansion on a nationwide basis to thousands of theatres, and says we need it. He told Zenith distributors last week, however, that theatre television should not have a "monopoly on great events," and cited the recent Marciano-Walcott bout as an example. At the same time the Com-

mander says it would be unfair to ask sports promoters to put their events on home TV and thus take a loss on the deal. After calling home TV the "world's champion wrecker of box office attendance," which he fails to prove, the Commander tosses in a sizable pitch for subscription TV, which by odd coincidence includes Phonevision.

► Although this is only the first week of the Supreme Court's new term, the court already has agreed to hear one industry case and has been asked to review six others. The case which the court has agreed to take concerns a Utah film carrier. The Government's civil contempt suit against the Crescent Amusement Company is one of the other six. Among other industry cases which the court also may be asked to review during the coming year is the Ohio newsreel case.

► A transcript of Senate hearings on "subversive infiltration of radio, television and the entertainment industry," recently published in Washington, reveals that the subcommittee, headed by Senator Pat McCarran, proposes "that there be interrogation in the area of the theatrical press." The proposal was made by Richard Arens, staff director, during testimony by Vincent M. Hartnett, New York radio writer-producer. As yet, no move.

► The excitement in the trade about Cinerama proves, at minimum, that the future of the trade is to benefit continually from that capacity for excitement which has kept it young this long half-century.

DRAFT OF ARBITRATION IS APPROVED BY THE MPAA

Arbitration now is up to exhibitors. Officials of the distributing companies, meeting at the MPAA headquarters in New York Wednesday, completely approved—for the first time—a draft of an industry arbitration system. Exhibitor representatives are invited to give the proposal prompt attention. Eric Johnston, MPAA president, said, "The door is open for consideration of changes that may be requested by exhibitors so that an arbitration system can be established as quickly as possible." He also cautioned that the system must be approved by the Department of Justice, the Federal Court and the distributors' boards of the directors, and importantly, a method of financing must be agreed upon.

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This week in pictures



A BON VOYAGE to their president was said by 20th-Fox executives at luncheon in the New York home office last week. The president, Spyros P. Skouras, above, left over the weekend for the Far East. At his left, seated, are Al Lichtman and Otto Koegel, and in the background, Ulric Bell and Edmund Reek. The luncheon also marked Mr. Skouras' tenth anniversary with the company. Mr. Skouras on his five-week trip will survey company interests and visit with local exhibitors and government officials.



EDWARD E. SULLIVAN, right, succeeds Stirling Silliphant as 20th-Fox publicity manager, and Meyer Hutner, left, has been named associate publicity manager. Mr. Sullivan has been with the company since 1946. Mr. Hutner joined four years ago.



by the Herald

WILBUR SNAPER, president of National Allied, said on Monday at his New York office continuing distributor unfairness will force drastic action at the coming Allied national convention. See page 14.

REPORT, right, by Fred Schwartz, chairman of the organization of the Motion Picture Industry of New York. With him is D. John Phillips, MMPTA. Local newspapers are friendlier now, and exhibitors may expand the use of radio and television, Mr. Schwartz said.



by the Herald



By the Herald

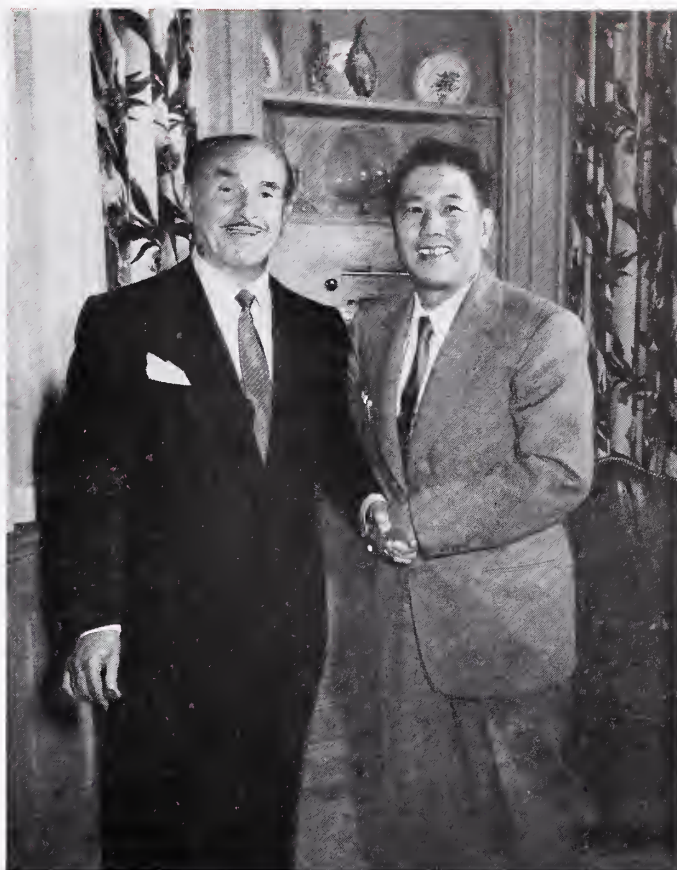
THE PRE-SELLING of Walt Disney's forthcoming "Peter Pan" was outlined at a press conference in New York last week, called by Roy Disney, Disney Productions president. In order above, publicist Card Walker, Mr. Disney, sales chief Leo Samuels, and RKO Radio publicity director Don Prince. The premiere will probably occur during the Christmas season, Mr. Disney said, and added the picture cost more than \$4,000,000.



by the Herald

EMANUEL FRISCH, co-owner of the Randforce circuit, has taken over the presidency of the Metropolitan Motion Picture Theatre Owners of New York, succeeding the late Edward Rugoff.

HOST, right. Jack L. Warner, Warner Brothers executive vice-president in charge of production, entertained Ficente Rufino, right, of the Rufino Brothers circuit, Philippine Islands, on a visit to the studio.



by the Herald

CRITICS' DAY at the Associated Motion Picture Advertisers, New York. Comedian Bob Hope attended the luncheon honoring newspaper film reviewers. With him on the dais are Maurice Bergman, Universal-International; Kate Cameron, *Daily News*; Oscar Godbout, *New York Times*, and Lige Brien, United Artists.

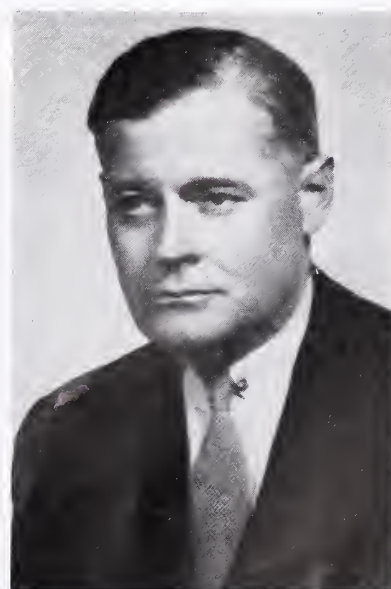


HONOR, above, to barker and baseball magnate Jack Cooke, left, of the Toronto Variety Club, for his help to Variety Village, charity project. The desk set presentation was by Reuben Bolsted, chief barker, right.



VISITORS FROM SOUTH AFRICA at the Paramount studio. They were guests at luncheon. In left to right order are Mr. and Mrs. Dick Harmel; Cecil B. DeMille, producer; Y. Frank Freeman, studio chief; John Schlesinger, son of the late Isadore Schlesinger, and Don Hartman, Paramount production head. Mr. Harmel is general manager of the Schlesinger distribution and theatre interests in South Africa.

HERMANN G. PLACE, right, has succeeded Earle G. Hines as chairman of the board of General Precision Equipment. He also is president and chief executive.





RKO MANAGEMENT MEETS THE PRESS

QUESTIONS AND ANSWERS for some three hours last Friday evening occupied the new RKO Radio executives as they met with trade and news writers over cocktails and a buffet supper at Toots Shor's restaurant, New York. Some of the scene is here. Some of the answers are on the next page.

[Pictures by Motion Picture Herald]



KEY PERSONALITY in the intricate negotiations by which he obtained RKO Radio control, Ralph Stolkin, new president, is seen at the upper left chatting with Martin Quigley, Jr., left, Motion Picture Herald editor. Immediately above, Sherrill Corwin and Edward Burke, directors. At right, William Gorman, a director. Left, Ross Hastings, lawyer; William Clark, director; S. Barrett McCormick, advertising-publicity chief, and Gordon Youngman, director. Below, left, A. L. Koolish, director. Below, right, Arnold Grant, board chairman.



STOLKIN RKO PRESIDENT, PICKER HEADS SALES

**Grant Is Board Chairman,
Corwin Chief at Studio;
Depinet Consultant**

With Ralph E. Stolkin in the position of president—a post occupied for the past 10 years by Ned E. Depinet—the new controlling management group in RKO Pictures moved rapidly this week to streamline the organization.

Action taken in the first week following the transfer of Howard Hughes stock to the group included:

1. Election of new board of directors, holding over only W. H. Clark, treasurer, from the old board;

2. Election of Mr. Stolkin as president in place of Mr. Depinet;

3. Naming Arnold Grant, chairman of the board, succeeding Noah A. Dietrich;

4. Selection of Sherrill Corwin, vice-president, to represent the board at the studio;

5. Appointment of Arnold Picker, United Artists vice-president in charge of foreign distribution, to the new post of executive vice-president; and,

6. Initial screening of home office sales executives by Mr. Stolkin, Mr. Grant and Edward G. Burke, Jr.

The RKO board plans to concentrate attention on reorganizing the distribution department, at home and abroad, in order to have it operate as efficiently as possible at the lowest possible cost. Until an important flow of product from the RKO studios can be achieved, the company will have to maintain itself on revenues from the fairly small number of films yet to be released and the payoff of both recent releases and reissues.

As soon as the process of screening executives in the home office and the exchanges is completed, the RKO management plans to give similar attention to the studio.

Consider Jerry Wald for Head Production Role

Meanwhile a number of individuals have been considered for the post of executive head of production. Whether Jerry Wald is given the post or not, Mr. Corwin said that Mr. Wald has agreed to produce for RKO the film "Size 12" which is ready for shooting. The only other film that can go into production at the studio any time soon is Edmund Grainger's "Split Second."

Mr. Depinet will be adviser and consultant to the company, it was announced. He has been given an office at the RKO home office on the floor on which the sales headquarters

RKO—The Scene Changes

The new controlling ownership in RKO Pictures, together with the introduction of new top executive command, constitute a development which looms large in potential influence upon both the immediate and the future affairs of the industry.

The new chief executive officer, Mr. Ralph Stolkin, although young in years, already has to his credit a record of dynamic accomplishment in a varied line of activities. Although Mr. Stolkin and the new board chairman, Mr. Arnold Grant, are just now assuming official positions in the industry, neither is a stranger to the business of motion pictures.

RKO Pictures as one of the industry's major concentrations of production and distribution facilities, geared to worldwide operation, offers at this point, following the difficult period of post-war readjustments, a rich opportunity for constructive development.

The new management may be well assured that hearty goodwill and best wishes will attend them in their undertaking.

The arrival of the new ownership and the consequent assumption by the new ownership of the executive direction of the company's affairs removes temporarily from the roster of company presidents Mr. Ned E. Depinet, who has long enjoyed a uniquely respected status throughout the length and breadth of the industry.

Mr. Depinet entered the business of motion pictures as a mere youth and proceeded with steady strides to discharge duties that cover the entire range of responsibility in the department of distribution of the industry, eventually reaching the post of company president.

Throughout a career that parallels the story of the modern industry, Mr. Depinet has made a record of honor and trust that bespeaks for him an eloquent tribute. The multitude of friendships which he enjoys and the abundance of goodwill which he has so well earned will wholeheartedly follow him in whatever new undertaking to which he directs his attention.

—MARTIN QUIGLEY

are located. No details have yet been released on the term during which Mr. Depinet has agreed to act nor on whether the arrangements precludes him from undertaking any other activity in the motion picture industry.

In addition to Messrs. Stolkin, Grant, Corwin, Burke and Clark, the RKO board includes the following: A. L. Koolish, Mr. Stolkin's father-in-law; Gordon Youngman, formerly with RKO and a member of the law firm of Bautzer, Grant, Youngman and Silbert, and William Gorman, representing

Ray Ryan, one of the members of the stock purchasing syndicate.

Appointment of Mr. Picker as executive vice-president was a surprise because he has been under contract to United Artists as foreign sales head and also one of the six partners that took over control of that company from Mary Pickford and Charles Chaplin two years ago. In announcing Mr. Picker's resignation, Arthur B. Krim, UA president, said that Mr. Picker will visit England and Continental Europe with Max E. Youngstein, UA vice-president, for about two weeks. During the first two weeks of November Mr. Picker plans to divide his time between UA and RKO business and terminate all connection with UA November 15.

Acquisition of Picker Hailed by RKO Board

In a statement the RKO board hailed the acquisition of Mr. Picker in these words, "This move, together with all other moves being made by the board, is for the purpose of strengthening and revitalizing the affairs of RKO in order to bring it to the position of eminence which it once occupied."

Following the initial board meeting and election of officers October 2 a communication was directed to all RKO employees. The statement emphasized that the board

(Continued on following page, column 1)



ARNOLD PICKER

Herald photo

(Continued from preceding page)

had no intention of liquidating or destroying the company—"Rather the objective is to revitalize and build."

"A realistic approach," the communication to the RKO staff throughout the world continued, "must recognize the company's large losses and the urgent need for sure steps to stem and turn the tide. Of necessity, a number of executive changes will be made to bring in and promote youth with its vitality, fresh approach and aggressive thinking. Changes below the executive level will be kept to a minimum." The statement ended with an appeal to employees to "keep at your work with renewed vigor."

Says Company Problems Are Not Insoluble

In a press statement the RKO board also said, "The problems of the company are manifold and extremely difficult but not insoluble or insurmountable." Then it was explained that a screening of all executives in sales and distribution was to begin immediately and proceed daily until completed at the home office and in all the exchanges and then at the studio. "From this reshuffling the rebuilding process will go forward, perhaps not with the speed that those who do not have the job to do like, but with all the speed that thoughtful, unhurried judgment will allow."

So far as the studio is concerned the intention is to proceed slowly, first selecting an executive producer and then deciding on what properties to produce. The company has no present plan to seek additional independent production for release. Of course, existing contracts for distribution such as for Samuel Goldwyn's "Hans Christian Andersen" and Walt Disney's "Peter Pan" will be carried out by RKO. One of Mr. Stolkin's first acts of business was to confer for several hours with Mr. Goldwyn, presumably on distribution matters.

Policy on Television Remains Unsettled

The attitude of RKO toward release of its films for television, on which there has been speculation in the industry, remains unsettled. The statement of the new board links release of films to television with other industry problems which are to be "approached, analyzed and determined with unprejudiced minds which will seek solutions looking to the future unbounded by any dedication to the past." This statement is considerably less explicit than the one issued from Hollywood when the group signed the deal with Mr. Hughes. Then it was said, "At this time we have no intention of releasing any of the studio's stock of films for the use of television."

In addition to serving as chairman of the board Mr. Grant is the new general counsel of the firm, replacing as counsel J. Miller Walker. The law firm of Bautzer, Grant, Youngman and Silbert will be California counsel succeeding, after the end of the year, the firm of Mitchell, Silberberg and Knupp.

SNAPER SCORES DISTRIBUTOR SALES PRACTICES, SALESMEN

Delegates to National Allied's annual convention in Chicago November 17-19 are in for some aggressive talk and action, according to remarks made this week in New York by Wilbur Snaper, president, in a trade press conference preview of things-to-come at the convention.

Stressing primarily relations with distributors, Mr. Snaper declared that "if exhibitor-distributor relations don't improve," the organization will publicize the names of branch managers and salesmen who, he charged, have been using questionable tactics in dealing with theatre men. He then indicated that it may be necessary "to go to the Government for regulations" to restrict certain trade practices.

Remarks Are Bitter

Mr. Snaper's remarks were regarded as among the bitterest directed at distributor sales policies by an exhibitor leader in recent times. He also indicated he would ask for a "stronger setup for the interchange of information among exhibitors" with the specific aim of "detering over-aggressive salesmen." The latter suggestion, he explained, envisioned the broadening of the scope of Allied's "Caravan," a vehicle for disseminating information on rentals and other sales policies among Allied and non-Allied exhibitors.

Having been "overwhelmed by a deluge of exhibitor complaints and requests for solutions" in the area of trade practices in the last eight months, as Allied film committee coordinator, Mr. Snaper said it was his opinion that distributors "have lost sight of the fact that they're dealing with customers," and said the practices continue despite disavowals from distribution home offices.

Specific Practices Cited

The practices which he mentioned specifically were "advanced admission pictures on which exhibitors can't make a profit," percentage selling, "exorbitant rentals, such as 60-40," and "specializing pictures out of existence."

Distributors regard percentage selling as a "panacea" in dealing with exhibitors and "as the only logical, businesslike way of merchandising," he said. Adding that while big key runs do lend themselves to percentage deals, he declared that the vast majority

of small independents "would do better from a profit and loss standpoint to close down Monday through Thursday" in absence of a sliding-scale "incentive" selling approach which would allow them a larger margin of profit after grosses reach a certain figure.

How About Arbitration?

Asked if he did not think an arbitration system would be a solution to some of the problems he mentioned, Mr. Snaper said he believed Abram F. Myers, Allied general counsel, was "conservative" in estimating that it would be a matter of months before an arbitration system was agreed upon. He then advised distributors to "go in for some soul-searching," and said, "Frankly, we don't care who gets hurt—when branch managers and salesmen are proven to have injured exhibitors they should be discharged or pensioned off."

The forthcoming convention, the Allied president said, is expected to set forth "concrete action against the policies" in consequence of meetings of trade practice film clinics which will be a part of the annual meeting.

When it was asked if his proposal for "a stronger setup for interchange of information among exhibitors" fitted in with the announced intention of Alfred Starr, Theatre Owners of America president, to strive for a single exhibitor organization, Mr. Snaper said he had "no comment."

Work Through COMPO

In Washington, however, Mr. Myers, commenting on this suggestion, said that exhibitor organizations should continue to work on common problems through the Council of Motion Picture Organizations, rather than setting up any new groups.

Mr. Myers also, in a bulletin setting forth plans for the Allied convention, cautioned against the pitfalls which he said contributed to the "failure" of TOA's recent national convention in Washington. Responsible for the "failure," he said, was "TOA's weak and vacillating performance" in handling "the larger issues—arbitration, the 16mm case and the tax campaign."

According to Mr. Myers, the Allied convention plans "contemplate a minimum of set speeches and ample time for open discussion." He added that Allied now has a "great responsibility" to see that it stages "a truly great convention."

Sidney Korshak has been retained as RKO labor counsel.

Mr. Stolkin plans to divide his time between the studio and the home office, spending about half the year at each. Mr. Grant and Mr. Burke are devoting substantially full time to RKO affairs in New York. Mr. Grant, of course, retains his legal connections and after RKO affairs are adjusted he plans to devote some part of his time to

other work. While Mr. Burke has oil operations in Texas he intends, at least for the present, to devote a great part of his activities to RKO business.

The RKO board has retained the law firm of Cravath, Swaine and Moore as its special counsel to represent the corporation in stock, corporate and financial matters. Thomas Halleran, a partner in the law firm, will be consultant to the board.

**Important date! Write it
down!...Warners will Trade Show
'The Iron Mistress' on October 15!**
The big best-seller is a giant-scale
screen attraction you should see pronto!
Sneak previews confirm it's one of the
greatest of all Southland adventures!!!
Be sure to be there! //

**OCT.
15
IS THE
DAY!**

ALBANY

Warner Screening Room
110 N. Pearl St. • 12:30 P.M.

ATLANTA

20th Century-Fox Screening Rm.
197 Walton St. N.W. • 2:00 P.M.

BOSTON

RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO

Paramount Screening Room
464 Franklin St. • 8:00 P.M.

CHARLOTTE

20th Century-Fox Screening Rm.
308 S. Church St. • 2:00 P.M.

CHICAGO

Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI

RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND

Warner Screening Room
2300 Payne Ave. • 8:30 P.M.

DALLAS

20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.

DENVER

Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES

Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT

Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS

20th Century-Fox Screening Rm.
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE

Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY

20th Century-Fox Screening Rm.
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES

Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS

20th Century-Fox Screening Rm.
151 Vance Ave. • 12:15 P.M.

MILWAUKEE

Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS

Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN

Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS

20th Century-Fox Screening Rm.
200 S. Liberty St. • 8:00 P.M.

NEW YORK

Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA

20th Century-Fox Screening Rm.
10 North Lee St. • 1:30 P.M.

OMAHA

20th Century-Fox Screening Rm.
1502 Oavenport St. • 1:30 P.M.

PHILADELPHIA

Warner Screening Room
230 No. 13th St. • 2:30 P.M.

PITTSBURGH

20th Century-Fox Screening Rm.
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND

Jewel Box Screening Room
1947 N.W. Kearney St. • 2:00 P.M.

SALT LAKE

20th Century-Fox Screening Rm.
216 East 1st South • 2:00 P.M.

SAN FRANCISCO

Paramount Screening Room
205 Golden Gate Ave. • 1:30 P.M.

SEATTLE

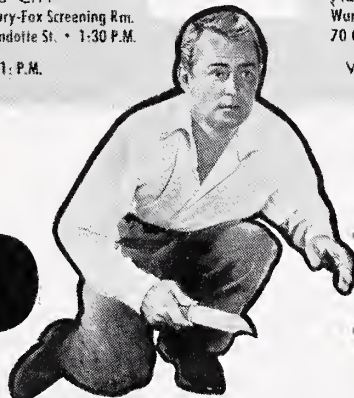
Modern Theatre
2400 Third Ave. • 10:30 A.M.

WASHINGTON Warner Theatre Building 13th & E. Sts. N.W. • 7:30 P.M.

ST. LOUIS Sento Screening Room 3143 Olive St. • 1 P.M.

**ALAN
LADD**

as Jim Bowie, who slashed
his name into history!



**VIRGINIA
MAYO**

as Judalon, the shameless
belle of Natchez!

THE IRON MISTRESS

TECHNICOLOR

WITH JOSEPH CALLEIA

SCREEN PLAY BY
JAMES R. WEBB

FROM A NOVEL BY PAUL F. WELLMAN • MUSIC BY MAX STEINER

PRODUCED BY
HENRY BLANKE

DIRECTED BY
GORDON DOUGLAS



Terry Ramsaye Says



ACROSS THE DIVIDE—"Deac" Aylesworth, that hail fellow everybody knew in those days when the adjustments between radio and the motion picture were in the making, is gone. Many had contact with the picaresque lawyer-executive-public relations expert, successively president of the National Broadcasting Company, RKO, and publisher of the *World Telegram*, but few indeed knew the poignantly minded, questioning adventurer of life and his philosophy of wondering resignation in those rare hours when he talked from the heart instead of his position on the chessboard. He expected little from idealisms, and was thereby seldom disappointed.

When it was announced that the august M. H. Aylesworth was to take over as president of RKO, a factotum of that concern called to ask if "there is anything special."

"Yes," Deac responded, "to start with I just want the switchboard. I want a complete new telephone staff, and I'll have an inspection of the lines. Every executive conversation has been monitored by . . ." and he named three persons and their midtown offices, ". . . but now I'll try to see if we can run this company without their aid."

When the Music Hall had its strange debacle opening and Roxy was taken away in physical collapse at 3 A.M., Aylesworth knew the answer and in the unhappy morning-after went downtown to see a Rockefeller representative, to emerge with a half a million dollars with which to give the theatre a policy—the Roxy Theatre policy—and personnel—which Roxy thought he had outgrown.

When Deac as publisher of the *World Telegram* found business slow he set about a demonstration with a special motion picture section, which had no other provocation. He laid dignity aside and personally sold full pages to the majors—all except Paramount, where Neil Agnew held out. Despite the fact that he and Deac were merrily friendly, Neil refused to see Deac at the office. On the third call Deac took a seat in the reception room and hung a placard across his chest: "Agnew is Unfair to Deac." An hour later Deac went in and Agnew settled for the page.

"There is," Deac often observed, "no satisfactory substitute for results."



THE VERY BEGINNING—We are indebted to *Image*, the journal of photography published by George Eastman House

in Rochester, for an account of the discovery of the undisputed first photograph—"a picture taken from nature by means of a camera and permanently fixed." It was made by Nicephore Niepce in France in 1826. By the diligence of Helmut and Alison Gersheim it was found in an old trunk in England, and added to their collection, documenting at last references in the annals. It was made on a pewter plate, 6½ by 8, sensitized with bitumen, exposed for eight hours on the courtyard view outside Niepce's workshop window. Eastman House has become the central authority of photographic history. It is also the most important focus of the attention of many able research contributors.



PLETHORA of OPINION—Never before has the American newspaper been quite so overlaid with opinion. The typical daily has a minimum of four separate departments of comment and judgment on the affairs of the world. To the orthodox editorial page has been added the book reviewer, the dramatic critic, the motion picture critic, the radio and television critic. Under the guise of reporting on the activities of the art of communication the majority of them assume the function of incorporating essays on their personal judgments of the issues and subjects presented. What the reader would be presumed to want to know would pertain to what the authors and producers have delivered—the product itself, not what the critic thinks about the subject. Superimpose upon that the flood of columnists of all sorts and we arrive at a press more opinionated than informative. The basic function has long been presumed to be information. Reviewers expert on all subjects, debate with the author and thrust their personal viewpoints on the readership. Sometimes we don't care.



INVASIVE PUBLICITY—The flow of advance publicity on "Moulin Rouge," in production in London, goes unpleasantly "back stage." We are presented with words and pictures to show how tall Jose Ferrer plays the role of dwarfed Henri Toulouse-Lautrec, on his knees in "torture boots," with his legs painfully strapped up behind him concealed from the camera. The stills are not pleasant and they invite every patron of the picture to lose any dramatic illusion while checking on the success of the unhappy makeup, having been told the actor can bear it only twenty minutes.

Showmen of Indiana Bid For "Crown"

The exhibitors of Indiana have laid claim to the showmanship crown of the U. S. for 1952 and are out to wrest it from Texas, which has enjoyed it for the past year.

The board of directors of Allied Theatre Owners of Indiana, meeting in Indianapolis Tuesday, has instructed its officers to notify the Texas COMPO office and Allied Theatre Owners of Texas immediately to ship the coveted showmanship crown to the state of Indiana.

The basis of Indiana's claim to showmanship sovereignty is the successful exhibit it staged at the Indiana State Fair. A windstorm blew down the exhibit tent, but in true showman tradition, the exhibitors swung into action, and within 20 hours the show was on again. Indiana also points with pride to the recent Movietime tours in that state.

First Quarter Industry Payroll in Sharp Increase

WASHINGTON: Industry payrolls for employees covered by Unemployment Insurance were more than \$7,000,000 higher in the first quarter of 1952 than in the same quarter of 1951, the Department of Labor has reported. The over-all industry figure for the first quarter of 1952 was \$163,161,000, compared with a 1951 first quarter figure of \$155,875,000. First quarter payrolls for production and distribution were \$79,467,000 for 1952 as compared to \$71,811,000 in 1951, showing an increase of more than \$7,500,000. Payrolls in the service category also showed an increase, listing \$9,847,000 for 1952 as against \$8,825,000 for 1951. Payrolls in the category of theatres, including vaudeville, dropped slightly, however, with \$73,847,000 for the first quarter of 1952 as compared with \$75,239,000 for the equivalent quarter in 1951.

"Bank Nights" Approved In Memphis Theatres

MEMPHIS: Police officials last week approved "Bank Nights" as presently operated in Memphis theatres. After several days of study, city attorney Frank B. Gianotti, Jr., citing a former supreme court ruling that "Bank Night" was legal, declared that today, Memphis theatres were going a step further from a lottery by allowing registration without buying a ticket. "Bank Nights" have been operating in six Memphis theatres.

Weekday Single Bill Policy

Franklin and Herschorn, New Brunswick theatre circuit, has switched to a single feature policy Monday through Thursday, after deciding that double features made too long a show particularly for children on "school nights." The double feature policy continues on weekends.

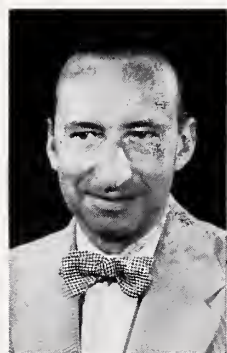
SMPTE ELECTS BARNETT AT ANNUAL CONVENTION

Meeting in Capital Hears 93 Technical Papers; 800 Attend Sessions

WASHINGTON: The Society of Motion Picture and Television Engineers' 72nd semi-annual convention was held at the Hotel Statler here this

week with a new slate of officers named for a two-year term starting January 1, 1953.

Herbert Barnett, General Precision Equipment Corp., New York, was elected president; John G. Frayne, Westrex Corp., Los Angeles, executive vice-president; Nor-



John W. Servies

wood L. Simmons, Eastman-Kodak, Hollywood, editorial vice-president; John W. Servies, National Theatre Supply Co., New York, convention vice-president; Edward S. Seeley, Altec Service Corp., New York, secretary.

Governors are: East—Gordon A. Chambers, Eastman Kodak, and Charles L. Townsend, National Broadcasting Co.; Central—Frank E. Carlson, General Electric Co. and Malcolm G. Townsley, Bell and Howell; West—William A. Mueller, Warner Brothers, and Leroy M. Dearing, Technicolor Corp. Henry J. Hood, Eastman Kodak, Rochester, assumed the office of engineering vice-president Monday and will serve through December 31, 1953.

Approximately 800 members from all parts of the U. S. and several foreign countries marked a record registration. During the week-long convention 93 reports and papers on equipment and technical advancement in motion pictures and television were presented.

Annual Awards Made; Fellowships Named

The newly-elected officers were presented at the banquet Wednesday night. At that time also the awarding of fellowships to 15 members of the Society was held, and annual awards presented.

Recipients of the awards were: Progress Medal Award, John I. Crabtree, Eastman Kodak, Rochester; David Sarnoff Gold Medal Award, Alex G. Jensen, Bell Telephone Laboratories, Murray Hill, N. J.; Samuel L. Warner Memorial Award, Herbert T. Kalmus, Technicolor Motion Picture Corp., Hollywood; Journal Award, D. L. MacAdam, Eastman Kodak; Honorable mentions were accorded F. C. Williams, Eastman-Kodak and Otto H. Schade, Radio Corp. of America.



HERBERT BARNETT, the new SMPTE president

Guest speakers at the opening sessions were Major General George I. Back, Chief Signal Officer, U. S. Army; Brigadier General Brooke E. Allen, Commanding General of the Air Photographic and Charting Service, U. S. Air Force, and Captain A. D. Fraser, Chief of Naval Photography.

Asks Further Cooperation In Research Work

General Back asked for continued cooperation in the research and development of motion pictures and television. He emphasized the importance of sound films in training, in public information and as a means of "pictorially documenting military history," calling motion pictures "an irreplaceable tool." Captain Fraser, pointing out the dependence of the Navy on films, said "the entertainment that motion pictures provide is probably our greatest morale booster." General Allen discussed the use of photography and television in the Air Force.

On Thursday sessions were held on 16mm equipment maintenance, and high speed photography. Friday sessions were devoted to sound recording and reproduction, high speed photography and magnetic stripping of film.

Philadelphia Warner Club Elects Officers

The board of governors of the Warner Club of Philadelphia has elected the following officers for the coming year: Ben Blumberg, president; Jack Goldman, vice-president, entertainment; Hortense B. Shalita, vice-president, welfare; Mary Egan, vice-president, membership; Helen V. Mahoney, secretary and J. Ellis Shipman, treasurer.

Tax Refund Of \$513,412 To Universal

WASHINGTON: Universal Pictures Co., Inc., got a tax refund windfall of \$513,412 from the Federal Government during the year ending last June 30, figures made public by the Bureau of Internal Revenue disclosed.

The Bureau issued a list of companies which during the 1951-52 fiscal year got action on claims for relief from taxes levied under the World War II excess profits tax. The claims were all based on a contention that the Government had not allowed the taxpayers sufficiently high excess profits credit.

The record showed the Bureau acted on a Universal claim for a higher credit and a resulting lower tax for its fiscal years ending in October, 1941, and October, 1942. The Government previously had allowed a credit of slightly over \$3,000,000 for these two years. Universal said its credit should have been \$25,000,000 higher. The Government finally allowed an additional credit for the two years of slightly over \$1,100,000. This cut the firm's excess profits tax for the two years by \$778,190 but boosted its regular income tax by \$264,778, for a net tax refund for the two years of \$513,412.

Other industry firms which during the 1951-52 fiscal year got net tax refunds of more than \$5,000 on their wartime excess profits tax payments were: Parkchester Amusement Corp., New York City, \$61,610; St. Louis Orpheum Corp., New York City, \$28,936; Northwest Automatic Candy Corp., New York City, \$14,651; Michigan News Reel Co., New York City, \$9,823; Paramount Hollywood Theatre Corp., Hollywood, \$21,943; Buffalo Twentieth Century, Inc., Buffalo, \$16,292; Shea Theatre Corp., New York City, \$28,823; Allston Theatres, Inc., Boston, \$10,861; United Theatre Enterprises, Atlanta, \$6,256; Palmetto Theatre Co., Atlanta, \$7,518.

Takes Over Exchange

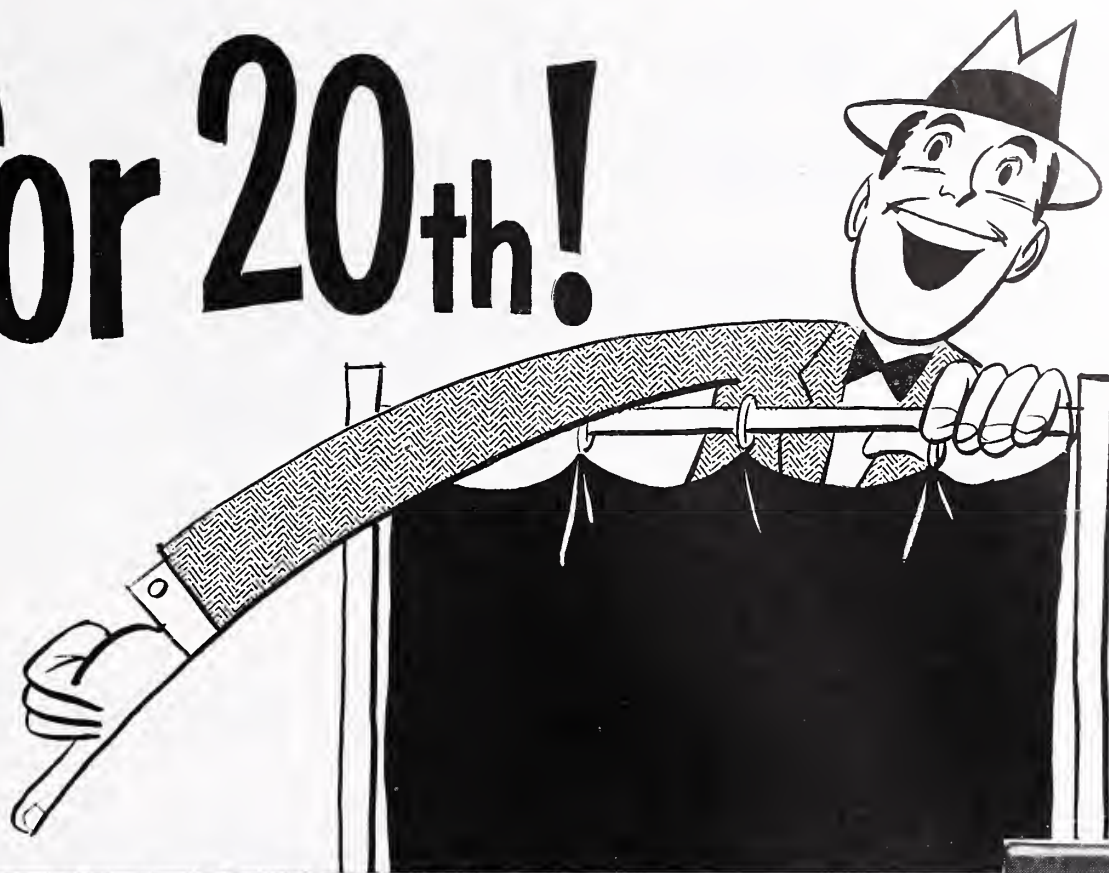
Jack Harris, son of Ben Harris, who operated the independent American Film Exchange in Philadelphia for many years, has taken over the active management of the exchange. He resigned a district post he held with Souvaine Selective to take over his father's business. He was recently elected commander of the Philadelphia Variety Club's American Legion Post.

They're All Vo

	<i>Outgrossing "Song In My Heart"!</i> LURE OF THE WILDERNESS <i>Technicolor</i> Jean Peters • Jeffrey Hunter Constance Smith Based on a Story by Vereen Bell	<i>New Record, Los Angeles!</i> O. Henry's FULL HOUSE 12 GREAT STARS! 5 GREAT DIRECTORS! 5 GREAT WRITERS!	<i>Top Money Everywhere!</i> MONKEY BUSINESS Cary Grant • Ginger Rogers Charles Coburn • Marilyn Monroe
	<i>Super-Tension!</i> THE STEEL TRAP Joseph Cotten • Teresa Wright A Bert Friedlob Production Released by 20th Century-Fox	<i>The Year's Hottest Musical!</i> Damon Runyon's BLOODHOUNDS OF BROADWAY <i>Technicolor</i> Mitzi Gaynor • Scott Brady	<i>Spectacle... Adventure!</i> THE THIEF OF VENICE Maria Montez • Paul Christian A Robert Haggia Production Released by 20th Century-Fox

There's No Business Like

ting for 20th!



They'll Love This One!

MY WIFE'S BEST FRIEND

Anne Macdonald
Baxter • Carey

*Big In 3-Theatre
Miami Premiere!*

WAY OF A GAUCHO

Technicolor
Rory Gene
Calhoun • Tierney

*Mr. 880 Is Back —
881 Times Funnier!*

SOMETHING FOR THE BIRDS

Victor Mature • Patricia Neal
Edmund Gwenn

Boxoffice Excitement!

NIGHT WITHOUT SLEEP

Linda Darnell • Gary Merrill
Hildegard Neff

—AND TO TOP THEM ALL

Your Thanksgiving Date!

PONY SOLDIER

Technicolor
Tyrone Power
Cameron Mitchell

It'll Steal Your Heart!

MY PAL GUS

Richard Widmark
Joanne Dru
Audrey Totter
George (Foghorn) Winslow

Your Big One For Christmas!

CLIFTON WEBB in JOHN PHILIP SOUSA'S STARS AND STRIPES FOREVER

Technicolor
Debra Paget • Robert Wagner
Ruth Hussey

ERNEST HEMINGWAY'S

THE SNOWS OF KILIMANJARO

Technicolor
Gregory Peck • Susan Hayward • Ava Gardner
Produced by Darryl F. Zanuck • Directed by Henry King • Screen Play by Casey Robinson

Branch Managers' Testimonial Sept. 28-Dec. 27

20th Century-Fox Business!



JOHN DOE, EXHIBITOR, HAS PRODUCT PROBLEM

The following letter comes from John Doe, in the motion picture industry since 1914 and owner of 12 theatres in nine towns ranging in population from 1,000 to 7,000. Mr. Doe, who for obvious reasons has asked that his name be withheld, outlines in specific, dramatic terms the problem of survival of a small town theatre owner confronted by constantly delayed playdates and "milked" product. It is estimated there are several thousand theatres throughout the country in similar circumstances, therefore giving the problem a significance in relation to the over-all health of the motion picture industry. Mr. Doe speaks:

My problem is this: I own and operate 12 theatres in nine towns, each one of which is within 25 miles of a much larger situation. My patrons have a right to see "A" product in air-conditioned comfort but, because of the print shortage, they are forced to wait 60-90-120 days after the first runs in the big towns. The delays mean a huge loss of business as well as a loss of prestige to me.

Worried About Next Step

I am no different from thousands of small town theatre operators. Just what to do—how to approach the subject effectively—is what worries me. I learned long ago that organizations like TOA and COMPO have problems which the big fellows are interested in, while the moans from a fellow like me go unheard. Also, I fear the criticism that would perhaps be directed at me if I were so bold as to ask relief or help from such an organization.

None of my towns has a daily newspaper, therefore those from the large towns flood my circuit with big ads of the better pictures playing first the "A" houses, then the "B" and drive-ins. It is quite impossible for me to put fences around my towns and make my patrons wait the 120 days to see a top feature. The result is that I own the cow, feed her and clean up after her, then the producer milks her by remote control while I stand by helplessly.

The fellows who have built the 18 new drive-ins in adjacent areas are my friends. They do not especially want the business they draw from me and are actually as helpless as I am about the situation.

Calls Case Desperate

The old story of supplying the larger towns first makes my case desperate, inconvenient and costly. For instance, one of the top films of the year was the Easter Sunday attraction in each of the large towns having one of my theatres within a 25-mile radius. We were given fairly decent dates in my two largest situations, but because of the play given in the big areas, my grosses were pitiful. For my 90-day dates in the smaller situations, the exchange reduced the

ZUKOR ASKS SUPPORT FOR SMALL THEATRE

CHICAGO: Everything possible should be done "to get the widest possible support by the industry for smaller theatres in smaller communities," Adolph Zukor, chairman of the board of Paramount Pictures, said here this week at a special division managers meeting in his honor at the Bismark Hotel.

rental on this same picture from 40 to 35 per cent — proving they were at least ashamed of the playing time which they allotted to me.

Why do I continue to operate the circuit?

I have more than a half million dollars invested. Too much, I grant you, but a fact. I own the real estate and feel that the citizens of the smallest towns have as much right to see the best in entertainment as those in the largest towns if he or she will wait long enough to see it.

The print situation is drastic. One big exchange has as few as three prints on one of their better pictures, to cover between 300-500 possibilities in their territory. The key situations spread out the breaks in a period of three and sometimes four weeks, after which come the subsequent runs. I have to use friends, pull and persuasion to get an early date and that date, in turn, may be taken away from me six days before the date begins. If the exchange cannot afford to turn their few prints over to me, is there any chance of more prints?

Date Was Cancelled

If we could be given playdates by the time the second runs in the larger cities begin, I estimate that I could do 25 per cent more business. That business is rightfully mine, but I am helpless as it flows away to others. I believe that the Government meant to help the average theatre man when the famous consent decree was pushed. They did help a certain type of exhibitor—the one who was bold enough to build in a large town. But now with more theatres in the larger towns—mostly drive-ins—and with a definite time setup during which these theatres must be offered a print, we small town fellows have been moved back 30 to 60 days more, which hurts badly.

Today I received a long distance telephone call from a major exchange booker advising me that my date of September 30-October 1-2 on one of their top releases would not hold for my "A" theatre, located in a town of 3,000 some 20 miles from one of the largest population areas in this section of the country. No new date could be given me because of the print shortage

and the number of big town theatres the exchange was forced to serve at this time.

I had previously dated the picture on August 31-September 1, a double holiday and an attractive date from any standpoint. That date was cancelled and only after making two trips to the city—and doing a lot of begging and persuading—was I given the dates which have just now been taken away from me.

In place of the first picture, I was offered—and accepted—a second of more or less standard appeal. Still, it hurts like the dickens not to be offered another date on the picture which I know will be a much bigger draw. By the time I do get a new date the picture will have played just about every situation possible in the neighboring areas, leaving little or no blood in the carcass for me.

I honestly feel like taking an injunction against the distributor—preventing them from accepting any further dates in the big town until my situation has been served. I have never entered a court house for any purpose other than to pay or assess my taxes. I do not want to begin now. I also know my business is doomed—that I might as well sell or close my theatres should I start any such negotiations. The producers are allied and have all the legal talent in the U. S. at their finger tips. I am a very small man and know that I am through as an exhibitor once I start adverse proceedings.

They Need the Revenue

I do not think the producers want us small fellows to fold. Yet if there is any folding to be done, they had just as soon it be us since they get theirs no matter what, with maybe 60 per cent of my patrons going some distance to the larger situations. What they don't seem to realize, however, is that they need the revenue from that other 40 per cent who haven't the cars, time or money to go to pictures anywhere but in my small situations. Producers thus cannot afford to choke us to death, since in this day and age they cannot afford to lose even 40 per cent of the potential business available.

If we cannot expect any concrete help or sympathy from the producer, who then can help us? We either need more prints or a guarantee of being served within 30 days of the time a picture breaks in a nearby large situation.

Otherwise, we are doomed.

[Readers are invited to make use of the Letters columns of Motion Picture Herald for comment or reaction to the problem expressed in John Doe's letter.]

Martin Theatres Ask To Enter Television

Martin Theatres of Georgia has applied to the Federal Communications Commission for a television station at Columbus, Ga. They filed the application jointly with Radio Columbus, Inc. Each firm had filed previous applications separately.

REPORT ON "IVANHOE"



***Sets 8-week world's record
gross at Radio City Music Hall!***



Tops "QUO VADIS" total attendance figures in test runs—Houston (*4 weeks*), Evansville (*2 weeks*), Atlanta (*4 weeks*), San Francisco (*7 weeks*), and Cleveland (*10 weeks—still running at press time*)!



NATION-WIDE CLEAN-UP in Boston, Buffalo, New Haven, Nashville, New Orleans, Pittsburgh, St. Louis, Indianapolis, Kansas City, Memphis, Dallas, San Antonio, Des Moines, Birmingham, Washington, D. C.

and

A Holdover in All Engagements!

BIGGEST SHOW—BIGGEST DOUGH
M-G-M's "IVANHOE"!

THEATRE TV CASE IN MPTO Hears THE LAWYERS' HANDS Levy Urge Arbitration

WASHINGTON: The film industry's case for exclusive theatre television frequencies will be master-minded before the Federal Communications Commission by three top-flight television attorneys. Yet one started out to be a naval officer, another to be a criminal lawyer and the third an actor.

The three men are James Lawrence Fly and Vincent B. Welch, representing the Motion Picture Association of America, and Marcus Cohn, speaking for the National Exhibitors Theatre Television Committee. Mr. Cohn's young dream was to be an actor, but he switched to law. Mr. Welch prepared for criminal law—even spent a summer as a guard in the Maine State Reformatory. But this experience soured him completely on criminals, and he wound up in the communications field instead. And Mr. Fly attended the U. S. Naval Academy and turned to law.

Hearings Start October 20

Their first public appearance for the industry will come October 20, when the FCC is scheduled to start hearings on the engineering phases of the industry's case. This appearance will be relatively brief. Then, beginning January 12, they will really get going, with 65 witnesses—weeks of hearings and hundreds of pages of testimony.

Like practically everyone else who practices before the FCC, all three were with the Commission at one time. Their paths converged there in the 1940s, when Mr. Fly was chairman, Mr. Cohn a lawyer working on assignments of licenses and transfers of control and Mr. Welch a lawyer in the Common Carrier and Legal Divisions.

At that time, television was just a speck in the spectrum. But when the three joined forces for the film industry last November, the speck had become spectacular. Television was here to stay—and so, in the opinion of many, was theatre television. However, this had to be proved to the FCC. That's the job assigned Mr. Fly, Mr. Welch and Mr. Cohn.

Working Intensively

Since their first meeting almost a year ago, the three have been working intensively on the joint FCC presentation. Mr. Welch estimates that he now spends "the majority" of his time on the presentation, and that more and more hours are devoted to it each week. Mr. Cohn earmarks "about 70 per cent" of his workday to theatre television, while Mr. Fly gives it a large share of attention.

They have met regularly and often in New York and Washington for conferences among themselves, with their clients, and with the two engineering firms engaged to develop the technical presentation.

James Lawrence Fly was born in Seagoville, Texas. A graduate of the United States Naval Academy, he was commis-

sioned in 1920, retiring from the service in 1923. His career in the legal field began with his graduation from Harvard in 1926. After being admitted to the bar in Massachusetts and New York, Mr. Fly was appointed special assistant to the U. S. Attorney General, serving as government counsel in actions involving restraint of trade under Federal anti-trust laws. He was appointed chairman of the Federal Communications Commission, serving from 1939 through 1944. He also was chairman of the Board of War Communications from 1940 to 1944. In addition, Mr. Fly was chairman of the board of Associated Music Publishers, Inc., and Muzak Corp.

Welch Born in Maine

Mr. Welch, born in Maine, a graduate of Bowdoin College and Harvard Law School, is 35, tall and dark, and looks like the athlete he is. He won the first case his father's firm assigned him, but when he found the firm's recompense was a contingent fee of \$200, he made for Washington in September, 1941.

"I made the rounds of the agencies," he recalls. "Then, on Wednesday, I was offered a job at Justice. On Thursday, one at Labor, Friday at the FCC and Saturday at the SEC." He decided on the FCC and stayed with the Commission until the Fall of 1942, when he went on duty with the Navy. He left the Commission finally in July, 1946, and formed a partnership with Harold E. Mott, co-worker at the FCC.

Mr. Welch spends his shrinking leisure hours either viewing or doing sports. And he is particularly interested in using organized sports to fight juvenile delinquency.

Proud of Educational TV

Mr. Cohn, medium height, dapper and serious-looking despite a boyish face, is most proud of his first television client—Iowa State College of Agriculture and Mechanical Arts. Starting in 1945 he "dreamed with the group there," and the end result was WOI-TV, the first educational television station on the air—and still the only one.

Born in 1913 in Omaha, Mr. Cohn studied acting at the University of Oklahoma, shifted to the University of Chicago, then went off to Harvard Law School, where he was legislative editor of the *Law Review* and graduated *cum laude*. He got a fellowship to study taxation, went to Washington as a tax expert, but was persuaded toward the FCC.

Mr. Cohn worked on the assignment and transfer of licenses, engaged in broadcasting security activities, appeared as commission counsel in various hearings and served as a hearing examiner. Since 1944 he's been in private practice in Washington, first alone and then with Leonard Marks, another FCC alumnus, specializing in communications law. He rides for relaxation when he's not at work, and while working smokes great numbers of big black cigars.

ST. LOUIS: Once the industry-wide arbitration system has been accepted and approved by all interested parties, officers of the Theatre Owners of America will "travel the country over to explain the system to its membership and to encourage all exhibitors to use it," Herman M. Levy, TOA general counsel, told the annual convention of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois here this week.

Speaking before the 500 convention delegates gathered at the Chase Hotel, Mr. Levy echoed the opinion expressed earlier by Alfred Starr, new TOA president, when he said "arbitration is here" and that "the plan needs only the finishing touches." He praised distributor efforts made in the formulation of the plan and said it seemed certain the proposed plan of conciliation will be accepted by the industry.

"Through that system," he said, "exhibitor problems, approached in good faith by both sides, will be soluble without the necessity of submission to arbitration. In conciliation and arbitration the industry will have the tools to cut the stranglehold which debilitating legislation now has upon it."

Other speakers at the two-day meeting Monday and Tuesday, included Leon Bamberger, sales promotion manager of RKO Radio; Larry W. Davee, sales manager-engineer for Century Projector Corporation of New York; William Powell, district manager for Midwest Drive-in Theatres, and Ray Colvin, executive director of Theatre Equipment Dealers Association.

Officers elected were: Tom Bloomer, president; Tom Edwards, ex-officio board member; Louis K. Ansell, chairman; Thomas James, vice-president; Joseph C. Ansell, treasurer; Lester R. Kropp, secretary; L. J. Williams and William E. Waring, Jr. as regional vice-presidents of Missouri and Illinois respectively. A committee resolution was drafted, approving TOA's suggestion for arbitration.

Philadelphia Councilman Moves Against City Tax

A movement to eliminate Philadelphia theatres from the city's 10 per cent tax on admissions has been urged at a meeting of the City Council's Committee on Finance by Vic Blanc, councilman-at-large as well as a Variety Club member and a member of the finance committee. The meeting was called originally to consider extending the list of those exempted from the levy to include various benefit shows. Mr. Blanc pointed out that theatres, in this period of lower grosses, must also pay a 20 per cent Federal admission tax. He added that if a contemplated tax on receipts of all Philadelphia businesses is passed, theatres will be doubly taxed.

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BOX-OFFICE WITH THIS STAR-POWERED...ACTION-PACKED...
BIG AND DIFFERENT STORY OF THE WEST!

Savage in Battle...
Savage in Love!

In his arms... a woman forgot everything...
remembered only that
he was a man!

COLOR BY
Technicolor

THE SAVAGE

THE



CHARLTON
HESTON

Now starring as Warbonnet, bravest of
the Braves, straight from his triumph
in "The Greatest Show on Earth"!

SUSAN MORROW
PETER HANSON
JOAN TAYLOR

Produced by MEL EPSTEIN • Directed by GEORGE MARSHALL • Screenplay by SYDNEY BOEHM • Based on a novel by L. L. Foreman

TESMA TRADE SHOW DUE TO FILL EXHIBIT SPACE

To Be Held Concurrently in Chicago with Allied Annual Convention

Booth reservations for the 1952 Tesma Trade Show in Chicago, November 15-19, passed the 100 mark the first week in October, causing officials of the Theatre Equipment and Supply Manufacturers' Association to predict assignment of all of the 150 available exhibit spaces well before opening day.

If this proves to be the case, as it now seems certain to be, this year's exposition of equipment, materials, services and supplies for motion picture theatres will compare with most, and surpass many trade shows of other industries in which they have long been the big event of the year.

None Last Year Due to Government Restrictions

Since Tesma did not conduct an exhibit last year because of the severity of Government restrictions on materials, the 1952 exposition will be only the sixth. The first one in 1946, when Tesma was reorganized and undertook to provide the industry with a representative annual equipment display, had something like 60 booths.

This year's Tesma show will also realize a goal sought for the past several years—association of the exposition with a national convention of theatre owners. Allied States inaugurates this practice by holding its 1952 convention concurrently at Chicago's Hotel Morrison, where the exhibits will occupy two adjoining floors. These exhibit halls are so laid out as to provide direct access to both levels, with their own lounge facilities and space for registration. The hotel is located at Clark and Madison Streets in the center of Chicago's Loop.

Equipment Dealers Also Holding Convention

Besides Allied States, the Theatre Equipment Dealers' Association, as well as Tesma, will hold its annual convention at the Morrison.

The exhibitor organization to convene concurrently with the Tesma exhibit next year will be the Theatre Owners of America, with the place and date yet to be determined.

When the Tesma Trade Show assumed the size and range of product of the spectacular 1950 event, efforts were begun by Oscar F. Neu, then president, to realize the full advantages of such an exhibit for theatre operators by associating it with their own annual meeting. Early this year, J. Robert Hoff, who became the head of Tesma last fall, concluded arrangement for the 1952 exposition with Jack Kirsch, convention



J. ROBERT HOFF, TESMA president

chairman of Allied States. The agreement with TOA for 1953 was announced at its convention in Washington last September.

The companies announced by Ray Boomer, Tesma secretary and convention coordinator, as having reserved booths by the first week of October were:

Radio Corp. of America	Int'l Projector Corp.
International Seat Corp.	National Theatre Supply
Leedom Carpet Co.	Theatre Specialties, Inc.
Ashcraft Mfg. Co.	American Seating Co.
Century Projector Corp.	Dad's Root Beer Co.
Anderson & Wagner	Miracle Whirl Power
Ideal Seating Co.	Rides
Neumade Prods. Corp.	ABC Popcorn Co.
Raytone Screen Corp.	Chicago Used Chair
Bausch & Lomb Optical	Mart
Drive-In Thea. Mfg. Co.	Bally Mfg. Co.
Wagner Sign Serv., Inc.	Whitney-Blake Co.
Manley, Inc.	B. F. Shearer Co.
Heywood-Wakefield Co.	A & M Karagheusian Co.
Globe Ticket Co.	Motigraph, Inc.
C. Cretors & Co.	Pepsi-Cola Co.
Electric-Aire Eng. Co.	Argus Mfg. Co.
Compco, Inc.	Helios Carbons, Inc.
Adler Silhouette Letter	DeVry Corp.
Co.	Krispy Kist Korn
Wenzel Projector Co.	Machine
Oxford Electric Co.	Orange-Crush Co.
J. E. Robin, Inc.	Ballantyne Co.
Thea. Seat Service Co.	Star Mfg. Co.
Lorraine-Carbons, Inc.	Diecast Aluminum
GoldE Mfg. Co.	Speakers
Edw. H. Wolk Co.	Automatic Devices Co.
LaVezzi Machine Works	Superior Electric Co.
Coca-Cola Co.	Rex Specialty Bag Co.
Associated T & R Co.	Eprad Co.
General Register Corp.	Kollmorgen Optical
Gordos Corp.	Corp.
Dawo Corp.	National Carbon Co.
Imperial Electric Co.	Mission Dry Corp.
Kroehler Mfg. Co.	Strong Electric Corp.
Supurdisplay, Inc.	Knoxville Scenic Studios,
Irwin Seating Co.	Inc.
Huff's Mfg. Co.	Lawrence Metal
Majestic Enterprises	Products, Inc.
Hewitt-Robins, Inc.	Vocalite Screen Corp.
J. E. McAuley Mfg. Co.	Universal Corp.

For this year's triple convention and trade show. Mr. Boomer has announced the following program:

Saturday—Tesma Trade Show opens at 2 P.M. and closes at 6 P.M. Allied Board of Directors' meeting.

Sunday—Meeting of Tesma Board of Di-

rectors. Formal opening of Tesma Trade Show from 2 P.M. to 10 P.M. Meeting of Teda Board of Directors. Teda luncheon for Tesma and Teda members and guests. Allied Board of Directors' meeting, directors' luncheon.

Monday—Annual meeting of Tesma at which election of four new members of Board of Directors will be announced. Tesma Trade Show opens at 12 noon and closes at 10 P.M. Teda annual meeting at which directors will be elected. Allied open meeting, film clinics.

Tuesday—Tesma Trade Show open only to exhibiting manufacturers and theatre supply dealers from 9 A.M. to 11 P.M. Trade Show open to registered dealers, exhibitors, etc., from 11 A.M. to 5 P.M. Teda annual cocktail hour, dinner and party for Tesma and Teda members at Ivanhoe Club. Allied film clinics, luncheon, open forum and party at Chez Paree.

Wednesday—Tesma Trade Show opens at 10 A.M. and closes at 4 P.M. Allied Committee Meetings, National Carbon Company cocktail party. Tesma, Teda, Allied members and guests banquet.

William C. DeVry, president of the DeVry Corporation, is chairman of the Tesma convention, and the Teda meetings will be presided over by Ray Colvin, executive secretary.

NPA Officially Announces End of Controls Next May

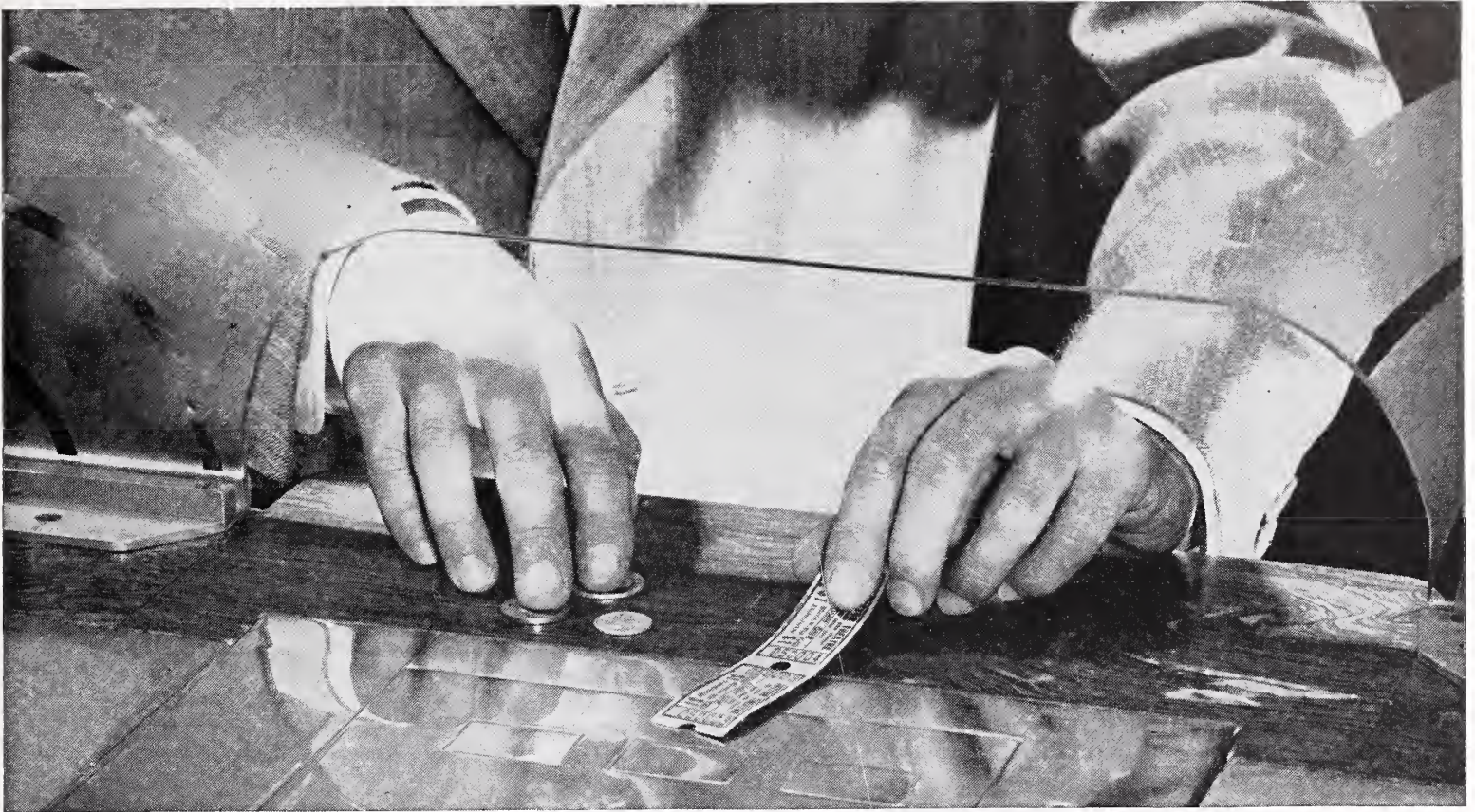
The anticipated National Production Authority order officially relaxing theatre construction controls, effective May 1, was announced in Washington last week by Richard McDonald, new NPA director. The relaxation will permit theatre builders to self-authorize up to five tons of carbon steel per quarter per project, up to 500 pounds of copper and up to 300 pounds of aluminum. At present, no self-authorization is allowed except minimum amounts for maintenance, repair and operating work. In addition to the self-authorizations under the new order, would-be theatre builders can now apply for NPA allotments of additional amounts of the three metals with much better chances of success than heretofore.

Open Tennessee Theatre

Opening of the new Dixie Theatre in Gleason, Tenn., on Oct. 2, was announced by R. T. McKelvy, operator. The new theatre will operate on a continuous performance schedule. W. Y. Carlton is general manager.

Manley Plant Burns Down

Manley's popcorn processing plant at North Kansas City, Mo. was completely destroyed by fire September 29. The loss was estimated at \$90,000.



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the box office in these cities:**

	No. of theaters**	Seating capacity**	LIFE audience— single issue*
Boston	167	177,097	741,730
Chicago	418	418,301	848,150
Houston	67	57,201	129,800
San Francisco	215	207,274	478,280

That's why, to promote the picture you show, the motion picture industry invests more dollars in LIFE than in any other magazine.

*From *A Study of the Accumulative Audience of LIFE*, by Alfred Politz Research, Inc. A "LIFE reader" is any person age 10 or over who has read one or more of 13 issues.

**1951, 33rd Edition of the *Film Daily Year Book of Motion Pictures*.

Films advertised in LIFE help boost the take at your box office. For no other magazine wields such influence over so vast an audience.

In the course of 13 issues, 62,600,000 people—over half the nation—read LIFE.*

It's true in most cases that LIFE's local audience in city after city across the country is greater than the seating capacities of all the theaters in them.

LIFE

9 Rockefeller Plaza, New York 20, N. Y.

**First in circulation
First in readership
First in advertising
revenue**

ITALIAN FILM WEEK MARKED

39-Week Net Of Universal Up \$625,290



Photo by the Herald

MEETING THE TRADE PRESS at the Hotel Plaza, New York, Tuesday morning — some of the Italian executives in New York attending the ceremonies of Italian Film Week. In array are Dr. Eitel Monaco, president of the National Association of Motion Picture and Allied Industries of Italy; Nicola De Pirro, general manager of the Italian Film Industry Bureau, a Government agency; Dr. Renato Gualino, general director of the Italian Films Export agency, and E. R. Zorogniotti, New York representative of IFE and president of Lux Films of New York.

Before an audience of Italian Government officials, industry leaders and representatives of art and culture, New York's Mayor Vincent M. Impellitteri officially proclaimed "Salute to Italian Films Week," the first film festival of its kind to be held in the United States, at ceremonies in the Little Carnegie theatre in New York Monday night.

An official scroll of proclamation, "extolling the unusual artistry" and cultural enrichment of Italian films was accepted from the Mayor by Floyd Blair, president of the Philharmonic Symphony Society on behalf of Winthrop W. Aldrich, honorary chairman of the Salute Week, October 6-12.

The opening night ceremonies were followed by the first American presentation of "The Overcoat," one of the seven films shown on successive days.

Symbol of Heritage

Earlier in the day the first event of the festival was the presentation of two stones from the ancient Forum of Rome by the Italian motion picture industry to the people of New York "as a symbol of the cultural and democratic heritage that America and contemporary Italy share." Nelson A. Rockefeller and Deputy Mayor Charles Horowitz acknowledged the gift on the roof of the Palazzo d'Italia Building in Rockefeller Center.

Proceeds of the showing of the seven films will go to the American Theatre Wing and the Will Rogers Memorial Hospital.

Earlier in the week the Mayor met a delegation of Italian film executives which in-

cluded Dr. Renato Gualino, general director of Italian Films Export; Dr. Emanuele Casuto, managing director of Unitalia; E. R. Zorogniotti, U. S. representative of I. F. E., and Jonas Rosenfield, Jr., executive director of the week.

Honors Italian Leaders

At a luncheon at the Waldorf-Astoria Tuesday, Eric Johnston honored Nicola De Pirro, director general of Italy's Entertainment Industry Bureau; Eitel Monaco, president of the National Association of Motion Picture and Allied Industries of Italy and of Italian Films Export, and other members of the Italian delegation, which included players, producers and directors.

Throughout the week there were a series of receptions, luncheons and parties in honor of the visiting delegation.

Other films shown at the Little Carnegie include: "Times Gone By," "Umberto D," "Anna," "The Little World of Don Camillo," "Europe '51" and "Two Cents Worth of Hope." Also presented were short subjects in the Italian process, Ferrania-color.

Tentative plans have been set to establish a U. S. distribution agency for Italian films, Dr. Gualino disclosed. Although IFE is primarily concerned with setting up its own distribution agency with its own funds, other avenues of distribution are also being explored. The chief necessity, however, is for the broadening of the American market for Italian films, Dr. Gualino said, adding that Italian producers would be free in any case to distribute through I.F.E. or any agency they desired.

A \$625,290 increase in profit for Universal Pictures and subsidiary companies was reported last week for the 39 weeks ended August 2, 1952, on consolidated net earnings of \$1,752,472.

The net was after provision of \$2,650,000 for estimated Federal income and excess profits taxes and after provision of \$250,000 for contingencies, the company stated. This net compares with consolidated earnings of \$1,127,182 for the corresponding 39 weeks of the previous fiscal year, after provision of \$1,675,000 for estimated Federal taxes and \$400,000 for contingencies.

After deducting dividends on the preferred stock, consolidated net earnings for the 39 weeks ended August 2 are equivalent to \$1.63 per share on the 961,698 shares of common stock outstanding. For the corresponding period of the previous fiscal year, consolidated earnings were equivalent to 98 cents per share on the 960,498 shares of common stock then outstanding.

The figures are preliminary and subject to verification by independent auditors and to year-end adjustments, the company said.

Jack L. Warner Resigns From Film Academy

HOLLYWOOD: Jack L. Warner, vice-president in charge of production for Warner Bros., tendered his resignation from the Academy of Motion Picture Arts and Sciences last week. An active member in the Academy since its inception, Mr. Warner indicated that his resignation does not necessarily mean any change in his company's policy toward the Academy as an industry institution. In a statement following his resignation, Mr. Warner declared: "I have resigned from the Academy of Motion Picture Arts and Sciences because the demands of my motion picture production duties and my efforts on behalf of various charities leave me no time to maintain active membership. I have been an active member of the Academy since its founding and I am pleased to have been able to participate in its development and maintenance."

Kentucky Exhibitors Plan Film to Aid Tax Fight

LOUISVILLE: Plans for a special film to show the true tax picture in Kentucky were revealed after a meeting of the Kentucky Association of Theatre Owners last week. Discussion at the meeting, held to discover ways of aiding COMPO's tax fight, brought out the fact that Kentucky and Federal amusement taxes together total about 30 per cent of the gross box office collection in the state. The film will be similar to one made a few years ago, emphasizing the hardship forced upon theatre owners by these taxes.

Trade Views On Cinerama Are Mixed

While Cinerama was hailed as an achievement both visually and sound-wise, following the public showing at the Broadway theatre in New York last week, reaction to its commercial possibilities seemed mixed.

Adolph Zukor, Paramount Pictures board chairman, was quoted as having remarked after the premiere that it would be profitable to make Cinerama films for distribution to only 40 or 50 theatres throughout the country "because they would run almost indefinitely." Louis B. Mayer was enthusiastic about the innovation's commercial future. He said he considered it a more important advancement than either the advent of sound or color.

The commercial possibilities of the medium have been studied by major film companies over the past 18 months following the demonstrations by the inventor, Fred Waller, at Oyster Bay. J. Robert Rubin, Loew's vice-president, told company stockholders last spring that Loew's engineers who examined the process did not think it was economically feasible for theatres at the time. About a month ago Paul Raibourn, Paramount vice-president, declared that he was "impressed" with Cinerama, but that its economic feasibility for the industry has to be proved.

In Boston, a report issued by Lamont and Co., investment firm, stated that costs for the first four theatre installations of Cinerama equipment and a part of film production costs are to be borne by Cinerama.

The report, written since the opening of "This Is Cinerama" at the Broadway theatre, also states that Cinerama's share in exhibition receipts is 25 per cent after certain operating costs, but before taxes, under its agreement with Thomas-Todd Productions, which runs to December 31, 1956. After the first \$1,000,000 gross Cinerama's percentage declines gradually to 10 per cent, the report says.

U-I Branch Managers In Studio Visit

HOLLYWOOD: Universal studios played host to 11 U-I branch managers who arrived here last week for a studio visit and series of conferences. The visit is part of the company's new program for acquainting its field sales executives with forthcoming product and the workings of the studios. In addition to viewing new pictures and being given a closeup of studio operations, the group met with studio executives. The visitors included: L. R. Berman, Chicago; E. Myer Feltman, Boston; Leo Greenfield, Albany; F. J. Guehl, Pittsburgh; William D. Kelly, Atlanta; Lou Levy, Des Moines; Mayer H. Monsky, Denver; Carl Reardon, New Haven; Buford Styles, Jacksonville; I. M. Weiner, Omaha, and Lester Zucker, Cleveland.

EXHIBITOR DEFENDS INDUSTRY IN PRESS

Lawrence J. Burke, manager of the Capitol theatre, Pittsfield, Mass., is an exhibitor who keeps on his toes, public relations-wise. When an editorial appeared in the *Berkshire Evening Eagle*, entitled "Olivia De Havilland's Divorce Prompts Some Moralizing" and containing the usual stereotyped observations about morals in Hollywood, Mr. Burke took pen in hand for a letter-to-the-editor. He defended the industry and pointed out that the divorce rate in Hollywood actually is lower than that of other leading cities. The *Evening Eagle*, in all fairness, printed the exhibitor's letter in its entirety prominently on the editorial page.

Tax Revenue In Decline

WASHINGTON: General admission tax collections during fiscal 1951-1952 declined more than \$15,000,000 from the previous fiscal total, the Bureau of Internal Revenue reported last week.

The 1952 collections for general admissions were reported at \$330,782,072. This compares with the 1951 figure of \$346,491,715. The figures for general admissions reported by the Bureau have shown a steady annual decline during the past six or seven years.

The general admissions category includes taxes on admissions to motion picture theatres, legitimate theatres, concerts, sports events and other amusement events, not including night clubs and cabarets.

Memphis Censors Ban Chaplin's "Limelight"

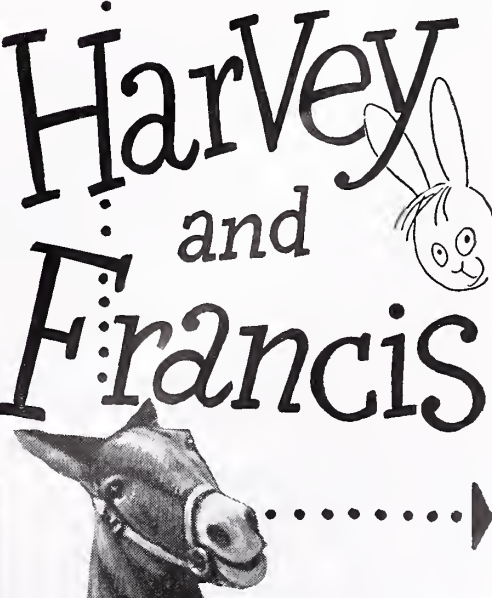
MEMPHIS: Lloyd T. Binford, chairman of the Memphis and Shelby County Board of Censors, refused a permit last week for an exhibitors' trade screening in Memphis of Charlie Chaplin's new production, "Limelight." Any public screening of the film was also banned. In his decision, Mr. Binford excoriated Mr. Chaplin personally. In past rulings, he made his views on Mr. Chaplin clear by banning the comedian's "Monsieur Verdoux" in 1947 and a revival of his "City Lights" in 1951. A second action of the board resulted in the shifting of the Marciano-Walcott fight pictures from the Warner theatre to the Strand in Memphis. Although the Warner had out-bid the Strand, permit was refused the former. It was believed this resulted from the fact that the Warner has a special Negro gallery which would permit whites and Negroes to see the fight at the same time. The Strand has no seating arrangement for Negroes.

Another great

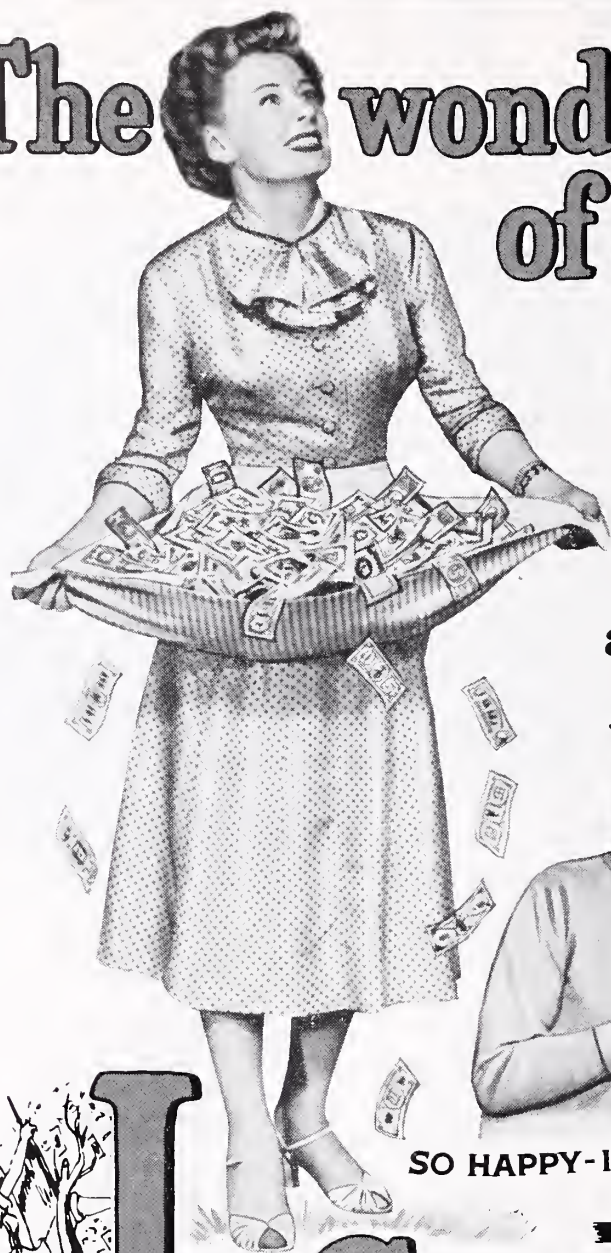
U-I Idea Comedy

from the Studio that brought you

Harvey and Francis



The wonderful story of a wish come true...



about Mrs. Baxter's trees
that grow \$5 and \$10 bills
and start a RIOT that wrecks
a town—and rocks the
nation with hilarity!



SO HAPPY-IT SHOULD HAPPEN TO YOU!

Yes! It Grows on Trees

Another unusual
COMEDY from the
Studio that
brought you
"Harvey" and
"Francis"!



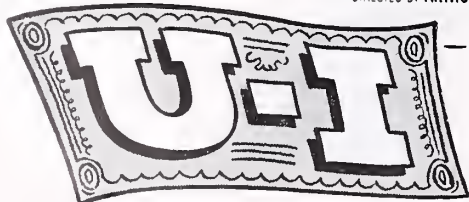
Starring
Irene Dunne



CO-STARRING

DEAN JAGGER ★ JOAN EVANS with **RICHARD CRENN**

DIRECTED BY ARTHUR LUBIN • STORY AND SCREENPLAY BY LEONARD PRASKINS AND BARNEY SLATER • PRODUCED BY LEONARD GOLDSTEIN • A UNIVERSAL-INTERNATIONAL PICTURE



grows
~~makes~~ the Money Makers!

Films to Live Forever, Says Zukor

CHICAGO: The prediction that motion pictures will live forever was made here Monday by Adolph Zukor, chairman of the board of Paramount Pictures, at a special meeting in his honor of Paramount division managers at the Bismark Hotel.

Emphasizing the need to rebuild the public's confidence in motion pictures, he asserted that he hasn't changed his opinion about them "since it all began 50 years ago." He said, "I feel as strongly today about the future of our business as I did when I financed, caused to be produced and distributed the first feature length picture, 'Queen Elizabeth,' 40 years ago."

Mr. Zukor urged greater showmanship so the public could know in advance what was to come to their theatres.

James J. Donahue, central division manager, presided, and introduced A. W. Schwalberg, president of Paramount Film Distributing Co., who in turn introduced Mr. Zukor.

On the program were discussions on product and promotion conducted by Mr. Schwalberg and Jerry Pickman, advertising and publicity vice-president.

Also present at the meetings were E. K. O'Shea, vice-president of Paramount Film Distributing Corp.; Oscar A. Morgan, general sales manager of short subjects and Paramount News; Sid Blumenstock, advertising manager and assistant to Mr. Pickman. Many exhibitors attended.

Harvey Demands More Entertaining Pictures

SAN FRANCISCO: H. V. ("Rotus") Harvey, president of the Western Theatre Owners, last week in the *Exhibitor's Digest* called for more "entertaining" pictures. He decried the number of morbid and depressing films now on the market, saying, "It is an axiom that any picture which sends patrons out of theatres in a depressed mood, regardless of how good the picture might be, is not good for the industry." Mr. Harvey also declared that the making of TV films could prove to be a boon and offers an opportunity to develop and train new actors, producers, directors and writers.

RCA Votes Dividends

A dividend of 50 cents per share on the RCA common stock, payable November 24, 1952 to stockholders of record October 17, was announced following a meeting of the board of directors. This brings the total dividend for the year to \$1 a share. At the same meeting, a dividend of 87½ cents per share was declared on the first preferred stock for the period October 1 to December 31, 1952, payable January 2, 1953, to stockholders of record December 15, 1952.

People in The News

SAMUEL N. BURGER, sales manager of Loew's International Corporation, left New York by plane this week for a round-the-world inspection tour of company offices, theatres and installations. He is expected back in about 10 weeks.

SAMUEL COHEN, United Artists foreign publicity manager, is celebrating his 20th anniversary with the company, having joined UA after 15 years with Paramount.

MARTIN QUIGLEY, JR., editor of the Motion Picture Herald, is a contributor to the book *Off The Record*, written by members of the Overseas Press Club of America and published October 2 by Doubleday.

C. J. LATTA, managing director of Associated British Picture Corporation, and D. J. GOODLATTE, of Associated British Cinemas, plan a trip to the United States this month for discussions with their associates at Warners and Monogram.

LUIS SARMIENTO, manager of MGM in Peru, has resigned and is being succeeded by ALBERTO WALKER, formerly with the company in Colombia. Also announced by MORTON SPRING, first vice-president of Loew's International, is the appointment of ROBERT SCHMITT, of the Austria office, to the Colombia post, while WOLFGANG WOLF of Venezuela, succeeds Mr. Schmitt in Austria. BERNARD BLAIR, of the MGM office in Sao Paulo, Brazil, takes over the Venezuela post.

M. R. CLARK, formerly division manager for Paramount Pictures for central, south and southwest, has been appointed special representative for the Council of Motion Picture Organizations with headquarters in Dallas.

DAVID A. LIPTON, Universal Pictures vice-president in charge of advertising and publicity, arrived in New York Wednesday for 10 days of conferences with home office executives about pictures to be released during the next three months.

JOHN GRIERSON, British producer of documentary films, has resigned from his post as executive producer of Group 3 Ltd., the concern financed by the National Film Finance Corporation and designed to give opportunities to novitiate producers and directors.

MANNY WOLFE, formerly story editor and head of the writing staff at Paramount and subsequently at RKO Radio, has been named story editor for Edward Small Productions.

EDWARD A. CUDDY, executive official at New England Theatres, Inc., has retired as of October 1.

A. P. ROSE, Columbia Pictures International Corporation manager in Newcastle-on-Tyne, England, arrived in New York this week as winner of the British Isles division of the recent "Round-the-World" sales drive.

Bergman Suggests Ad Men Should Advise Producers

The time has come for advertising and publicity personnel to be consulted about pictures before they are produced, Maurice Bergman, assistant to the president of Universal-International, declared last week in an address before a luncheon-meeting of the Associated Motion Picture Advertisers at the Hotel Piccadilly in New York. Mr. Bergman said that "solvency in our business depends upon mass acceptance of our pictures. If we can make enough commercial successes, then we can afford to gamble on selective subjects. Whether we like it or not, the cultural level of the motion picture can only be raised in ratio to the profit level." The meeting was held to pay tribute to the motion picture critics of the Metropolitan New York newspapers and was presided over by Harry K. McWilliams, AMPA president.

Dezel Gets Lippert Product

Albert Dezel has acquired the Lippert franchise for Michigan. It is understood the Lippert Michigan branch will remain intact. Clair Townsend is manager; George Rossman, office manager; Bert Foster, salesman.

"U" Shares To Rackmil

WASHINGTON: Milton R. Rackmil, president of Decca Records, which owns 43 per cent of Universal Pictures, and also president of that company, has purchased his first 1,000 shares of Universal common stock, according to a report issued by the Securities and Exchange Commission.

The report on stock trading also noted that the David J. Greene Trust had acquired 5,000 shares of RKO Theatres common, bringing its holdings to 30,800. Besides this, Mr. Greene holds 10,000 shares in partnership and 3,600 with members of his family.

Steve Broidy, president of Monogram, purchased 2,000 shares of common, bringing his holdings to 45,299, in addition to the options which he holds for 2,000 shares. Norton V. Richey gave away 1,000 shares of Monogram common, leaving 2,594.

Other SEC transactions reported were: Austin Keough's acquisition of 100 shares of Paramount Pictures common, bringing his holdings to 350 shares; the acquisition of 750 shares of Trans-Lux common, his entire holdings, by Joseph M. Viertel.

Mexican Bill Calls for a Film Quota

by LUIS BECERRA CELIS

MEXICO CITY: The Mexican Congress or lower house last week passed a bill requiring every Mexican film theatre to devote at least half of its annual screen time to Mexican-made films. The measure, described by spokesmen for the 11 American distribution companies here as "discriminatory," placed all phases of the industry under Federal Government regulation and established the Minister of the Interior as the industry's boss.

The bill would affect particularly film houses in Mexico City and other large cities that feature American films almost exclusively. Although the bill does not specify what kind of distributors' organization would be allowed, it was reported that under its terms only five distributors will be licensed against the 20 to 25 now in business and that all films, both foreign and domestic, will have to move through these companies. The bill also limits foreign films to 42 months of exhibition time.

A similar measure was defeated last year when Mexican exhibitors secured a court injunction against it and later won a ruling that it was unconstitutional. The American spokesmen here said that another injunction probably would be sought on the ground that the law tended to promote a private monopoly in the distribution of films.

Meanwhile, in New York, John G. McCarthy, international division chief for the Motion Picture Association of America, in commenting on the bill, pointed out that the Mexican Senate still has to act on the measure. Other observers said, however, there seemed little chance of heading off Senate approval.

Meet October 14 to Decide Jap Fund Allocation

Motion Picture Export Association member companies and foreign managers will meet again in New York October 14 to tackle the difficult problem of dividing among their companies the 59 Japanese export licenses which have been allocated to them for the second half of the fiscal year ending next March.

In the meantime, the association will continue its efforts to get the Japanese to raise the allotment to 63, the first half quota. Working toward this end in Tokyo are Irving Maas, association official, and Col. Richard T. McDonnell, foreign remittances expert of the Motion Picture Association of America.

At two earlier MPEA meetings, October 2 and September 24, the companies failed to reach agreement on division of the licenses, but resolved nevertheless that each company be permitted to release two pictures in Japan pending the final decision.

STONE PHOTO EDITOR OF THE "HERALD"

Floyd Elbert Stone has been appointed photo editor of *Motion Picture Herald*, it was announced this week by Martin



Floyd E. Stone

Quigley, Jr., editor. Mr. Stone joined the *Herald* staff as a photographer-reporter in October, 1938. His previous experience included reportorial work for the *New Rochelle Standard-Star*, editorship of the *Westsider* and the *Neighborhood News*, and of the *Park Avenue Merry-Go-Round*, all of New York, and New York editorial and photographic representation for Jay Emanuel Publications. Mr. Stone is a native of the city of New York and received his education at the Berkeley-Irving Institute in that city, and at the schools of journalism of the University of Wisconsin and New York University.

Legion Approves Eight of Thirteen New Films

The National Legion of Decency last week reviewed 13 new films, putting two in Class A, Section I, morally unobjectionable for general patronage; six in Class A, Section II, morally unobjectionable for adults; four in Class B, morally objectionable in part for all, and one in Class C, condemned. In Section I are "Blazing Forest" and "Under the Red Sea." In Section II are "Apache War Smoke," "Because of You," "The Lusty Men," "The Raiders," "The Thief" and "Way of a Gaucho." In Class B are "Captive Women" because of "suggestive situations"; "Father's Dilemma," because of "suggestive sequences"; "Lime-light" because of "light treatment of marriage and suggestive situations," and "Night Without Sleep" because it "tends to condone immoral actions and light treatment of marriage." In Class C is "The Savage Triangle" because "the theme of this picture employs throughout material morally unsuitable."

Detroit Allied Conclave Features Drive-In Program

The Allied Theatres of Michigan annual convention, to be held in Detroit October 20 through 22, has scheduled a special series of events including a drive-in program featuring a panel discussion by members of the industry. The discussion will take place at the Bel Air Drive-In, with panel members including Ted Rogvov, theatrical architect, and other experts in the field. Surprise appearances from many Hollywood celebrities are promised during the convention.

French Talk Faces Delay

Negotiations for a new Franco-American film pact will have to wait on the satisfactory drafting of the industry arbitration system before they get the personal attention of Eric Johnston, president of the Motion Picture Association of America.

Mr. Johnston told distributor company presidents in New York last week that arbitration is the number one subject on his agenda and that unless the situation seems urgent, he will not go to Paris in the near future to reopen talks on the French pact. Earlier talks collapsed a few weeks ago as the French pressed hard for an agreement that would provide a form of subsidization of French companies by American companies.

At the same time, the French withdrew an earlier offer to permit \$4,500,000 in blocked earnings to be remitted forthwith at the capital account rate. A few days later, the French Government offered to remit at once \$1,200,000. The offer, which was accepted by the American companies, was regarded as a good will gesture.

As the earlier talks opened, the French hit American imports with a new decree cutting them from 121 to 90 a year. This and the "subsidization" proposal were unanimously opposed by the Motion Picture Export Association, the Society of Independent Motion Picture Producers and the U.S. State Department.

"King Solomon's Wives" First '53 UA-Small Film

HOLLYWOOD: United Artists announced last week that Edward Small's production program will be headed by "King Solomon's Wives," to be filmed in this country. Six black-and-white productions remain on Mr. Small's 1952 program of which "Kansas City Confidential" is completed and "Bandits of Corsica" is nearing completion. "King Solomon's Wives" is independent of Mr. Small's arrangement with Mike Todd to film "The Viking" in Europe. Mr. Todd is now in Europe making preparations for this production. The remaining films on Mr. Small's 1952 agenda are "Barbarossa," "Johnny Ringo," "Crosstown" and "Screaming Eagles."

20th-Fox Art Series Screened for Critics

Twentieth Century-Fox screened four of its Art Films Productions releases last week at two New York home office showings before a gathering of art critics, museum representatives and the press. The Technicolor art series, all one-reelers, were photographed for the most part in Europe, and present famous paintings of the master artists. Shown at the screening were "Curtain Call," "I Remember the Glory," "Light in the Window" and "Joy of Living," dealing with the lives and works of Degas, Botticelli, Vermeer and Renoir.

Check List

of recent or forthcoming
releases featured in advertising in
MOTION PICTURE HERALD*

(alphabetically by title)

<u>Title</u>	<u>Distributor</u>
Affair in Trinidad (6 Pages)	Columbia
Anna	Lux
Assignment—Paris! (2 Pages)	Columbia
Back at the Front	Universal
Beauty and the Thief	Daiei
Because of You (2 Pages)	Universal
Because You're Mine (5 Pages)	MGM
Beware, My Lovely	RKO
Big Jim McLain (7 Pages)	Warner
The Black Castle	Universal
Caribbean (3 Pages)	Paramount
The Crimson Pirate (5 Pages)	Warner
Everything I Have Is Yours (2 Pages)	MGM
The Golden Hawk (2 Pages)	Columbia
Hans Christian Andersen (2 Pages)	RKO
Hellgate	Lippert
Ivanhoe (27 Pages)	MGM
The Jungle	Lippert
Just for You (3 Pages)	Paramount
The Lusty Men (2 Pages)	RKO
The Merry Widow (6 Pages)	MGM
The Miracle of Our Lady of Fatima (11 Pages)	Warner
Monkey Business (4 Pages)	20th-Fox
O. Henry's Full House (3 Pages)	20th-Fox
One Minute to Zero (2 Pages)	RKO
Peter Pan	RKO
Plymouth Adventure (2 Pages)	MGM
The Prisoner of Zenda	MGM
The Quiet Man (4 Pages)	Republic
Skirts Ahoy!	MGM
The Snows of Kilimanjaro (13 Pages)	20th-Fox
Somebody Loves Me (2 Pages)	Paramount
Something for the Birds (4 Pages)	20th-Fox
Son of Paleface (3 Pages)	Paramount
Springfield Rifle (2 Pages)	Warner
The Turning Point	Paramount
Where's Charley? (6 Pages)	Warner
Yankee Buccaneer	Universal



The Vital Spark that ignites the interest of exhibitors for specific pictures, so that it can flame into that enthusiasm which inspires real showmanship, is a soundly planned program of trade advertising. *Without that, no exhibitor can be blamed for lacking in excitement over pictures which are offered to him virtually "cold".*

It is obvious that the extent of a distributor's confidence in product he has available is generally indicated by either the telling—or *lack of telling about it*—in trade paper messages.

There never was a greater need for good product. There never was a greater interest among exhibitors to know about the product they should plan to obtain and exploit. There never was a keener readership of trade paper messages.

Requisites for successful motion picture trade paper advertising of good product are: (1) Start it *soon enough*; (2) Make it effectively proclaim the *box-office values* of the picture; (3) Publish a *sufficient continuity* of sales messages to impress and remind.

Soundly planned trade advertising is the basic telling that leads to successful selling. Its cost is dimes that bring dollars. It is *the vital spark* for the power that produces greatest results!

* Pictures featured in *M. P. Herald* advertising during past 6 weeks.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

THE uniquely congenial arrangement by which the prominent exhibitors comprising the Cinema Productions Corporation join hands and purses with mighty MGM to earn some money for the stagefolk making up the Council of the Living Theatre is not so odd as it may occur to the casual observer of news developments, says M. A. Lightman, CP president, who arrived here last week to sit in with producer Lester Cowan on final casting and start of shooting on "Mainstreet to Broadway."

Seated in the ornate office at the Goldwyn studio provided for his use, the veteran exhibitor and exhibitor-organization leader clears up with candor the slightly fuzzy aspects of the three-sided project.

Sought Innovation

Mr. Lightman says the original and still animating purpose of the exhibitors who two years ago formed Cinema Productions was, in addition to the usual profit objective, the stimulating of innovation and venture in the field of entertainment. One of the early interests of CP was the encouragement of the development of Cinerama to the point it had reached when presented to the public last week. There were others. The production of "Mainstreet to Broadway," with a present budget of \$1,110,000, is the biggest CP undertaking to date and probably will determine the future of the organization.

The basic belief responsible for the working out of the arrangement for making the picture, according to Mr. Lightman, is the conviction that all branches of show business can profit more by working together than against each other. He cites the original animosity between theatre and radio which gave way to the fine mutuality of helpfulness now prevailing.

He says there's never been a reason why the stage and the screen should not be as co-operative, and he predicts that the film theatre and the television station will move steadily toward common understanding until one day they too will be working out their problems in an atmosphere of friendliness and to their common good.

Supply Many Stars

The "Mainstreet to Broadway" project stems from the fact that the Council of the Living Theatre, which needs funds for its Foundation and already has received a \$75,000 advance from CP, feels as "M.A." does about cooperation among the branches of show business and will supply a practically priceless list of stage stars to appear in the picture, on a special compensatory basis,

with the Council Foundation receiving a percentage of the profits after CP and MGM have recouped their costs.

What will CP do next in its program of stimulating progressive undertakings in entertainment? "M.A." says that depends. If "Mainstreet to Broadway" is colossally successful, he says, more of the same is clearly in order. If it is less than that, CP will strike off in another direction. He's not telling which. He's telling only that the exhibition of motion pictures has been the best business in the world ever since he entered it in 1925 and he expects it to stay best. CP and the spirit of enterprise which it represents go toward guaranteeing that, its president believes.

PRODUCTION continued the steady climb that started three weeks ago, with nine pictures going before the cameras and eight others to the cutting rooms to bring the over-all shooting score to 41.

"Young Bess," Technicolor, produced by Sidney Franklin and directed by George Sidney, whose names are synonymous with showmanliness, is a long-planned MGM venture in which Stewart Granger, Deborah Kerr, Jean Simmons and Charles Laughton are principals.

"Remains to Be Seen," MGM, is from the production forge of the virtually infallible Arthur Hornblow, Jr., and will present June Allyson, Van Johnson, Louis Calhern and Dorthy Dandridge, among others, under direction of Don Weiss.

Edward Small is producing "Swords Against the Law" in Technicolor for United Artists release, with Sidney Salkow directing John Payne, Donna Reed, Lon Chaney and Gerald Mohr.

Paramount's Pat Duggan started "Forever Female" (a title likely to be changed) for Paramount, with Ginger Rogers, William Holden, Paul Douglas, Pat Crowley, James Gleason and Marjorie Rambeau in the cast, directed by Irving Rapper.

Savoy Pictures, independent, began filming "Body Beautiful," produced and directed by Max Nosseck from a story by Nat Tan-chuck, with Robert Clarke, Susan Morrow, Noreen Nash, O. Z. Whitehead and Joan Shawlee in the cast.

Scott R. Dunlap turned cameras on "Cow Country," for Allied Artists, with Edmond O'Brien, Helen Westcott, Peggie Castle and Barton MacLane, directed by Lesley Selander.

"The Marksman," Allied Artists, is a Wayne Morris vehicle produced by Vincent M. Fennelly and directed by Lewis Collins, with Elena Verdugo opposite the star.

In New York City Universal-International's Albert J. Cohen is producing "Night

THIS WEEK IN PRODUCTION:

STARTED (9)

ALLIED ARTISTS
Cow Country
The Marksman

release-Technicolor)

INDEPENDENT

Body Beautiful
(Savoy Picts., Inc.)
Melba (Horizon Pict.-U. A. release)
Swords Against the Mast (Edward Small Prod.-U. A.)

MGM
Young Bess (Technicolor)
Remains to Be Seen
PARAMOUNT
Forever Female
UNIVERSAL-INTERNATIONAL
Night Flowers

COMPLETED (8)

ALLIED ARTISTS
Tangier Incident
Son of Belle Starr (Cinecolor)

Code Two
REPUBLIC
Overland Trail Riders

INDEPENDENT
Bandits of Corsica (Edward Small)

20TH CENTURY-FOX
Blaze of Glory

MGM
Cry of the Hunted

WARNER BROS.
Cattle Town

SHOOTING (32)

COLUMBIA
The Red Beret (Warwick Prod.-London-Technicolor)
Juggler (Kramer Company)

Jamaica Seas (Technicolor)
Houdini (Technicolor)
Roman Holiday

INDEPENDENT
Bad Blonde (formerly "This Woman Is Trouble") (Exclusive Films-London-Lippert release)

REPUBLIC
Fair Wind to Java (Trucolor)

The Tall Texan (T. Frank Woods Prod.-Lippert release)

20TH CENTURY-FOX
Silver Whip
Man on a Tight Rope
Call Me Madam (Technicolor)
Baptism of Fire
The President's Lady
Single Handed (formerly "Sailor of the King")

Scarlet Spear (Breakston-Stahl)
Sword and Rose (Disney British-Technicolor)
Return to Paradise (Aspen-Technicolor)
Moulin Rouge (Moulin Prod. & Romulus)

UNIVERSAL-INTERNATIONAL
Thunder Bay (Technicolor)
Law and Order (Technicolor)

MGM
Dream Wife
The Clown
Invitation to the Dance (Technicolor)
Dangerous When Wet (Technicolor)
Julius Caesar

WARNER BROS.
By the Light of the Silvery Moon (Technicolor)
I Confess
The Jazz Singer (Technicolor)
His Majesty O'Keefe (Technicolor)
Sea Rogue (Technicolor)
She's Back on Broadway (WarnerColor)

PARAMOUNT
Little Boy Lost (Paris)

Flowers," directed by Jack Arnold, with Patricia Hardy, Leonard Freeman and Harvey Lembeck among the players.

In London, Horizontal Pictures, which releases through United Artists, began shooting "Melba," with S. P. Eagle producing and Lewis Milestone directing.

Trust Cases In Industry Lead Field

Although Government anti-trust cases in all fields were fewer in the 1952 fiscal year than in any other post-war year, the number of private anti-trust suits increased sharply and a "considerable" portion of these were brought against motion picture companies, according to the annual report, just published in Washington, of Henry P. Chandler, director of the administrative office of the U. S. Courts.

New anti-trust actions which developed during the week included the following:

In Denver, Kar-Vue Theatres, Inc. filed suit in District Court asking \$300,000 treble damages against United Artists and theatre companies headed by Harris and John Wolfberg. The suit alleges that Kar-Vue was unable to buy a proper run at proper prices of United Artists films for the Monaco drive-in. The Wolfbergs, who own six Denver theatres, recently won a \$300,000 judgment against RKO Radio, Loew's and 20th Century-Fox and have another suit pending asking for \$1,000,000 from the same companies for alleged inability to buy films at proper runs and prices for their Broadway.

The Charben Cinema Corporation, owners of the Jewell theatre in Brooklyn, New York, filed in Federal District Court a triple damage \$375,000 anti-trust suit against eight majors and a number of exhibitor corporations claiming "discrimination" by the defendants and complaining of its inability to procure feature films. Those named include Randforce Amusement Corporation, Metropolitan Playhouses Inc., Rantru Operating Corporation and Springer Theatres Inc.

In New York, William C. MacMillen, Jr., president of Chesapeake Industries (formerly Pathe Industries), announced that the \$15,000,000 triple damage anti-trust suit which Chesapeake filed against Loew's and RKO Theatres will come to trial in three months. The action, filed over a year ago, charged that the defendants conspired to exclude independently produced pictures from the metropolitan New York market.

New Jersey Allied to Elect New Officers

A one-day meeting highlighted by election of officers will be held by New Jersey Allied October 14 at the Hotel Astor in New York, Wilbur Snaper, National Allied president and head of the New Jersey unit, announced. Mr. Snaper is scheduled to address the annual convention of Allied Theatres of Michigan at the Tuller Hotel, Detroit, October 20.

Change Lippert Title

"Bad Blonde" is the new U. S. release title for "This Woman Is Trouble," now shooting in London with Barbara Payton and Tony Hughes heading the cast of the Lippert release.

IN NEWSREELS

FOX MOVIE TONE NEWS, No. 81—The Stevenson Story.

FOX MOVIE TONE NEWS, No. 82—U.S. unveils first atomic artillery. Speed king Cobb dies in explosion. Tito shows off new bride. Football. World Series.

NEWS OF THE DAY, No. 211—The Stevenson Story.

NEWS OF THE DAY, No. 212—Greenland rescue drama. Gales battle ship. Tito's wife makes debut. First atomic gun. Football. Cobb meets death beating speed record. World Series.

PARAMOUNT NEWS, No. 14—The Stevenson Story.

PARAMOUNT NEWS, No. 15—The World Series. Soviet vs. Ambassador Kennan. Football game of the week: Wisconsin beats Illinois.

TELENEWS DIGEST, No. 40B—Jet boat kills Cobb. Truman dedicates Tiber Dam. Gamma rays aid medicine. New York air raid test. New atomic cannon. Nato navy maneuvers. World Series.

TELENEWS DIGEST, No. 41A—Stevenson scores Republicans. Italian film stars arrive. Films of Tito and wife. Italian peasants get reclaimed land. Nato commanders meeting. Roller skating. World Series.

UNIVERSAL NEWS, No. 401—The Stevenson Story.

UNIVERSAL NEWS, No. 402—Truman, Stevenson and Eisenhower on whistle stops. Greenland rescue. John Cobb's boat crackup. Football highlights. Yanks the new world champions.

WARNER PATHE NEWS, No. 16—The Stevenson Story.

WARNER PATHE NEWS, No. 17—Death of John Cobb. Amazing Arctic rescue. Army unveils atomic cannon. Eisenhower on Midwest swing. Stevenson in Midwest. Truman on whistle-stop tour.

Newsreels in Color Plan Abandoned by Distributors

The proposal that newsreels be produced in color has been abandoned by the distributors, it was learned last week. The reasons given for dropping the idea were that color would prove to be too costly in light of what newsreels earn, and that mechanical difficulties pose too big a hurdle. With time a big factor in the release of newsreels, the additional effort involved in color production would make such a plan inadvisable, it was found.

William Y. Lovelace Dies

William Y. Lovelace, 47, owner of motion picture theatres at Montgomery, Ala., and Pensacola, Fla., died unexpectedly at his home in Montgomery September 29. He was a Navy veteran of World War II, and from 1935 to 1946 he served with the Farmers Home Administration. He is survived by his widow, two sons and a daughter.

James H. Doyle

James H. Doyle, 85, died at his home in Boston October 3. Mr. Doyle operated the Broadway theatre, South Boston, the Central theatre, Waltham, and was part owner of the Embassy in Waltham. He was a former state legislator and city official and at one time was acting mayor. He is survived by two daughters and a son.

Harry Hammond Beal

HOLLYWOOD: Harry Hammond Beal, 63, veteran film publicity man, died unexpectedly at his home here October 4. At one time a leading publicist, Mr. Beal had been active in other fields for the past number of years.

Sees Upturn In National Circuit Net

Earnings of National Theatres, Inc., for the third quarter this year are expected to take a sharp up-swing over the two previous quarters, which ran behind the corresponding periods last year, Charles Skouras, president, said last week in a letter to stockholders on the occasion of the divorcement of National Theatres Corporation from 20th Century-Fox Film Corporation.

Mr. Skouras pointed out that as a result of the reorganization, Wesco Theatres Corporation and Roxy Theatres, Inc., now are wholly owned subsidiaries of National Theatres, which has 437 theatres in active operation. It also has interests in 64 closed theatres and nine other houses leased or subleased to others. Of this total of 510 theatres, National must divest itself of all interest in 71 theatres under the Consent Decree.

Also contained in the president's letter was a statement of the financial history of the Roxy theatre in New York. It shows that the net income of the theatre ranged from \$105,000 in 1942 to a peak of \$173,000 in 1949 to \$91,000 in 1950 and to a loss of \$39,000 in 1951. In the peak 1949 year, Federal taxes totaled \$111,000.

The first meeting of National Theatres' board of directors since the divorcement will be held at the company's Hollywood headquarters October 23.

Ad Lecture Series In New Quarters

Harry K. McWilliams, president of the Associated Motion Picture Advertisers, New York, announced the acquisition of new quarters in the 20th Century-Fox Little Theatre, at the home office, for the series of lectures on advertising and promotion given by the organization. The last lecture, second of a series of 10, discussed operation of a modern motion picture company's home office advertising and publicity department. This was followed by the screening of a project picture for the course.

Studio Workers' Earnings Show Fall for August

The monthly report of the California Department of Industrial Relations shows a decline in the weekly earnings of studio craft workers during August. The weekly average in August was \$111.57 as compared to \$118.30 for July and \$104.40 for August 1951. The sharp monthly variations are due to variations in the amount of overtime pay

Harold Cohen

Harold Cohen, 51, Warner Brothers New York home office projectionist for more than 28 years, died October 2, at the Beth David Hospital in New York.

The National Spotlight

ALBANY

Fabian's Palace increased prices for "Ivanhoe" to \$1.10 at night, 74 cents in the afternoon and 35 cents for children. . . . Warners' Strand upped the top to \$1.10 for "The Miracle of Our Lady of Fatima." . . . The 20th Century-Fox exchange, under the leadership of head booker, John Wilhelm, will make a particular effort to have every theatre in the exchange territory play at least one Fox picture during Spyros P. Skouras Week, Oct. 12-18. . . . The local personnel for the Nat Rosen Testimonial Drive starting Sept. 28 and ending Dec. 27, will also go all-out during Anniversary Week, Nov. 23-29. . . . Leo Greenfield, Universal-International manager, flew to Hollywood for a tour of the studios in company with nine other branch managers. . . . Nat Rosen, Fox manager, left on a two-week vacation. . . . Harry Lamont and Gerry Schwartz booked a "Dawn to Dusk" show of six features for one regular admission, at the Riverview Drive-in, Rotterdam.

ATLANTA

We had on the row visiting and booking; W. M. Fincher and J. M. Treadwell, drive-in theatre in Chattanooga, Tenn.; Ernest Ingram, Lineville, and Ashland, Ala. theatres; W. Welch, Dallas, Dallas, Ga.; John Moffitt, theatres in Montgomery, Ala.; R. Hook, Alabama theatre owner; Frank Merritt, Acme Theatres, Birmingham, Ala.; Mack Jackson, theatre owner in Alexander City, Ala.; and Floyd Tate, Boaz, Ala. . . . Branch manager Buford Styles Jacksonville, Fla. and branch manager Kelly, Atlanta, U-I left for a trip to California, won on the recent sales drive. . . . Charles Pitman has opened his 310-car drive-in, Gadsden, Ala. . . . The new owner of the Jive drive-in, Columbus, Ga., is Harrelson Amusement Co. . . . The Martin Company has opened its Jet drive-in for colored patrons at Columbus, Ga. . . . Fred Lee appointed as manager of the South Broward theatre for the Florida State Theatres, Miami. . . . Samuel Harris, former of Detroit has taken over the Capital theatre, St. Petersburg, Fla. . . . Joe Starr formerly with the Penthouse theatre, Atlanta, appointed as booker with Paramount Exchange here.

BOSTON

American Theatres Corp. has taken radio space from 3:55 to 4:00 PM daily Mondays through Fridays to plug the programs current in all ATC theatres in Greater Boston area. . . . Redstone Drive-in Theatres Corp. is moving to new and larger quarters at 260 Tremont Street in the Metropolitan Building. . . . Joe Levine and Joe Wolf of Embassy Pictures have closed the Rex theatre, Cambridge, indefinitely. . . . L. D. Netter,

Jr. national sales manager for Altec Service Corp. was in town to discuss details of Altec's 15th annual sales drive with "Red" Pierce, New England branch manager. . . . The Colony theatre, Dorchester, closed for some months, reopens the middle of October under lease to Colony Operating Corp. headed by Meyer Rubin. . . . George Grande, a veteran of 20 years in show business as a musician and an actor, has been appointed by Herman Rifkin as manager of his Jefferson theatre in Springfield, Mass.

BUFFALO

Jack Goldstein and his crew at National Screen Service now are in their new and enlarged headquarters on the third floor of the Film Building at 505 Peel street. Soon the Buffalo NS branch will be sending out feature trailers from this office, instead of from New York as in the past. . . . Jack Chinell, manager of the local RKO exchange, is handling the physical distribution of the annual Community Chest trailers. . . . Charles McLeary of Baltimore has taken

over the management of Shea's Elmwood. . . . Clayton Eastman is back on the job as manager of the Warner Bros. exchange here, fully recovered from his illness. . . . Lester Pollock, manager of Loew's theatre, Rochester, was prominent in aiding the local committee line-up the show for the annual Firemen's Benefit Show in the Eastman theatre. . . . William P. Rosenow, of Skyway Drive-In Theatres and Theatre Service Organization, is at the head of the organization staging the 1952 Niagara Frontier Food Exhibit, Nov. 18 to 23. . . . Karl H. Foesten has been named manager of the Film Sales Department of Bell & Howell company in Rochester. . . . The Tonawanda Town Board has refused a petition of Delton, Inc., for rezoning a portion of Delaware avenue, which the firm desires to use as a drive-in theatre.

CHICAGO

Morning business at Loop theatres last week was hypoed by the elevator strike, with some houses reporting early business as much as 25 percent above normal. . . . John Balaban left for the West Coast on a trip that will take him to his real estate holdings in La Quinta and back to New York before he returns home. . . . The Chicago Police Censor Board reviewed 87 feature films in September, rejecting none and placing "adults only" labels on 7 foreign films. . . . Lester Retchin, veteran local exhibitor, married Mrs. Michael Rosenberg, widow of the late west side politico. . . . "Miracle Of Our Lady of Fatima" goes into the B. & K. United Artists for eight weeks, having been granted an extended run by Federal Judge Igoe. . . . Charles Hogan and Larry Stein, general manager and publicist, respectively, of the Oriental theatre, presented a special screening of "Ivanhoe," for a group of high school principals and teachers at the Carnegie theatre. The audience saluted the picture with an enthusiastic round of applause. . . . A fire next to the Cooper-Kirsch circuit's Gold theatre gutted a restaurant but the theatre, which recently underwent extensive renovation including repainting by Hans Teichert, was undamaged.

CINCINNATI

Thomas J. Wier, 78, former superintendent of the old Strand theatre, prominent downtown landmark, died in Deaconess Hospital October 2. He suffered a skull fracture in a holdup in the theatre office several years ago, from which he had never completely recovered. . . . Jack Finberg, manager of the local United Artists branch, suffered a heart attack in his office recently while in conference with Moe Dudelson, district manager. His condition is reported good. . . . Roy Rogers with his television and radio cast will play a single engagement at the Cincinnati Gardens, October 24. . . . Gene Tunick has formed the Tunick Releasing Co.

(Continued on opposite page)

WHEN AND WHERE

October 14-15: Fall meeting, Independent Theatre Owners of Montana, Northern Hotel, Billings, Montana.

October 14-16: Annual convention, Motion Picture Exhibitors of Florida, Jacksonville.

October 20-22: Annual convention, Allied Theatres of Michigan, Tuller Hotel, Detroit, Mich.

October 27-29: Annual convention, Motion Picture Theatre Owners of Arkansas, Mississippi & Tennessee, Hotel Gayoso, Memphis.

November 9-11: Fortieth anniversary convention, Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

November 15-19: Joint convention and trade show, Allied States Association, Theatre Equipment and Supply Manufacturers Association, Theatre Equipment Dealers Association, Morrison Hotel, Chicago.

November 21: Annual convention, Coliseum of Motion Picture Salesmen of America, Atlanta.

November 25: 13th annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

December 2-3: Annual convention, Allied Theatre Owners of Indiana, Hotel Lincoln, Indianapolis.

(Continued from opposite page)

and has acquired the new Sterling Hayden-Joan Leslie picture, "Hellgate". . . . The RKO Albee is playing "Ivanhoe" at 75-cent to \$1.10 scale to excellent returns.

CLEVELAND

Ray Brown, former manager of the State theatre, Cuyahoga Falls, now in the advertising business, has been named managing director of the now closed Liberty theatre, Akron, which he will operate in addition to his daytime business. . . . Frank Gidlin has acquired the Grafton theatre, Grafton, from Albert Wolff and Howard Weaver. . . . Edward Raab leased the Copley theatre, Akron, to a church for a six month period. . . . Albert P. Wills, just back from army service in Germany will manage the Diana theatre, Rittman, for its new lessee, Frank Slavik of the Mumac theatre, Middlefield and the Palace, Tiltonsville. . . . When Lester Dowdell joins the RKO booking force he will be replaced at United Artists by George Bressler who resigned as U-I booker.

DENVER

Don Hammer has severed his connections with Realart Pictures and will announce his plans later. . . . C. J. Duer, Allied Artists branch manager, is again a grandfather. His daughter, Mrs. Leerskov, gave birth to Thomas Jordan Leerskov at Presbyterian hospital. . . . Western Service & Supply packed them in with free television of the world series, along with free ice cream. . . . Flo Colaizzi, Allied Artists cashier, and Tony DeLellis married. . . . Albuquerque Exhibitors Inc., have bought the El Rey and La Samba from Marlin Butler. Butler still retains the Ernie Pyle and the Sunset drive-in. The Albuquerque Exhibitors have closed the Yucca, Chief and Rio, three small old theatres all of which have outlived their usefulness.

DETROIT

The Ironwood Amusement Co. opened a 400-car drive-in near Ironwood, Mich., with Charles Lewinski as manager. . . . Otto Ebert, Jr., has arrived from Indianapolis to take over as manager of the Detroit RKO exchange replacing Murray Devaney. . . . Paul Broder, of Broder Theater circuit, leased his Times Square theater to the Abbott Amusement Co. operated by Arthur Weisberg of A & W Theater Co. . . . Robert Haskins, former Monogram salesman, is now managing the Circle Theater in suburban Dearborn. . . . Louis Mitchell of Kilbride Theaters has sold the Drayton theater in suburban Drayton Plains to a religious organization for use as a church. The theatre had been the only one in the town of Drayton Plains.

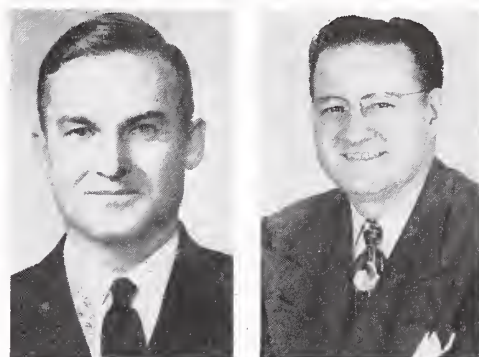
HARTFORD

Joseph Quinn has been named assistant manager, Loew's Poli, Springfield, Mass. . . . Al Bernardini has opened a 650-car capacity drive-in theatre north of Winooski, Vt. . . . Richard T. Beers has been appointed assistant manager of the Orpheum and Uptown theatres, Gardner, Mass. . . . John Canavan has been named assistant manager of the Warner circuit's Roger Sherman theatre, New Haven. . . . Mike Langello has resigned

STOREY FORMS NEW CIRCUIT

ATLANTA: Formation of Storey Theatres, Inc., to operate a circuit of eleven suburban theatres here and in the Decatur, Ga., area was announced last week by Frederick G. Storey, president, formerly general manager of Community Theatres, Inc., and prior to that vice-president and assistant general manager of Georgia Theatre Company. According to Mr. Storey, the new company is not limited by its charter to theatres and is planning to enter other fields of entertainment, including television.

Officers of Storey Theatres include T. R. Jones, vice-president, also formerly of Georgia Theatre Company and whose past experience includes affiliations with the Roxy and Radio City Music Hall in New York, as well as with houses in Raleigh, N. C., and Columbus, Ga. F. M. Bird, secretary of the company, is a widely known Atlanta attorney and immediate past-president of the Georgia Bar Association.



F. G. Storey

T. R. Jones

Theatres operated by the Storey interests include the Rhodes, Tenth Street, Euclid, Emory, Five Points, Techwood and Ponce de Leon in Atlanta; the DeKalb and Decatur in Decatur; the Peachtree drive-in on Peachtree Industrial Boulevard, and Scott drive-in near Decatur.

as head shipper at the MGM exchange in New Haven to enter a television school. . . . Hartford Visitors: Harry Browning, Bob Sternburg, New England Theatres; John Patno, Empress theatre, Norwalk; Doug Amos, Lockwood & Gordon Theatres; Bernie Levy, Amalgamated Buying and Booking; Joe Spivack, Connecticut Theatre Candy Co.

INDIANAPOLIS

Roy Harrold, Rushville exhibitor, has taken over operation of the Auditorium, Vaudette and Times at Connersville from Ansted, Pearson & Schilling, Inc. Kathryn Fetting will remain as city manager under the new set-up. . . . Oral Ledbetter, operator of the Howard at Monon, has won first prize in a WLW "Parade of Stars" exploitation campaign. . . . Clay Burnett has acquired the Amuzu, 300-seater at Jasonville, from W. L. Passen. . . . T. O. McCleaster, 20th-Fox district manager, and Irwin Sochin, U-I short subjects chief, were visitors on film row last week. . . . Downtown exhibitors think Thursday night store openings, resumed in September, hurt business by keeping some would-be moviegoers at home.

KANSAS CITY

"Ivanhoe" is having estimated attendance close to twice average, at the Midland in its second week, and may be held for a third. The admission price was advanced slightly for the engagement. . . . The RKO Missouri offered what many patrons called a welcome service in a lobby Soundscaper demonstration. . . . For a week before "Sudden Fear," and during the engagement patrons could see the device and try it out for themselves. . . . At the art theatres: the Vogue is showing "The Lady Vanishes," and the Kimo "Les Miserables." Both attractions are in their first weeks. . . . "The Greatest Show on Earth," showing in a double bill, regular prices, at the Oak Park, neighborhood theatres, is also at two drive-ins, at 60¢ adults, 20¢ children.

LOS ANGELES

The La Tijera theatre, 1500-seater in Westchester, closed its doors after the final show Sept. 30. . . . The new manager of the Vinnicoff Regent is Ralph Brambles. . . . Warner salesman George Tripp hopped off for San Diego on company business. . . . The Victory theatre, San Diego, has closed its doors. . . . Bobbe Nielson, formerly assistant cashier for Republic, has joined the Paramount organization. . . . Allen Martini, Realart Pictures salesman, off to Arizona on business. . . . Jim Schiller, former exploitation man for Monogram here, is now handling the publicity for the Sonia Henje Ice Show. . . . Exhibitors seen visiting our Row were: Harold Stein, Sierra Madre; Ernie Harper, Fontana; Lou Federici, Playhouse, and Jack Goldman, Santa Monica.

LOUISVILLE

Willis G. Hopewell, chief engineer for the Switow Amusement Co. here, left on a well-earned four weeks vacation. . . . More activity in the theatre business in the area has been noted during August and September than in any other two months in a long, long time. . . . Out of town exhibitors seen on the row recently included: Gene Lutes, Chakares district mgr., Frankfort, Ky.; J. F. Carnahan, New Manchester, Manchester, Ky.; M. C. Hughes, McKee, McKee, Ky.; Bob Enoch, State & Grand, Elizabethtown, Ky.; A. N. Miles, Eminence, Eminence, Ky.; Russell C. Brashear, Pine, Smith's Grove, Ky.; Harry Coleman, Evansville Outdoor Amusement Co., Evansville, Ind.; Ornstein, Ornstein Theatres, Marengo, Ind.

MEMPHIS

Ben Jackson, owner of Delta theatre at Ruleville, Miss., bought Hollendale theatre, Hollendale, Miss., from J. Noble this week. . . . R. L. Bostick, district manager and vice-president of National Theatre Supply Co., made a business trip to New Orleans. . . .

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John Sims joined National's sales force. . . . The RKO film of the Marciano-Walcott fight was ordered changed from Warner to Strand theatre in Memphis by Lloyd T. Binford and his censors because Warner had a Negro balcony. Warner had been high bidder and Strand was second. . . . The fight film was booked all over the Memphis territory with great success with 30 prints being used in this territory alone, RKO reported.

MIAMI

Motion Picture Exhibitors of Florida convention in Jacksonville October 19 to 21 will be attended by Wometco executives Mark Chartrand, Harvey Fleischman, Burton Clark and John Cunningham. . . . The Flagler has been closed for alterations. . . . Jack Hegarty, manager of the Gables, reports a new assistant, Bill Kneibler, a Cornell U. graduate. . . . Keith McComas, general manager of the Dixie drive-in, announces the completion of new paved ramps and attractive landscaping at the theatre. . . . Ralph Edmonson has been appointed concession manager at the McComas owned Tropicair drive-in. . . . Doug Jernigan, very popular assistant at the Town, has resigned due to ill health and well wishes go with him. . . . Replacing him as assistant at the Town is Gene Matthews.

MILWAUKEE

Petter Rouman, who has the State and Majestic theatres at Rhinelander, is building a drive-in theatre there one mile east of Rhinelander. The new Tower drive-in will have a 400-car capacity with more place for enlargement. . . . The state of Wisconsin upholds the Industrial Commissions Drive-in code in finding Mr. McLlarky, of McLlarky's Park drive-in, Stevenspoint, guilty on five counts of violation of the building code as ordered by Judge Bunde. . . . Still more drive-ins are being planned for Wisconsin next season. There will be a new one at Madison; another on highway 57 between Milwaukee and Port Washington, and one on route 15 near Beloit. . . . The Riverside theatre here gave a full page spread for opening night at the Riverside.

MINNEAPOLIS

Minnesota Amusement Company's Century theatre here received "Ivanhoe" for its first northwest showing beginning October 10. . . . Free streetcar and bus rides in the Minneapolis loop on Thursday nights have resulted in a 14.2 per cent increase in business for the night at Maco houses, they report. . . . If enough exhibitors in the area indicate an interest in attending the national Allied convention and TESMA trade show in Chicago Nov. 17-19, North Central Allied will arrange for a private railroad car. . . . Einer Ban, owner of the Rialto, St. Charles, Minn., suffered a heart attack September 19 and is recovering at St. Mary's Hospital, Rochester. . . . St. James Amusement Company has acquired land for a 400-car drive-in to be completed at St. James, Minn., before next summer.

NEW ORLEANS

Giddens & Rester, Mobile theatre owners, have plans under way for a mammoth twin drive-in in that city which will accommodate

1,400 cars and 750 to 1,000 walk-ins. Besides a dozen and more special attractions, they also will feature a "Kiddie-Land Sho." . . . Neal Robinson on his visit said that he contemplates opening his Jett theatre, Valparaiso, Fla. on or about October 16. . . . R. L. Johnson of Johnson Theatre Service has opened a theatre supply and equipment store, Johnson Theatre Supply, with 24 hour service. . . . T. E. McElroy opened his Leo Drive-In, Monroe, La., on October 3, while Billy Fox Johnson's Fox Drive-In, Bunkie, was slated for an October 9 opening. . . . Visiting here from Atlanta were Hap Barnes, circuit operator, and J. B. "Jack" Dumestre, prexy Southeastern Theatre Equipment Co. . . . Exhibitors seen about were Nick Erdy, Fox, Livingston; A. M. Riley, Castle, Logansport, La.; Tony Murello, Rendezvous, Grand Island, La.; Billy Fox, Johnson, Alexandria, La.; Ed Ansardi, Buras, La.; Mr. & Mrs. Randall, Woodville & Centerville, Miss., theatre owners; Clarence Thomasie, Harvey, La.; Mr. & Mrs. Neal Robinson, Robinson-Barrows Enterprises, Crestview, Fla.

OKLAHOMA CITY

Pat McGee, president of Cooper Foundation Theaters, was in Oklahoma City Sept. 29-30 before leaving for Kansas City, where he will address the Kansas City Theater Owners. . . . Robert Mitchum headed a personal appearance tour of film talent in Oklahoma City Monday, Oct. 6. With Arthur Kennedy and Arthur Hunnicut, Mitchum will fly in for a one-day stand at the Center theater, where his latest picture "The Lusty Men" will open its local run. . . . The Skytrain theatre held a Free Kiddies Show, Sept. 26, in conjunction with the Kiwanis Club. . . . Jake theater, Shawnee, Okla., held a Kiddies Matinee, Sept. 27 when children were admitted for 5 cents. Beechnut Gum was given everyone attending till 2 p.m.

PROVIDENCE

In one of the most intensive exploitation campaigns ever attempted in this city, Albert J. Clarke, manager of the Majestic Theatre, contacted every member of the Roman Catholic clergy, Knights of Columbus, Holy Name Society and Catholic Youth Organization in conjunction with the presentation of "The Miracle of Our Lady of Fatima". . . . In conjunction with the local theatremen's drive for the "Jimmy" Fund, Mowry Lowe, head of station WEAN conducted a day-long radio-"marathon" seeking contributions for the campaign. . . . The RKO Albee made scores of new friends by presenting round-by-round films of the Walcott-Marciano heavyweight championship fight to this city where Marciano actually got his fistic start. . . . Loew's State theatre will soon celebrate its 24th anniversary, and Maurice Druker, manager, is making plans for a real celebration.

SAN FRANCISCO

N. P. "Red" Jacobs, president, Favorite Films of California, Inc., announced he closed negotiations with Souvaine Selective Pictures, Inc., to distribute their pictures in the San Francisco, Portland and Seattle territories. . . . Mrs. Anne Owens, head inspectress, Warner Bros., is on six-month leave (doctor's orders) and Helen Cain is now acting head inspectress, there. . . . Blumen-

feld's 1471-seat Esquire, Oakland, reopened with the Walcott-Marciano fight. . . . John Bach, formerly with Golden State Theatres, replaced Rowland Lloyd as manager of the Piedmont, Oakland. Lloyd has moved to Fresno. . . . Max Youngstein and Jim Velde of United Artists were in during the week. . . . Earl Baughman, city manager, Klamath Falls, for George Mann-Redwood Theatres, was on the row. . . . Robert Loosli, clearing house shipper, NSS, resigned to work for the Post Office Department.

ST. LOUIS

St. Louis Loge of the Colosseum of Motion Picture Salesmen of America will meet here October 11 to name two delegates and an alternate to the annual meeting of the national Colosseum in Atlanta, Ga., Nov. 28, 29 and 30. . . . F. J. (Mike) Lee, UA Manager here back from recent business trip to Memphis, Tenn. . . . Fred Wehrenberg Theater Circuit here giving away plates in premium drive at two of their St. Louis theaters. . . . Maury Schweitzer, Allied Artists Manager here, and his sales staff back from sales meeting in Chicago. . . . Fund being raised here and in this trade area among film businesses to assist those in amusement and entertainment world who, because of illness or other reasons, find themselves in need. . . . Dave Forbes building a 300-car drive-in on U. S. Highway 66 near Waynesville, Mo. . . . Out-of-state exhibitors in for a visit: Val Mercier of Perryville, Mo.; Shorty Burdett of Case, Ill.; John Rees of Wellsville, Mo. and Dean Davis of West Plains, Mo.

OMAHA

A hundred residents of Creston, Ia., petitioned against a proposed new drive-in theatre and will be given a public hearing. The theatre was scheduled for the fairgrounds north of town. . . . Mr. and Mrs. E. H. Haser celebrated their taking over the Papio theatre at Papillion with free popcorn for youngsters and roses for feminine patrons. . . . Glenn Slipper, head of the Omaha and Des Moines branches of National Theatre Supply, was taken to the Methodist hospital with a kidney infection. Mrs. Slipper also was hospitalized. . . . Mrs. Carl Johnson, who has the Grand at Red Oak, Ia., bought the drive-in from Ed Haals, effective at the start of the next season.

PHILADELPHIA

Republic booker George Hutcheon is going to Butte, Mont., to handle the Clark Film branch which takes care of the Salt Lake City territory. He will replace Tom Lark, local Clark manager, who has been there the past month. . . . Rube Rabinovitz, formerly managing Warners' Lindy, moves to the circuit's Egyptian in the same capacity. . . . The Fulton, Lancaster, Pa., operated by Donald Bonstein, celebrated its 100th anniversary this week. . . . Joe Bergin, formerly with the Warner theatre circuit, joined William Goldman Theatres, overseeing the theatres in Hanover, York and Pottstown in upstate Pennsylvania. He was last manager of Warners' Strand, Gettysburg, Pa. . . . Atlantic drive-in, Walter Reade open-airer near Atlantic City, N. J., installed a number of in-car heaters to continue operations the year round. . . . Ben

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Blumberg, manager of Warners' 69th Street, was elected president of the Warner Club of Philadelphia, with Jack Goldman, Center manager, as vice-president of the employees' group.

PITTSBURGH

Carl Doser, member of the Variety Club Tent No. 1 executive board, did a swell job acting as master of ceremonies for the club's annual all-night charity telethon which is expected to get around \$70,000 when all returns are in. . . . There is every reason to believe that "Ivanhoe" will set all kinds of records at Loew's Penn. Its first week got better than \$40,000 and smashed the previous records held by "Show Boat" and "The Great Caruso". . . . Shirley Ann Pease, stenographer at the 20th-Fox branch here, and Pvt. Robert Thomas, son of Frank Thomas, well-known Film Row projectionist, have announced their engagement. . . . John Walsh, manager of the Fulton theater, has been given the OK by doctors following a recent checkup.

PORTLAND

First run business took a nosedive here this week due to the debut of television and unexpected hot weather. "Crimson Pirate" at the Broadway is the only thing doing business. . . . Herb Royster, Mayfair manager has gone home to recoup from a series of operations. . . . Paramount manager Oscar Nyberg, recently joined the Manager's Roundtable. He is the only Evergreen manager that belongs. . . . The Paramount theater will have its first stage show in nearly 20 years when Danny Kaye plays there for four days starting Nov. 1. . . . Drive-Ins and Nabe houses are going great at the box-office.

TORONTO

United Artists were hosts for a trade screening at the Village, FPCC unit, of Charlie Chaplin's latest, "Limelight". . . . Bill Bennett has resigned as principal of Variety Village. . . . Honor guests at the Variety meeting Oct. 21 will be Bill Logan of AGBA and Walter Murdoch of the Musicians' Association. . . . Red Newman, one of the original Dumbells, passed away. . . . Theatre Confections have a hockey team entered again this year in one of the local leagues. . . . Seymour Poe, producers' representative, into the city for a few days for conferences with local distributors. . . . Nat Taylor, Twentieth Century Theatres head, announces art policy for Princess, Edmon-ton, and Tivoli, Calgary. . . . Some \$2,000 was raised at the last meeting of the Variety Club in here to assist Walter Dumbrowski to make appliances for crippled children. The youngster is a graduate of Variety Village. . . . Eastern Division of Famous Players is scheduling a convention at Niagara Falls.

VANCOUVER

Motion picture distributors here are watching carefully to see what will happen to motion picture censor boards in Canada in the light of the decision of the U.S. Supreme Court's decision. . . . Odeon circuit has started Saturday movie clubs in six city houses for the winter season. . . . Al Jenkins,

Vogue manager, was the winner of the 12th Annual Showmanship Contest held by the Canadian Moving Picture Digest for "African Queen". . . . Mac Smee, Regent manager, won the award for publicity in connection with Foto-Nite in Famous Player theatres in Vancouver. . . . Jack Lucas, one of Canada's oldest projectionists, now 78, is still going strong in the Windsor theatre booth.

WASHINGTON

RKO Keith's gave a free pass to everyone who signed a pledge to give blood to the Red Cross for use in Korea. The offer was good for one day only—October 1, opening day of "One Minute to Zero". . . . The Variety Club Golf Tournament and Dinner Dance was a huge success with one of the largest turnouts ever reported. Participating in the golf tournament were some 135 golfers. Winners included: Buddy Sharkey, Ned Bord, Harry Bachman, Bill Hoyle, Clark Davis and Jack Fruchtman. . . . Mrs. Sara S. Young and Mrs. Clark Davis of the Variety Club women's committee, appeared on a CBS Television show on October 2 and won \$25.00 for the Welfare Fund in a quiz program. . . . Frank Boucher, former general manager of K-B Theatres, will go into the drive-in theatre business. A 600-car theatre is being planned for nearby Alexandria, Va., next summer. . . . The Variety Club Welfare Committee met on October 1, with the following attending: Rudolph Berger, Chairman; Morton Gerber, vice-chairman; J. E. Fontaine, Arthur H. Levy, Dr. Sylvan Danzansky and Dr. Edward Cafritz. . . . Victor J. Orsinger, formerly general manager of Lopert Washington theatres, and now practicing law, is first assistant chief barker of the Variety Club of Washington.

May Ask More Time For 16mm Replies

With answers of defendant companies to the Government's suit to force the sale of 16mm feature films to television and other non-theatrical users due in another two weeks, attorneys last week expressed the opinion that more time will be required and that another extension for filing may have to be requested. The time for filing answers had previously been extended in mid-August for 60 days to October 15.

JOINS PROTESTS ON U.S. 16mm ACTION

Mac L. Hutchins, business editorial writer for the *St. Louis Globe-Democrat*, has joined the growing list of newspaper columnists to denounce the Government's action in the 16mm anti-trust suit. In his column "Under the Surface," September 10, Mr. Hutchins described the case as "a strange new interpretation of the Sherman Anti-Trust Act." He wrote: "A parallel would be drawn if the Government ordered Cadillac and Packard to sell, say two or three months after each new model, their cars to Ford at Ford prices and for distribution by Ford."

KMTA Told Tax Threat To Operation

KANSAS CITY: Pat McGee, co-chairman of COMPO and a vice-president of the Theatre Owners of America, told the annual meeting of the Kansas-Missouri Theatre Association here last week that the 20 per cent Federal admission tax is "threatening profits" of the nation's 9,000 small theatres and urged all operators to appeal to their Congressional representatives for repeal of the tax.

The war-born tax, he said, has raised the admission price to the point where the public will not pay more. "Most people do not realize that a dime of a 60-cent ticket is tax. The tax . . . has kept movie admittance costs up at a time when the industry is facing stiff competition from television."

Speaking before approximately 100 of the area's exhibitors at the President hotel, Mr. McGee said the small operator thus can't raise his prices although he must meet rising labor and film rental costs, as well as absorb devaluation on his equipment.

Another speaker at the convention, William Powell, of Midwest Drive-in Theatres, urged operators of these situations to understand the proper place of the drive-in, which he called an accessory and not for first run presentations.

Dual Premiere Held for "Springfield Rifle"

SPRINGFIELD: "Springfield Rifle," Warner production starring Gary Cooper, had a dual world premiere at the Capitol and Art theatres in Springfield, Mass., October 7 and 8. The town that made the Springfield rifle famous made the premiere a gala occasion by proclaiming the week "Springfield Rifle Week." Tickets for the dual opening were sold at the City Hall, in the Chamber of Commerce building and in department stores throughout Springfield, as well as at the theatre box office.

Warner Sales Meeting Held in Cincinnati

CINCINNATI: Jules Lapidus, Warner eastern and Canadian division sales manager, presided over a meeting of the company's central district sales heads here last week. Following the meeting, a testimonial dinner was held for James Abrose, recently appointed central district manager, after which Mr. Lapidus was scheduled to make a tour of the Warner central district branch offices.

Columbia Votes Dividend

Columbia Pictures Corporation has declared a quarterly dividend of \$1.06¼ per share on the \$4.25 cumulative preferred stock of the company, payable November 15, 1952, to stockholders of record October 31.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



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PUBLICITY-MINDED MANAGER. 20 YEARS proven ability desires solid connection in New York area or East. BOX 2688, MOTION PICTURE HERALD.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MAGIC SHADOWS — THE STORY OF THE origin of Motion Picture by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

DRIVE-IN EQUIPMENT

DRIVE IN TO S. O. S. FOR TOP VALUES. Underground cable \$70.M; complete dual projection and sound from \$1,595. In-car speakers \$15.95 pair with junction box. Available on time. Send for equipment list. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SEATING

YOU GET THE CHAIR BUY OF A LIFETIME. We commit murder on chair prices from \$2.95. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

REBUILDING CHAIRS? WHEN YOU ARE ready, contact us. Lowest prices. Large stock late type theatre chairs always on hand. We manufacture flexolated spring edge cushions to fit all chairs. Write for prices. EASTERN SEATING COMPANY, 138-13 Springfield Blvd. Springfield Gardens, N. Y.

HELP WANTED

EXCEPTIONAL OPPORTUNITY IS OPEN FOR an aggressive showman of proven background who can produce results in the management of first-run theatre in large town in Philadelphia territory. Can better your present earning and future if you can qualify. State in your letter, present and past theatre connections, showmanship ability, age, marital status and photo of yourself. Your reply will be held strictly confidential. Write E. L. TRENCIARD, William Goldman Theatres, 15th & Chestnut Sts., Philadelphia 2, Pa.

THEATRES

WANTED LEASE OR BUY SMALL THEATRE or drive-in New England or New York. BOX 2675, MOTION PICTURE HERALD.

MONTANA THEATRES, MONEY MAKERS, Ronan and Roundup; 2000 and 3500 population. Wire PAUL McADAM, Livingston, Mont.

THEATRE FOR SALE. PROFITABLE SITUATION. Along Wisconsin-Illinois border. Includes building and equipment. Will sell on contract to reliable person. BOX 2686, MOTION PICTURE HERALD.

FOR SALE—MARS THEATRE, MARS, PA. Building equipment and location. Has to be seen to be appreciated. The value cannot be replaced for \$125,000. Owners will sell. Theatre was built and opened January, 1950, and is now operating. If interested, contact manager after 4:30 P.M. He will gladly show you through.

STUDIO EQUIPMENT

WANTA BECOME A PRODUCER? SHOOT LOCAL newsreels, TV commercials and make advertising tie-ups with local merchants. Send for Film Production Equipment Catalog. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS, giveaways at your kiddie shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

HALLOWEEN—MASKS \$12.50 PER THOUSAND. Dancing skeletons, comic books. Catalogue on request. HECHT, 3074 Park Ave., New York 51.

NEW EQUIPMENT

RECTIFIER BULBS, FIRST QUALITY, \$4.75; Pews oilers, \$1.19; electric changeovers and foot-switches, \$42.50; BB movements \$88.50; film cabinets \$2.50, section. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

EVERYBODY'S BUYING 'EM! TEMPERED Masonite marquee letters: 4", 35c; 8", 50c; 10", 60c; 12", 85c; 14", \$1.25; 16", \$1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

RECTIFIER BULBS, 15 AMP., \$4.59; LAMP-house reflectors 20% off; replacement parts for Simplex, Powers, etc., 20% discount; stereopticons, 500w., \$24.95. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SPECIAL SCREEN SALE WHILE THESE OVER-stocked famous brand screens last, 4, 9'x12', \$36; 2, 10'x14'5", \$48; 1, 12'9"x16', \$68; 1, 14'3"x19', \$90; 1, 17'x23', \$130. All white perforated. Also 1, 8'3"x11' silver unperforated, \$35. Black flameproofed duvetyne masking cloth 36" wide, 69c. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

USED EQUIPMENT

FOR SALE. 160 SETS DIT-MCO JR. SPEAKERS. Real bargain. Write BRANDONVILLE DRIVE-IN, Melvin Henbach, 17 E. Franklin St., St. Clair, Pa.

YOU GET MORE FOR LESS AT STAR! CENTURY CC mechanisms rebuilt, \$850. pair; 3 unit Automatic register, like new, \$135.; Brenkert 1-kilowatt lamphouses, rebuilt, \$295. pair; Simplex portable projectors, complete and rebuilt, \$875. pair. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

TAKE YOUR TIME PAYING FOR REBUILT improved booth outfit applying your old equipment against down payment. Write for details. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

FOR SALE. 8 BRADLEY 2 DRINK-VENDING dispensers. Good condition. \$350. each F.O.B. Buffalo. BASIL ENTERPRISES, INC. Lafayette Bldg. Buffalo, N.Y.

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WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

Reade TV Station Authorized by FCC

Walter Reade, Jr., president of the Walter Reade Theatres, has announced that the Federal Communications Commissions has approved an application by the Atlantic Video Corp., of which he is president, for construction of a TV station in Asbury Park, N. J. The station will have a broadcasting range that would include lower Manhattan, parts of southern Long Island and northern New Jersey, all within the Greater New York area.

Mr. Reade said the station and his motion picture circuit would work very closely together. He said the use of television trailers to merchandise his theatre product would be extensive.

Five other television stations were author-

ized last week by the FCC. The first grant was to station WHP in Harrisburg, Pa., with permits also issued to Washtenay Broadcasting Company, Ann Arbor, Mich.; Lake Huron Broadcasting, Saginaw, Mich.; Louis G. Baltimore and Wyoming Valley Broadcasting Company of Willkesbarre, Pa. and the Cornhuskers Radio and Television Corp. of Lincoln, Neb.

Clarify COMPO Stand On Touring Stars

A further explanation of the stand taken by the Council of Motion Picture Organizations on their policy toward players entertaining during "Movietime, U.S.A." tours, was offered in a joint statement issued by R. J. O'Donnell, national Movietime chair-

man, and Marvin Schenck, Hollywood chairman. They stated that players may entertain if they wish and if they have a particular talent such as singing and dancing. But they are not asked to, nor are they expected to entertain.

The explanation was prompted by the suggestions of Forrest Tucker, screen star, who recently returned from a six week barnstorming junket that included a seven day stint with a "Movietime, U.S.A." troupe. Mr. Tucker came up with a list of rules of conduct that he declared should be followed by players on tour.

In thanking Mr. Tucker for his suggestions, the COMPO board stated "... we don't regard these suggestions as 'beefs.' We welcome and accept them as constructive help. But we feel that such a broad policy would be unfair to many players."

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

Cinerama Invokes Memories—and a Promise

OUR thoughts on viewing the opening sequence of the new Cinerama on Broadway went back forty years to the days of Lyman H. Howe, the Pennsylvania showman who was getting 75¢ at the box office when the regular admission price was a nickel. That long ago, he made a film on a switchback railroad near Wilkes-Barre, ran the picture at exaggerated speed—called it "A Ride On a Runaway Train." It packed as much punch as Cinerama on a roller coaster.

Then, a quarter of a century ago, more or less, was "Widefilm" or "Widescope"—a process less complicated than Cinerama which produced a film 2½ times wider than standard 35-millimeter. We saw the broad sweep of Niagara Falls in this black-and-white film on a wide screen, at the old Gayety theatre on Broadway, and it had great scope and beauty, but without the color that we enjoyed with Cinerama's version of the same spectacular scene of nature.

The Widefilm process was much less complicated and cumbersome than the new Cinerama, but it didn't last, and today, the special cameras, projectors and film equipment must be museum pieces. We wouldn't know where to look for a trace of this costly experiment. Adolf Zukor says the new Cinerama can afford to produce its own new films if there are forty theatres across the nation, equipped as the Broadway is now, for long and profitable engagements. Right now, the Broadway is sold out eight weeks in advance at \$2.80 top.

But new negatives will cost approximately three times as much as standard production, and each theatre will require a \$50,000 investment in new equipment and alterations. Off hand, we can't think of forty situations where this is a possibility. But, after all, \$50,000 is only twice as much as *sound* cost when it came to the average theatre, twenty-five years ago. And maybe it was as hard, or harder, to raise that kind of money, then. It will take adventuresome leaders to install Cinerama in theatres and to provide enough new production.

BECOMES PRODUCER

We read with interest and enthusiasm the news that Stirling Silliphant, publicity manager for 20th Century-Fox, would resign at the end of the year, to become the producer of "The Joe Lewis Story"—a new biographical picture scheduled for release in 1953. Stirling says he leaves Fox on January 16th, which is Friday—pay day, and his 35th birthday, and he surely has the best wishes of a host of friends.

Three days later the picture starts shooting in Hollywood; with the benefit of ten months of promotion, ahead of time, which is where promotion should be. Nobody knows this better than Stirling Silliphant, for he has spent 14 years learning the basic rules, and he started proving that he knew his lessons with the merchandising of many great 20th Century-Fox pictures, as long ago as "The Black Rose"—which was a merchandising triumph.

At the AMPA luncheon last week, Maurice Bergman, public relations executive for Universal-International, said, "You can't sell what's not salable." Too many films are dreamed up over double Martinis in Hollywood without the benefit of the ad-publicity men who have to sell 'em. There should be more foresight or more Martinis.

Lowell Thomas, and all those associated with the revelation of Cinerama at the Broadway—and Lynn Farnol, who put it over with special handling of advertising and publicity—deserve great credit. Cinerama still has some problems to be solved in its presentation, other than financing. It's a milestone in motion picture photography and projection, at a time when the industry needs another milestone. It's a triumph in sound, and we predict that you will really marvel at the recording and re-creation of music and sound in this presentation. You are to enjoy a treat for the eyes—and ears.

Qu Trueman Rembusch, writing in "Theatre Facts" from Allied Theatre Owners of Indiana, says that "Hollywood at the Fair"—the motion picture industry exhibit at the Indiana State Fair—was successful beyond their fondest expectations, and fully compensated for the hard work and expense involved. They didn't clock the crowds, but the estimate runs all the way from 100,000 to 200,000 persons, who were lined up in the morning when the tent opened, and it was necessary to turn them away each day, when it closed.

One thing was noticed, he says, "Nobody entered the exhibit, made a slow 360-degree turn and walked out. Without being herded or coaxed, every viewer lined up in single file and took plenty of time to study every bit of material." Proving that the public is interested and eager—and it is greatly to the credit of Allied in Ohio and Indiana that this good example has been demonstrated to all others.

Qu Ernie Emerling's "Movie Memo" encloses a copy of the newest motion picture supplement to appear in a great newspaper, a practice that we hope will grow and grow and grow. The *San Francisco Chronicle* of September 14th includes a 12-page section devoted to current and coming film attractions, with strong editorial and advertising support for local theatres. MGM uses the back page to run a variation of its "Movie Calendar" from the magazines. A feature we like, written by well-known local people over their own signatures, is a series of boxes, "These Are My Favorites. . ."

And, in another corner, Larry Spalding submits a copy of the *Weekly Sentinel* from Flora, Illinois, with a front-page editorial in praise of "a good picture with a bad title"—they thought "I Dream of Jeannie" deserved a title that would sell the Stephen Foster story. Larry operates the Florine and Town theatres in this town of 5,500 population, with a newspaper that is on the side of the theatre.

—Walter Brooks

Worth Looking!

NANCY OLSON, on a personal appearance visit to the Warner theatre, Milwaukee, for the opening of "Big Jim McClain" is looking at lobby display in third dimension, below, and all over the page, you'll find interesting pictorial ideas for showmen to make use of elsewhere.



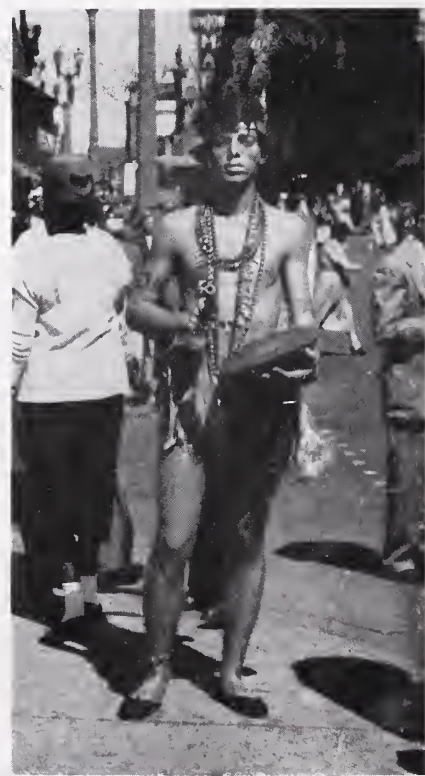
Very convincing Africans, these Bongo-Bongo savages arranged by Harry Gaines, at the State theatre, Denison, Texas—and something that could be done elsewhere as an easy street stunt for other pictures requiring ballyhoo of this complexion.

Original costumes from MGM's "Ivanhoe" borrowed by Howard Rutherford, manager of Loew's Indianapolis, for both horses and riders, in a street ballyhoo that properly represented the colorful atmosphere of the picture.

Zeva Yovan, manager of Loew's Orpheum theatre, St. Louis, put the picturesque character below on the street for "Watusi" and "Cajun"—beating his drum for a double bill of the African Congo line along the Mississippi.



Interviewing Big Chief Theodore Last Star, of the Blackfoot tribe, at the northwest premiere of "The Big Sky" at the Civic Center theatre, Great Falls, Montana. Impressive Indian dignitary also welcomed the Governor of the state and other guests. Clarence Golder is theatre owner.



Winners In Promotion Contest

Jack Sidney, manager of Loew's Century theatre, in Baltimore, was named the winner of MGM's first prize of \$500 for his "Promotion of the Month" campaign on "When in Rome"—and it couldn't have happened to a better guy. Jack does an all-round job for Loew's in Baltimore, the year around, and he deserves reward. As one of the judges, we voted for him to win top prize.

David Berger, manager of Walter Reade's Park Avenue theatre, was honored with the second prize award of \$250 for his fine campaign on the same picture, which made news in the New York papers. The Park Avenue has been getting special results through the special handling of unusual pictures recently.

Five other awards of \$50 each went to runners-up, and since these are all equal in amount, there is no distinction between them, except our happiness in the fact that they went to managers in small situations, for the most part. Elaine George, of the Star theatre, Heppner, Ore., will be glad to know that she gets a \$50 check from MGM, and so will H. S. "Doc" Twedt, manager of the Chief theatre, Britt, Iowa. Sheldon Kliman, of the Riviera theatre, Hastings, Minn., rates with William England, manager of the Strand, Muncie, Indiana, and Sid Kleper, manager of Loew's College theatre, New Haven. There'll be one of Leo's field men, calling with the cash in hand, ready for spending.

"When in Rome" was the third picture in M-G-M's "Promotion Prize of the Month" list for which \$1,000 in cash was given away. The fourth and last picture was "Carbine Williams," for which exhibitors had until September 30 to submit campaigns or complete details of promotion stunts in connection with the attraction starring James Stewart.

Bob Cox Does Another Indian Rope Trick

Colonel Bob Cox, manager of Schine's Kentucky theatre, Lexington, Ky., is not a magician, but he virtually did an Indian rope trick when he snared none other than Aly Khan as ballyhoo for "Affair in Trinidad." As you may know, Rita Hayworth and Aly Khan have been related by marriage, and as you may not know, Aly Khan visited Lexington in connection with his race horse business. So—what could be more logical than to tie up Mister Rita Hayworth with the coming attraction at the Kentucky theatre, since Mrs. Khan was dancing the Trinidad calypso at every performance? Rita was there, on a 24-sheet, in front of the theatre, to greet her spouse. Local newspapers, with front page space, local dance studios, and local patronage came to the support of a Kentucky Colonel, dealing out showmanship.

SHOWMEN IN ACTION

Jim Carey, manager of Loew's theatre, Evansville, Ind., using the slogan "The heat's still on—Loew's Fall Movie Season—is hot with hits," as a 15-foot lobby display.

George Bailey, owner-manager of the Lux theatre, Humboldt, Sask., Canada, joins the Round Table with samples of his sponsored, lucky-number, monthly program calendar.

Sam Gilman, manager of Loew's State theatre, Syracuse, steals a whole page in the *Herald-Journal* with a full-page publicity story on New Movie Season, a quarter-page ad for the theatre, and sponsored tieup for RCA records.

Joe Boyle, manager of Loew's Poli, Norwich, Conn., says the trailers on the screen and the record album is in use as advance exploitation for "Because You're Mine."

Adam G. Goelz, one of our best, is now manager of the deluxe State theatre, Cayuga Falls, Ohio, which he says is really a luxury picture palace that is the last word in everything. The theatre is temporarily serving Immaculate Heart of Mary Catholic Parish on Sunday mornings, while their church is building.

John Bassalino, assistant manager of Loew's Premiere theatre, had praise in "The Loew-Down" for his good display created for "Island of Desire" with live models and leis for lady patrons.

Dale Baldwin, manager of the Parkway theatre, West Jefferson, N. C., held an "Old Time Fiddlers Convention" on stage—and it's always a seasonal attraction.

Sheldon Kliman, manager of the Riviera theatre, Hastings, Minn., recent contender and prize winner in MGM's "Promotion of the Month" contest on "When in Rome," is a new member of the Round Table.

Jimmie Thames, adv.-pub. director for Rowley United Theatres in Little Rock, caught a free-ride with the national tieup for Eagle Clothes on "The World in His Arms," through local dealers.

George M. Landers, division manager for E. M. Loew theatres, dressed two pretty girls in pirate costume as street ballyhoo for "The Golden Hawk," in downtown Hartford's business section.

Bill Daugherty, manager of the Torrington, Conn., Drive-In, paying off donors of blood for Korea with bundles of free passes, good for the whole family.

Golden Guernsey, trade association of Guernsey milk producers and dealers, nation-wide, are cooperating in tieups for the exploitation of Universal's "Island Rescue" with a special pressbook featuring the heroine, "Venus"—a Guernsey cow.

Ivan Ackery now has two entries in the third quarter for the Quigley Awards, on "King Kong" and "Dreamboat"—and he sends a cooperative newspaper page on the latter picture, to show a local contest with \$2,500 in sponsored prizes.

Harry A. Rose, manager of Loew's Poli Majestic theatre, Bridgeport, sends a photo of the "class" window display which he had for a "class" picture—"The Merry Widow."



Loew's New York managers meet with theatre department heads in an all-day session to launch Loew's "Big Five" campaign for October, with Ernie Emerling and Eddie Dowden, of the ad-publicity department, in charge of the proceedings.

Roy Rogers Entertains Warner's In Riders Club Manager New Jersey Convention

In Washington, at the TOA convention, our table companion at luncheon was Charles M. Duncan, owner-manager of the Alhambra theatre, Decatur, Ill., who is forthwith a new member of the Round Table, and for good and sufficient reason. Charley told us he was enroute to New York, to be the guest of Roy Rogers at the opening of the Rodeo, at Madison Square Garden—"because he has the biggest Roy Rogers Club in the United States—with a membership of *ten thousand* eager, enthusiastic youngsters who think Roy is the best cowboy in the world."

That's a phenomenal record to establish in a city of 67,000, and in a subsequent-run theatre that seats 900. And it grows more phenomenal when you realize that this has been built up, and held to peak performance, in spite of the fact that no new Roy Rogers films have been released in 1952. One of the reasons why Charley was glad to get the invitation to come to New York was to bear down on the question: "What am I going to do for new films to continue and carry on this lively promotion?"

"Loyalty" Is A Two-Way Street

The kids are loyal to their western star; but absence makes the heart grow fonder—for some other fellow! They open each meeting of the Roy Rogers Riders Club with the "Cowboy's Prayer"—they grieved and sent their heartfelt sympathy when Roy Rogers and Dale Evans lost their own little girl a short while ago. There is loyalty, and affection, here, but it's somewhat one-sided. We want to see some sort of a solution, in this shining example, and for others, across the nation, who are in similar circumstances. Just the other day, we shared some correspondence between Leo Jones, owner of the new Star theatre in Upper Sandusky, Ohio, and long-time personal friend and business associate with Roy Rogers, who lamented his lack of new Roy Rogers films, and what to do about it?

We've got one suggestion, and it's something we'll go right on pushing and prodding until we get some results. We'd like to see Charley Duncan and Leo Jones, or some suitable test-run, offer several of Roy Rogers 30-minute, 35-millimeter television films in their theatres, for their Riders Clubs, with appropriate recognition of and by the sponsoring General Foods Corporation. It would be a demonstration of faith—and works—for we believe it would slightly revolutionize the Saturday morning children's shows and the ideas of numerous and sundry parties who are involved.

Currently, General Foods has been placing full-page, full-color ads in upwards of 85 Sunday newspapers, offering the youngsters a giveaway for 10c and a box top. The kids wait endlessly, and impatiently, for their presents to come by mail. Theatre



Charles M. Duncan, of the Alhambra theatre, Decatur, Ill., and his attractive wife, Dorothy, were visitors at the Round Table. The Duncans have four children at home, and 10,000 at the theatre!

managers are offered access to this list of names "at the end of December, 1952"—but, as Charley Duncan says, "we have all those names, 10,000 of them, already in our files"—and who could ask for more, except the sponsor? He could learn something to his advantage if he should discover the motion picture industry.

We asked Charley Duncan how he managed to keep the Roy Rogers Riders Club operating under such a handicap. He says the club is his best public relations. Each week, 200 birthday cards go out to homes, carrying real impact with parents. The Decatur Kiwanis Club managed a large part of its program with \$857 raised by the Riders Club for National Kids Week. Each year, the March of Dimes is sparked by the Club drive, on stage.

All of these things bring the theatre into the home, and make the public civic minded and theatre-minded in their belief in and support of the movies. *We say*, most of the sponsorship of Roy Rogers et al., *by large commercial advertisers* has been aimed to destroy the basic understanding and loyalty to cowboy stars by the very audiences that have made them great.

—W.B.

"Operation Box Office" is the title of the full-scale, up-to-date spectacle of showmanship which was staged for Warner's Newark zone managers to launch a 13-week contest for \$3,000 in prize money, from September 18th to November 29th. Under the direction of Frank J. Damis, zone manager, a program founded on showmanship, conceived by showmen and practiced by showmen, was set to dedicate the new Fall season. "For the past year," Mr. Damis said, "with a hostile press leading the way, our enemies have had a field day forecasting the doom of motion picture industry. Today, the situation is completely reversed."

At Mayfair Farms, West Orange, "Showmanship Alley" was provided as exhibit space for new advertising materials, and thirty-eight managers in the zone were addressed by their district managers and various circuit officials, including William J. Clark, area director of advertising and publicity, and others. Harry M. Kalmine, president of Warner Theatres, was present from the home office, and announced the "Harry Kalmine Award" for the "Manager of the Year" which will be contended for by managers in the several zones. Jerry Pickman, vice-president and advertising publicity and exploitation head for Paramount Pictures, was also a speaker. His company is one of seven major distributors who will offer \$100 for the best campaign submitted by Newark zone managers on designated new films in the coming season. MGM, Columbia, 20th-Century-Fox, United Artists, as well as Warner's, will participate.

All told, there will be forty-eight prizes offered, a total of 12 in each quarter through the year, under "Operation Box Office," as it was outlined to the New Jersey managers. All submissions must be in campaign form, and will be judged monthly, with three prizes in each period. September judging takes place October 6th; the following month's entries will be judged November 10th, the next group on December 8th, and so on. Mr. Damis announced that theatres will not be divided into groups, and that individual managers will win cash for their prize efforts, "not passes nor script."



Thirty-eight Warner's Newark zone managers assemble for "Operation Box Office" to prove that "business will be good for those who make it good."

Bill Burke's Happy Fotos

Bill Burke, manager of the Capitol, Brantford, Ont., has a bundle of good things in his over-all entry for the Quigley Awards in the third quarter, and we could make a layout of pictures to prove it. He had a contest for "Happy Fotos" in conjunction with "Scaramouche" — although it would work any time — and a local disc jockey promoted it. Pictures of contenders, in "happy" poses were posted on a lobby board, with every entry getting a free ticket and the "happiest" winning a cash prize.

For "The Girl in White" Bill had 40 student nurses taking turns at the theatre, boosting this picture of nursing and making a fine lobby ballyhoo, in attractive groups, for newspaper photographs. On "Son of Paleface" he had an amusing lobby display of a high-wheeled antique truck, with a clothing-dummy Bob Hope on board, and a tribe of very genuine Indians on stage, plus some good-looking juveniles in their Indian regalias, offside. CKPC radio station made tape recordings as part of their excellent cooperation.

Small City Ribs Nearby Big City About Parking

D. W. Buhrmester, manager of the Normal theatre, in Normal, Illinois, sends a full-page ad from his local paper in which he gives "Francis" credit for good mule sense. He suggests that patrons from nearby Bloomington, Ill. (population 34,600) come to Normal, (population 7,800) to see "Francis Goes to West Point" because there are no parking meters in Normal, "no 'hitching posts' to tie up your money" and always plenty of parking space. Cooperating merchants underwrote the page with the same good logic for cash customers. It's just normal in Normal, to outbid and outdo the competition. Idea went over with a bang.

Earle Holden Has Them Praising Other Films

Earle M. Holden, city manager of Lucas and Avon theatres in Savannah, tried a neat trick when he mixed some pressbook mats to illustrate a newspaper ad, which showed Martin & Lewis as "Jumping Jacks" dropping in on the movie page to compliment Bob Hope, Jane Russell, Roy Rogers and Trigger on the excellence of "Son of Paleface." It worked out fine, with two slugs and some original copy, addressed to "Movie Fans. . . ." and signed "Dean and Jerry."

"The Merry Widow" On Radio and TV



Ted Brown, WMGM



Don Russell, WABD-TV



Jack Lacy, WINS



Robert Q. Lewis, WCBS



Gallagher and O'Brien, WMCA



Charlie Stark, WINS



Sol Handwerger, advertising and publicity manager for MGM Records in the New York home office, arranged these dates with local disc jockeys, to meet attractive models bearing MGM record albums on "The Merry Widow." The reason for the spread of pictures is to prove that you can get a similar result in a lot of places. It isn't difficult to provide a typical "Merry Widow" costume for a pretty girl model, and thus put the innocent disc jockey on the spot, so he will literally leap at the chance to play music from the picture as an advance plug for your theatre.

"What the Picture did for me"

Metro-Goldwyn-Mayer

CALLAWAY WENT THATAWAY: Howard Keel, Dorothy McGuire—Howard Keel does well as a cow-poke and provides lots of laughs. The picture was O. K. with our patrons and we did a little over average business in this small town. Played Wednesday, Thursday, September 17, 18.—Francis Gill, Paonia Theatre, Paonia, Colo.

LONE STAR: Clark Gable, Ava Gardner—This would have been a much better picture in Technicolor. Clark and Ava make a nice team and should have been given a more prominent place in the advertising. Plenty of excitement, but a few laughs would have added to the enjoyment of the patrons. Small town and rural patronage. Played Sunday, Monday, September 28, 29.—D. J. Seng, Karlstad Theatre, Karlstad, Minn.

Monogram

ARMY BOUND: Stanley Clements, Karen Sharpe—We doubled this with "Captive City" and it gave our patrons something they've been wanting. This is an excellent film—it will be good anywhere you want to play it. Played Saturday, September 27.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

RODEO: Jane Nigh, John Archer—A nice little picture in color, but the story is a little weak and slow. However, the action makes up for that. Held up well with some shorts. Did average business in this small town. Played Friday, Saturday, September 12, 13.—Francis Gill, Paonia Theatre, Paonia, Colo.

Paramount

CRGSSWINDS: John Payne, Rhonda Fleming—A good action picture. Business was a little off due to good harvesting weather, but those who saw it seemed satisfied. Played Wednesday, Thursday, September 24, 25.—G. Bailey, Lux Theatre, Humboldt, Sask., Canada.

FLAMING FEATHER: Sterling Hayden, Arleen Whelan—A blazing western with plenty of fast shooting. In Technicolor with authentic background. Did average business in this small town. Played Friday, Saturday, September 19, 20.—Francis Gill, Paonia Theatre, Paonia, Colo.

PLACE IN THE SUN, A: Montgomery Clift, Elizabeth Taylor, Shelly Winters—Played this one a little late, but did fair business.—Johnny Harwell, Palace Theatre, Gastonia, N. C.

SILVER CITY: Edmund O'Brien, Yvonne De Carlo—An exceptionally good mining picture. Over average crowd Saturday night. Played Saturday, September 6.—James Hardy, Shoals Theatre, Shoals, Ind.

RKO-Radio

GUN PLAY: Tim Holt, Joan Dixon—A fair western which we played to fair business.—Johnny Harwell, Palace Theatre, Gastonia, N. C.

HALF BREED: Robert Young, Janis Carter—This is a fine outdoor Indian picture in color. I suggest plenty of advertising on this one. Comments and business here good. Played Friday, Saturday, September 12, 13.—L. Brazil, Jr., New Theatre, Bearden, Ark.

KING KONG: Fay Wray, Bruce Cabot—Would recommend this picture for all situations.—J. C. Balkcom, Gray Theatre, Gray, Ga.

STORY OF ROBIN HOOD, THE: Richard Todd, Joan Rice—English pictures such as this do not go over very well in our town and I was rather scared

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Joining the Ranks

New contributors to the What the Picture Did for Me columns of Motion Picture Herald continue to add their voices to those of their fellow exhibitors with comment on the success or lack of it of current product. They represent all shades of exhibitor operation and as such offer important and significant information to the industry on product performance. The new and most recent contributors include:

G. BAILEY, Lux Theatre, Humboldt, Sask., Canada.

MEL EDELSTEIN, Lybba Theatre, Hibbing, Minn.

JAMES E. HARVEY, Sophia Theatre, Sophia, W. Va.

C. W. MINER, Strand Theatre, Ridgeway, Ill.

A. RAGUSA, Lockport Theatre, Gasport, N. Y.

D. J. SENG, Karlstad Theatre, Karlstad, Minn.

FRANK SOLTICE, Pines Drive-In Theatre, Penticton, B. C., Canada.

JERRY B. WALDEN, Crest Theatre, Seagoville, Texas.

of it. We didn't do any excessive advertising. To our surprise we had real good crowds. Most of the people were enthused over the name "Robin Hood" in the title and they came to see what it was like. Walt Disney should be highly rewarded for this picture. Played Wednesday, Thursday, September 17, 18.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

TEMBO: Howard Hill and Wild Animals—Why cannot more of this type picture be made? With such wonderful shots and so very educational, geography classes should attend. But business off due to it being too much like a travelog—narrated pictures always kill themselves. Played Wednesday, Thursday, August 13, 14.—E. J. Bunnell, Neighborhood Theatre, Loveland, Ohio.

Republic

THIS IS KOREA: Documentary—We put up a front on this one and it helped.—Johnny Harwell, Palace Theatre, Gastonia, N. C.

Twentieth Century-Fox

DAY THE EARTH STOOD STILL, THE: Michael Rennie, Patricia Neal—A remarkable picture with a good cast that handled their parts well. The picture is well made and is brought to the screen with con-

ceivable truth. Was well liked here. Although we did less than average in this small town, it is still a good picture. Played Sunday, Monday, Tuesday, September 14, 15, 16.—Francis Gill, Paonia Theatre, Paonia, Colo.

PRIDE OF ST. LOUIS: Dan Dailey, Joanne Dru—A very good baseball picture which brought in an unusual crowd for Sunday night. Average crowd Monday night. Enjoyed by all who saw it. Played Sunday, Monday, September 14, 15.—James Hardy, Shoals Theatre, Shoals, Ind.

PRIDE OF ST. LOUIS: Dan Dailey, Joanne Dru—Another baseball story that will please anyone who has any interest in the game. Dailey as Dizzy Dean does a swell job as pitcher, along with his homey philosophy that will entertain you whether you like baseball or not. As to making love to Joanne Dru, he is bound to amuse you with this unusual type of love making. Played Thursday, Friday, September 25, 26.—P. B. Williams, Gretna Theatre, Gretna, Va.

United Artists

AFRICAN QUEEN: Katharine Hepburn, Humphrey Bogart—This one is extra good. Booked it for two days and held it three!—Johnny Harwell, Palace Theatre, Gastonia, N. C.

CAPTIVE CITY, THE: John Forsythe, Joan Camden—This film is strictly for the fans who like good suspense stories. Our business was good, but they could have left Senator Kefauver's name and endorsement off the trailer. This didn't help the picture!! Played Friday, Saturday, September 26, 27.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

Universal

BATTLE AT APACHE PASS: John Lund, Jeff Chandler—Don't think this one would have stood up alone, although not a bad picture. Too many westerns made now, resulting in just fair business on the best of them. Played this with the Marciano-Walcott fight picture the week of that event and it helped business. Customers were pleased. Played Friday, Saturday, September 26, 27.—G. Bailey, Lux Theatre, Humboldt, Sask., Canada.

DUEL AT SILVER CREEK, THE: Audie Murphy, Faith Domergue—A fast western in color that will please, since we have had such a few good westerns in such a long time. Most of the westerns have gone back to the days of 1915 when all you saw were Indians. Our people enjoy the type of westerns that have bad men in them, not the mass attacks of Indians. Played Thursday, Friday, September 18, 19.—P. B. Williams, Gretna Theatre, Gretna, Va.

LOST IN ALASKA: Bud Abbott, Lou Costello, Mitzi Green—Another Abbott & Costello comedy that will please all of their fans, as it has plenty of gags in it to give you plenty of laughs. Don't fail to play it if your customers like this type of entertainment. Played Monday, Tuesday, September 22, 23.—P. B. Williams, Gretna Theatre, Gretna, Va.

MA AND PA KETTLE AT THE FAIR: Marjorie Main, Percy Kilbride—This hit the jackpot. It played all around us, but we still had the best gross to date—can't understand where they all came from. Small town and rural patronage.—D. J. Seng, Karlstad Theatre, Karlstad, Minn.

NO ROOM FOR THE GROOM: Tony Curtis, Piper

Laurie—This is a very good motion picture and should do good business everywhere. As one editor said in his column last week, "Tony Curtis and Piper Laurie were not a good match for that couple." Janet Leigh would have been better. Business excellent. Played Wednesday, Thursday, September 19, 20.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

Warner Bros.

JACK AND THE BEANSTALK: Bud Abbott, Lou Costello—A nice picture for the whole family. We expected it would please the children, but the adults also liked it. The coloring was especially good and so was business both nights. Small town and rural patronage. Played Friday, Saturday, September 5, 6.—D. J. Seng, Karlstad Theatre, Karlstad, Minn.

LION AND THE HORSE, THE: Steve Cochran, Black Knight—Just what we needed here—very good.—Johnny Harwell, Palace Theatre, Gastonia, N. C.

ROOM FOR ONE MORE: Cary Grant, Betsy Drake—A good human interest story, well made and well acted. The kid stars are more than good. There are plenty of laughs and the picture does not drag. Was well liked here and we did over average business in this small town. Played Sunday, Monday, Tuesday, September 21, 22, 23.—Francis Gill, Paonia Theatre, Paonia, Colo.

SAN FRANCISCO STORY: Yvonne DeCarlo, Joel McCrea—Good "ole" Joel has never let us down, and this was no exception. They like him here. This picture has a good plot, plenty of action, with enough comedy relief for an occasional laugh and a "right" ending. I highly recommend this one for any small town or rural situation. Played Wednesday, Thursday, September 24, 25.—I. Roche, Vernon Theatre, Vernon, Fla.

SHE'S WORKING HER WAY THROUGH COLLEGE: Virginia Mayo, Ronald Regan—A good musical that will please you, as it has plenty of what it takes to entertain—comedy, color, songs, dances, plus Virginia Mayo's figure, which is the envy of women and a thrill to the men.—P. B. Williams, Gretna Theatre, Gretna, Va.

STREETCAR NAMED DESIRE, A: Vivien Leigh, Marlon Brando—Poison for small towns. It has no plot behind it. Make more of the homey type of picture. I don't understand where they got the title. Warner Bros. sure failed on this one. Played Thursday, Friday, September 18, 19.—James Hardy, Shoals Theatre, Shoals, Ind.

Circuit Uses Radio Program To Promote Attendance

The American Theatres Corp. of Boston is utilizing a daily radio program sponsored by the circuit, to promote current attractions at all of their theatres, Samuel Pinanski, president, announced. Titled "Movie Tonight," the program is in the form of a film bulletin, broadcast over Station WHDH in Boston, and is on the air five times a week for an indefinite period. American Theatres is the first circuit in Boston to bring theatre attractions directly into the home, Mr. Pinanski declared.

Texas Exhibitors Pledge "Ivanhoe" Cooperation

Merchandising of MGM's "Ivanhoe" in Texas will have not only the aid of the company but that of National Screen Service and the state's Council of Motion Picture Organizations. The latter's executive board feels recognition should be given MGM for producing such pictures, and circuit heads and advertising directors have promised their support. The details of co-operation were outlined at a luncheon recently in Dallas arranged by Raymond Willie, Jr., MGM southwestern territory exploitation director. Among those at the luncheon were Robert J. O'Donnell, vice-president and general manager of the Interstate Circuit; Col. H. A. Cole, chairman of the board of Allied of Texas; Edward Rowley, of Rowley Theatres; H. J. Griffith, Theatre Enterprises; Julius Gordon, Claude Ezell, John Allen, Don Douglas, and many others.

Short Product in First Run Houses

NEW YORK — Week of Oct. 6

ASTOR: *Ice Frolics* Warner Bros.
Ginger Nutt's Bee Bother Warner Bros.
Feature: The Miracle of Our Lady of Fatima Warner Bros.

CAPITOL: *Pardon Us Penguins* Paramount
Cruise Cat (Tom & Jerry) MGM
Feature: Just for You Paramount

CRITERION: *Two Chips and a Miss* RKO
Feature: One Minute to Zero RKO

GLOBE: *Happy Holland (Mighty Mouse)* Fox
Just for Sport (Sportreel) Warner
Feature: Lure of the Wilderness Fox

MAYFAIR: *Scalp Treatment* Universal
Feature: The World in His Arms Universal

PARAMOUNT: *Porpoise Roundup* RKO
Everything's Ducky Paramount
Ghost of the Town Paramount
Feature: Son of Paleface Paramount

RIVOLI: *Light in the Window* 20th-Fox
Feature: The Snows of Kilimanjaro 20th-Fox

Boosts Word-of-Mouth Film Advertising

Operating under the belief that word-of-mouth advertising by well known citizens or public officials can be a powerful factor in selling a picture, Maxwell Shane and Ivan Tors, co-producers of "The Glass Wall," have embarked on a series of special preview showings to ballyhoo their new production. The picture has already had an invitational showing for members of the Los Angeles district of the U. S. Immigration Service, with other previews scheduled prior to the picture's national release through United Artists.

E. J. Clumb Shows A Half-and-Half

E. J. Clumb, manager of the Towne theatre, Milwaukee, where they do their newspaper advertising on a broad scale, submits a tear sheet on "The Merry Widow" which is slightly different, but no less effective than his usual style. Half the ad is for the theatre, and the other half for "Merry Widow" corsets, with the corset shop paying the bill. Somehow, the corsets seem appropriate costuming.

Plan a "Curtain at 8:30" Series in Suburban House

The Glenside theatre, Glenside, Pa., in suburban Philadelphia, will stage an unusual experiment in bookings this coming season in adopting a "Curtain at 8:30" series of four special films to be presented on a subscription basis. The plan is similar to that originated in Canada.

The series will be sponsored by the Adult Theatre Program Committee of the Suburban University Club. Four pictures will be shown, one on each of the following dates: Tuesday evenings, Oct. 14, Nov. 11, Jan. 6 and Feb. 3. There will be only one showing of the film with selected subjects rounding

ROXY: *Good Housekeeping* 20th-Fox
Olympic Champions 20th-Fox
Feature: Somebody Loves Me Paramount

MUSIC HALL: *Trick or Treats* Disney-RKO
Flying Pinwheels RKO
Feature: Because You're Mine MGM

CHICAGO — Week of Oct. 6

EITEL'S PALACE: *I Remember the Glory* 20th-Fox
Feature: Just for You Paramount

SURF: *Snow Frolics* Warner Bros.
Bird in a Guilty Cage Warner Bros.
Feature: High Treason Pacemaker

ZIEGFELD: *Pete Hot-Head* Columbia
Mr. Show Dog Columbia
Feature: Cry, the Beloved Country United Artists

CARNEGIE: *Two Mouseketeers* MGM
Littlest Expert on Football Paramount
Feature: Actors and Sin United Artists

out the program. Mrs. William J. Rau is in charge.

The first two films will be selected by the Adult Theatre Program Committee of the club and the last two will be selected by the audience from lists distributed by them in ballot form at one of the first two presentations.

Panama Canal Zone "Greatest Show" Plays

W. B. Mallory, chief, motion picture branch of the Panama Canal Company, Canal Zone, sends photos of his good displays and attractive house staff, costumed for the exploitation of "The Greatest Show on Earth." The Canal Company operates a circuit of 13 houses, and the engagement submitted came from the Balboa theatre. A special display of Kodachrome prints, and a 24-sheet poster on the lobby floor, were additional examples of material used.

SHOWMEN IN ACTION

John F. Kelley, manager of Walter Reade's Woodbridge Drive-In, Woodbridge, N. J., worked his way up as traffic-man, cashier, assistant manager, and shows good examples of showmanship.

Sid Kleper, manager of Loew's College theatre, New Haven, pulled all plugs in promoting "Les Miserables"—from table napkins to bookmarks to special write-ups in newspaper columns.

Diane Gordon, who sends her campaign on "Lovely to Look At" from the Palace theatre, Bergenfield, has been appointed manager of the Plaza theatre in Englewood, N. J. She obtains good cooperation for MGM Records in local music shop advertising.

Francis C. Kennedy, manager of Dipson's Bailey theatre, Buffalo, still going strong in the exploitation of his current attractions, notably "Greatest Show on Earth."

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performances in their theatres. This report covers 110 attractions, 4,152 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

*Aaron Slick From Punkin Crick (Para.)	—	5	19	20	27
About Face (WB)	—	7	41	17	4
*Affair In Trinidad (Col.)	8	4	1	—	—
Anything Can Happen (Para.)	—	3	8	11	13
Atomic City (Para.)	—	—	1	18	12
*Battle At Apache Pass (Univ.)	—	16	31	14	5
Belles On Their Toes (20th-Fox)	7	32	55	8	6
Big Jim McLain (WB)	3	7	6	4	—
Big Sky, The (RKO)	—	9	3	1	—
†Bonzo Goes to College (Univ.)	—	—	2	2	—
Brave Warrior (Col.)	—	—	3	9	1
Brigand, The (Col.)	—	—	2	3	1
Bronco Buster (Univ.)	—	7	14	12	7
California Conquest (Col.)	1	2	9	4	—
†Captain Pirate (Col.)	—	—	—	1	3
*Captive City (UA)	—	—	3	1	4
Carbine Williams (MGM)	9	30	5	16	1
Carrie (Para.)	—	—	6	11	3
Carson City (WB)	—	22	30	13	2
Clash By Night (RKO)	—	10	22	10	2
†Crimson Pirate (WB)	—	4	1	—	—
Cripple Creek (Col.)	—	—	3	4	—
Deadline U.S.A. (20th-Fox)	—	1	23	22	9
Denver and Rio Grande (Para.)	—	—	24	18	10
Diplomatic Courier (20th-Fox)	1	3	11	20	9
Don't Bother to Knock (20th-Fox)	1	3	11	6	—
Dreamboat (20th-Fox)	1	8	7	10	1
Duel at Silver Creek (Univ.)	1	5	7	1	—
Fearless Fagan (MGM)	—	—	1	2	2
†Feudin Fools (Mono.)	1	2	1	—	—
†Fighter, The (UA)	—	—	1	1	2
Francis Goes to West Point (Univ.)	10	30	16	3	3
Girl in White, The (MGM)	2	18	22	10	2
Glory Alley (MGM)	—	1	8	5	—
Greatest Show on Earth, The (Para.)	37	6	1	—	1
Half Breed (RKO)	—	3	22	2	2
Has Anybody Seen My Gal? (Univ.)	2	21	32	5	—
Here Come the Marines (Mono.)	2	1	2	—	—
High Noon (UA)	7	18	9	—	—
I Dream of Jeanie (Rep.)	—	2	16	12	13
Island of Desire (UA)	—	7	13	2	2
Ivory Hunter (Univ.)	—	6	8	4	8
*Jack and the Beanstalk (WB)	10	27	26	11	16
Jumping Jacks (Para.)	21	15	3	2	1
Just Across the Street (Univ.)	—	2	13	7	3
Just For You (Para.)	1	2	3	1	—
Kangaroo (20th-Fox)	1	1	27	24	12
King Kong (RKO)	1	9	10	4	2

Lady In the Iron Mask (20th-Fox)	—	—	—	4	1
Les Miserables (20th-Fox)	—	1	1	1	1
*Lion and the Horse, The (WB)	1	4	16	11	14
Lost In Alaska (Univ.)	2	2	10	5	—
Lovely to Look At (MGM)	13	40	18	12	—
Lure of the Wilderness (20th-Fox)	30	20	5	3	—
Lydia Bailey (20th-Fox)	1	12	40	5	3

Ma and Pa Kettle at the Fair (Univ.)	44	49	12	4	4
Macao (RKO)	—	6	19	26	5
Man in the White Suit (Univ.)	5	1	—	—	—
Mara Maru (WB)	—	—	9	27	4
Marrying Kind, The (Col.)	—	15	26	21	7
Merry Widow, The (MGM)	3	6	10	7	1
Montana Territory (Col.)	—	2	6	2	1
My Son John (Para.)	—	2	11	15	22

Narrow Margin (RKO)	—	—	—	5	4
No Room for the Groom (Univ.)	—	4	5	17	—

O. Henry's Full House (20th-Fox)	—	1	5	2	1
One Minute to Zero (RKO)	—	7	1	—	—
Outcasts of Poker Flat (20th-Fox)	—	—	19	16	7
Outcast of the Islands (UA)	—	2	4	3	1
†Outlaw Women (Lippert)	3	3	—	—	—

Pat and Mike (MGM)	2	26	36	25	3
Paula (Col.)	—	—	9	10	5
Pride of St. Louis (20th-Fox)	11	31	58	15	2

Quo Vadis (MGM)	38	28	1	4	—
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Red Ball Express (Univ.)	—	7	40	5	1
Red Mountain (Para.)	2	25	23	10	4
Rose of Cimarron (20th-Fox)	1	7	13	8	2

Sally and Saint Anne (Univ.)	—	—	13	6	4
San Francisco Story (WB)	1	1	24	17	10
Scaramouche (MGM)	6	29	41	20	—
Scarlet Angel (Univ.)	—	1	15	14	7
She's Working Her Way Through College (WB)	8	37	27	17	1
Singin' In the Rain (MGM)	20	31	37	6	1
Skirts Ahoy (MGM)	8	62	32	2	—
Sniper, The (Col.)	—	—	6	4	—
Son of Paleface (Para.)	5	9	8	—	—
Sound Off (Col.)	—	6	20	1	—
Story of Robin Hood (RKO)	3	15	14	3	1
Story of Will Rogers, The (WB)	21	26	10	3	1
Streetcar Named Desire, A (WB)	17	16	22	13	11
Sudden Fear (RKO)	—	2	1	3	—

Talk About A Stranger (MGM)	—	—	3	—	3
Tarzan's Savage Fury (RKO)	—	1	3	—	—
Thief of Damascus (Col.)	—	—	7	3	6
Three For Bedroom C (WB)	—	—	1	15	4

Untamed Frontier (Univ.)	—	6	4	3	—
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Wagons West (Mono.)	—	—	8	4	—
Wait Till the Sun Shines Nellie (20th-Fox)	2	7	18	19	12
Walk East On Beacon (Col.)	2	7	2	2	1
Washington Story (MGM)	—	—	3	9	9
We're Not Married (20th-Fox)	4	22	15	7	1
What Price Glory (20th-Fox)	—	11	12	4	—
When In Rome (MGM)	—	—	3	9	10
Where's Charley? (WB)	—	—	8	13	12
Wild Heart, The (RKO)	1	3	12	4	—
Winning Team, The (WB)	—	8	41	41	4
With A Song In My Heart (20th-Fox)	17	68	24	—	—
Woman of the North Country (Mon.)	—	—	3	2	—
World In His Arms, The (Univ.)	3	14	15	9	—

Young Man With Ideas (MGM)	—	2	14	10	9
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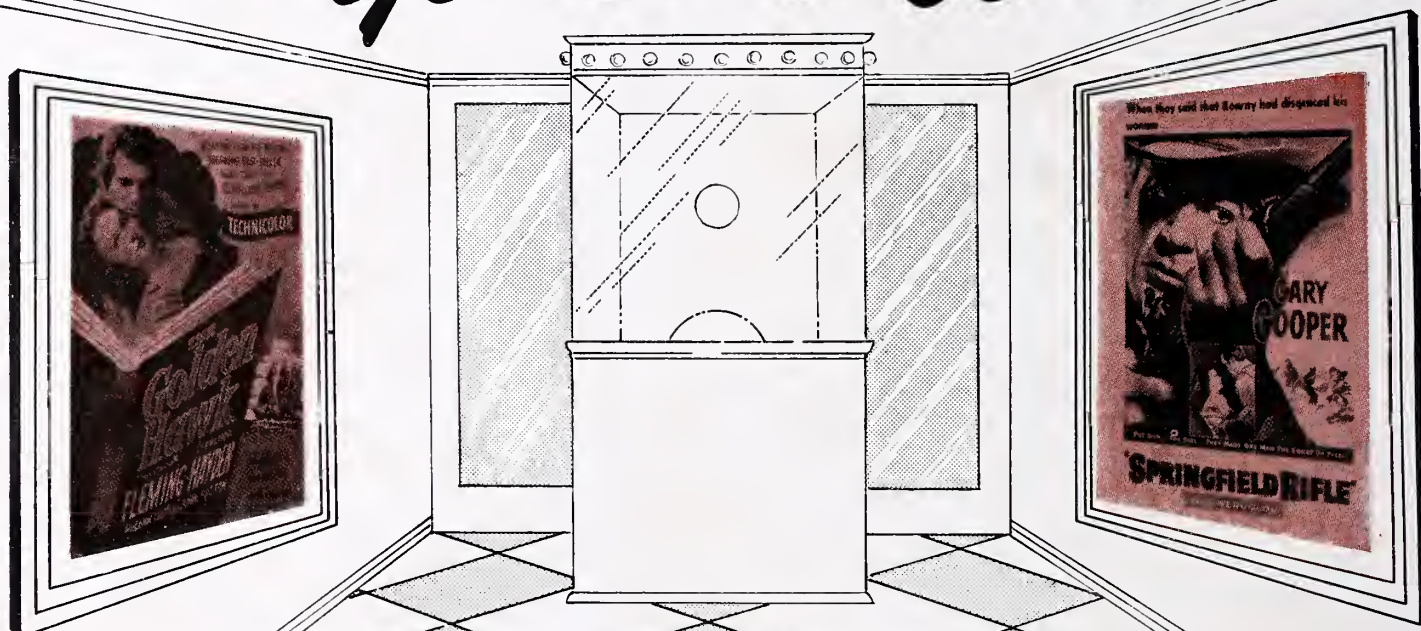
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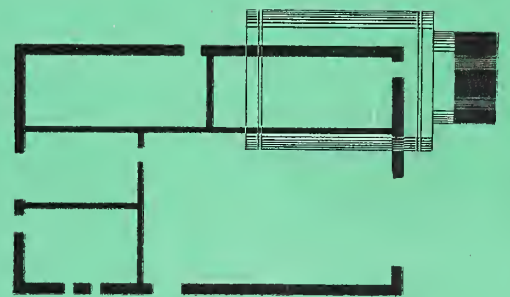
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New Larger Lenses as a Basic Factor



PRODUCT—*and* PERFORMANCE

The Urgent Need of Projection-Sound Modernization—page 8

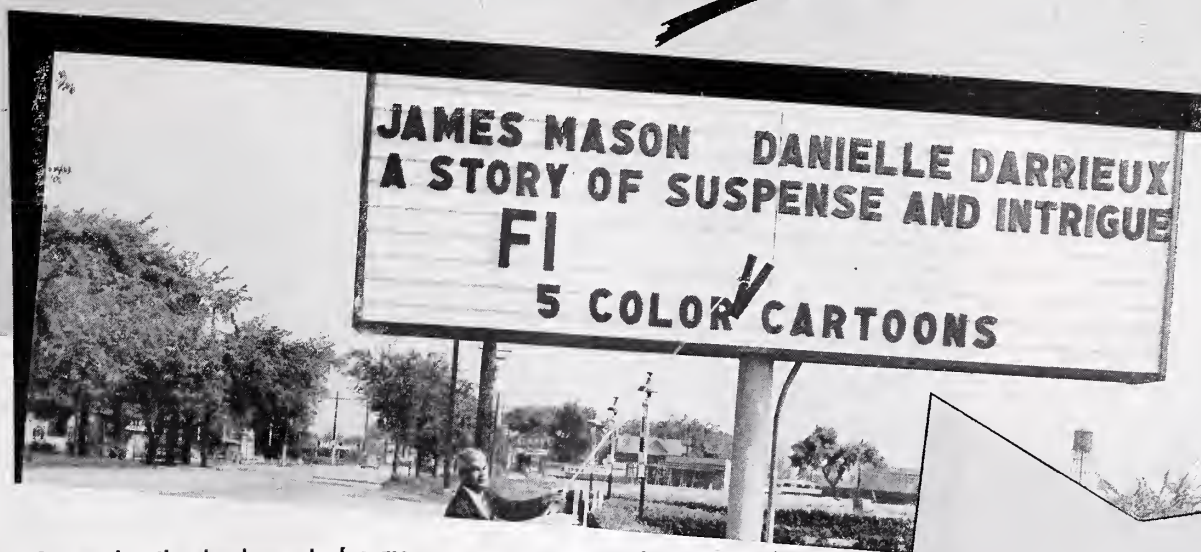
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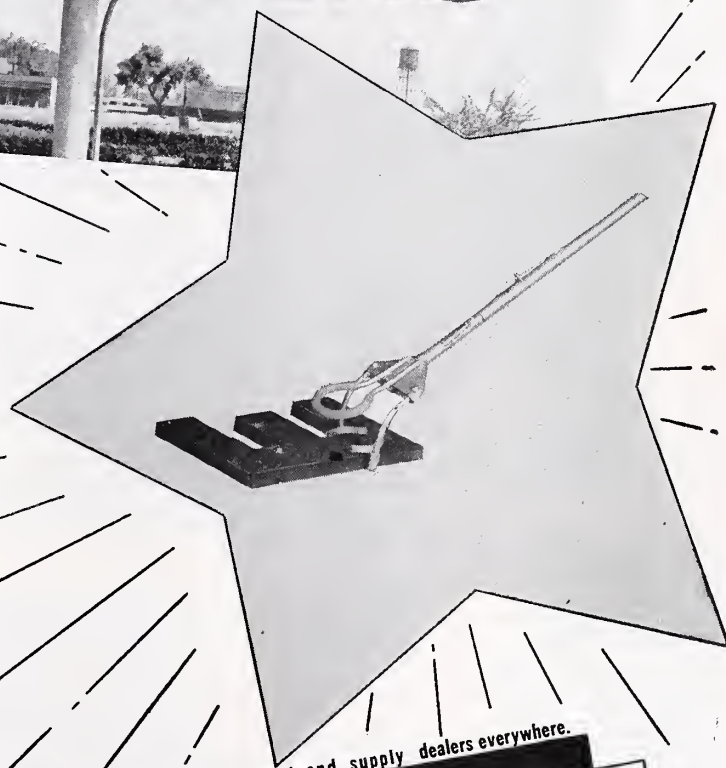
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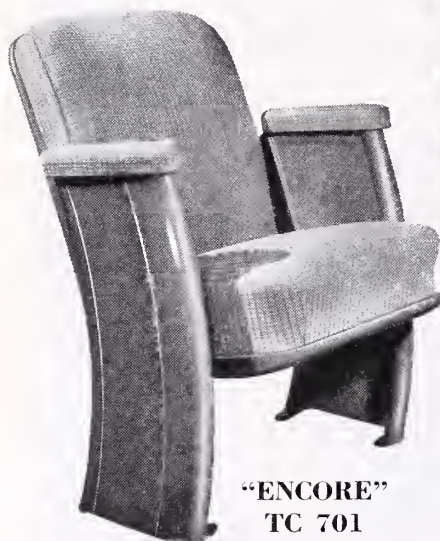
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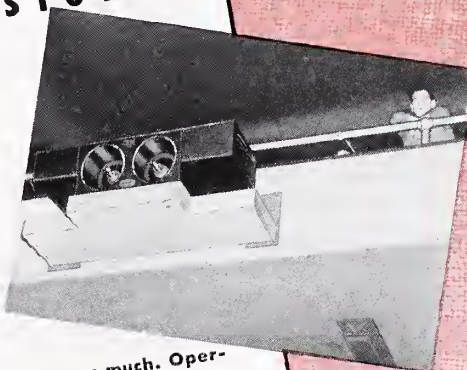
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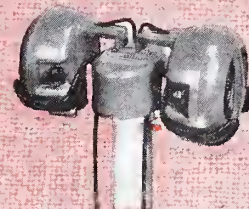
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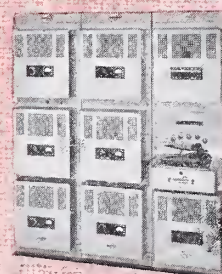
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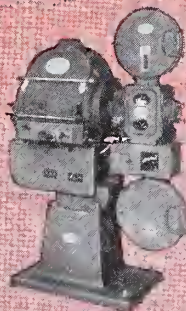


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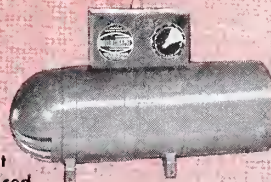
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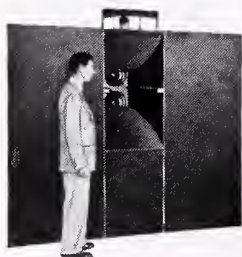
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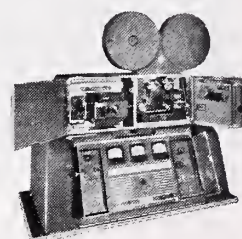
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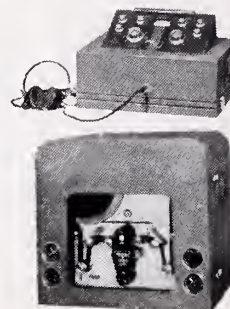
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Better Theatres

for OCTOBER 1952

GEORGE SCHUTZ, Editor

The Urgency Of Theatre Modernization

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Better Theatres is published the first week of each month, with the regular monthly issues, and an annual edition, the Market & Operating Guide, which appears in March, issued as Section Two of Motion Picture Herald.



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Q The time may at last be arriving when the business will do something about the deplorable state of the bulk of its theatres. Attendance has taken a turn upward pretty generally. The Government promises an early end of those controls which have been most restrictive upon the enterprise of this business. One hears leading exhibitors talk about future operation, whereas not so long ago one hardly dared refer to the future without raising the dread image of television. Laughter was reported to have been heard at the TOA convention in Washington. Drive-ins have had a great summer. It looks like a good season for indoor operation. So maybe modernization can now get an effective hearing.

In this issue of *Better Theatres* we point out what is missing from the performance of product in thousands of theatres. But the full breadth of the problem of obsolescence is concurrently dealt with by the Publisher of Motion Picture Herald and *Better Theatres*, on the editorial page of the Herald.

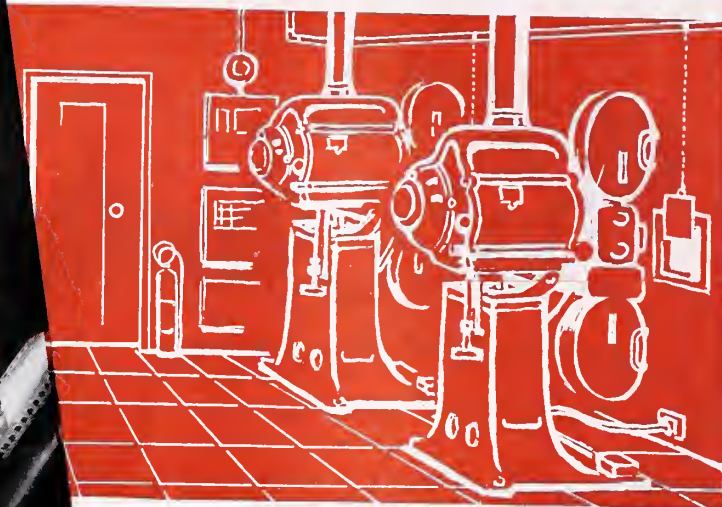
Q A few months ago Martin Quigley, Sr. called sharply for economies in Hollywood in accordance with the realities of the industry in these new times. A deterring condition of the industry has long been mounting production costs.

In calling as forthrightly for theatre modernization, from building to vital equipment, he now turns to another condition that is retarding recovery of the industry. Like production costs, it is not a new burden. It has been growing for years—since before the war. The war itself accelerated obsolescence in several directions. And now the burden has become intolerable.

If things are better—if only a little bit better—the industry had better get started on the job of modernization. For it is a big one. It won't be completed in a day. And it may be later than we think.

—G. S.

NEXT ISSUE—
Fall Buyers Number
to be published November 15th.



Product—

Noting a bottleneck

AT A time when the motion picture theatre business is crying for superior product and sensational invention to save it, equipment manufacturers and dealers testify that it is making little use of the tools at hand to get full value from the fine product already available.

So far as such things can be measured by other criteria than the solid metallic ring of coins on the deal plate, pictures appear to have an average quality as high as at any time in the history of the art. On the whole, product during the last couple of years has been getting an excellent public press. Although confronted by a cost structure calling for drastic readjustment, Hollywood has responded to the demand for "better pictures." Yet its new output is being performed before the public with just about what the Exhibition branch of the business has been using for the past fifteen or twenty years!

Third-dimension, without the controversial benefit of spectacles, would be a neat trick. Assuming that it could be done, as no one has any present right to do, it wouldn't come very soon, and when it did it would levy a handsome charge on the

theatre business for changes in equipment. Let changes in equipment come now for the benefit of the motion picture as it is.

Low-intensity projection lamps have been obsolete for over fifteen years, yet some 25% of the nation's theatres still have them. Today's projectors are so rock-steady that only a couple of inches of masking would actually be required to absorb vibration even at a drive-in theatre; but thousands of theatres have not had new mechanisms and bases for twenty years or more. Much of the sound equipment in theatres today was made when Hollywood was still wrestling with its early problems of noise and frequency range.

BETTER TOOLS GO UNUSED

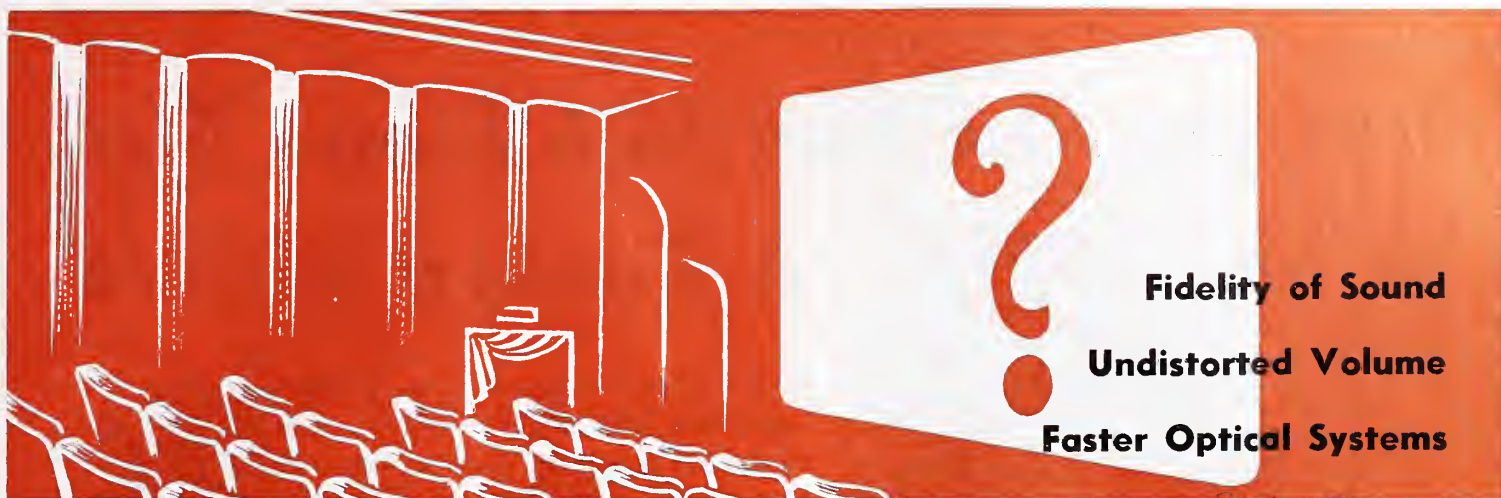
On the other hand, progress has been steady in the equipment that produces the performance. Some of the most significant advance has occurred during only the last several years. In relatively few theatres is product enjoying the full advantage of it. With television bringing sight-and-sound entertainment into a steadily expanding number of homes—ostensibly free—and

with greater competition from other recreations, the tools and techniques of product performance remain, in most theatres, substantially as they have been since the revolution of sound—while better tools and techniques stay, so to speak, on the dealers' shelves.

The film production division of the industry has called attention to this repeatedly during the last few years. It seems to their creative and technical executives rather contradictory to demand greater effort from them when the Exhibition branch, as a whole, is indifferent to the performance of their product. Special sessions of several committees of the Society of Motion Picture and Television Engineers were organized for the organization's convention this fall, for the sole purpose of discussing ways and means to improve projection and sound reproduction. It is a serious situation.

The ways and means of better performance offered by equipment and methods available here and now are not sensational, not gimmicks to "tide things over," but solid refinements of the art, with some laying the ground for further enduring advancement.

In the last few years every department and every part of the theatre sound and projection system have been improved—vastly over the last dozen years. New soundheads are available which can translate the records on film with perfect fidelity. The studios are improving their recording processes continuously. The recording range has been extended to 8000



Fidelity of Sound
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Faster Optical Systems
Greater Light Output

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Larger Pictures

Steadier Images

Efficient Screens

Dynamic Screens

Less Servicing

and Performance

in the supply of greater entertainment

cycles, and the volume range may swing 60 decibels—the full power of large orchestras.

Between 1935 and 1937 all the principal manufacturing companies pooled their individual patent rights so that all could manufacture soundheads to the best standard specifications. It seems utterly ridiculous to hope that old pre-1937 soundheads with all their mechanical and electrical imperfections can still be used to distort and murder modern recordings of drama and music. In order to reproduce sound-on-film faithfully a new type oil-damped soundhead is an absolute necessity.

RECORDING RANGE TODAY

The use of modern wide-range sound tracks requires that the theatre amplifier have sufficient carrying capacity to reproduce adequately this increased volume range without overloading and distortion. Originally audio output powers of 3 and 12 watts were considered adequate, but since recording range has been increased to cover tremendous swings of orchestral volume, screams, gunshots, earthquakes, warfare and other sound effects, it is necessary that amplifiers should have sufficient capacity to maintain complete naturalness without undue overloading, regardless of the size of the auditorium.

For that reason amplifiers now range from outputs of 15 watts for houses of 600 seats, to 100 watts for the largest houses. Some drive-in theatres may have amplifiers

which have an aggregate power output of several hundred watts. For good quality and proper dramatic presentation, it is absolutely essential to have an amplifier sized properly to suit the specific theatre auditorium.

In order to transform and deliver these large quantities of audio power effectively to the audience, the newer loudspeakers *must* be used. Formerly large exponential horns, or direct-radiating cone speakers, were used singly or in multiple; but it was found that any of these could reproduce the full range of the frequency spectrum recorded in the sound track.

New loudspeakers were designed consisting of two-speaker systems which divide the full frequency range between them. Large cone-speakers mounted in huge folded horns (tubs) handle the low frequencies (from 50 to 500 cycles), and specially designed units mounted on short cellular horns handle the high frequencies (from 500 to 8000 cycles). These new speakers handle the necessary power *without distortion*, distribute sound evenly to all areas of the auditorium, and reproduce efficiently the proper range of frequencies. In order to modernize sound reproduction in theatres, these new loudspeakers are an absolute necessity.

ADVANCES IN PROJECTION

What has been done to advance the visual part of the motion picture? Here the last few years have shown the greatest

progress of all. Lamp, projector, lens and screen manufacturers have been crowding each other in the production of better made, better functioning, more efficient equipment.

Lamphouses have been designed using efficient reflector optical systems which will handle carbons from 7mm to 10mm, which will deliver from 3300 lumens up to 12000 lumens to the screen during operation! Lamps with condenser optical systems handling 13.6mm carbons, will deliver from 7300 to 14000 lumens to the screen.

But the new lamps alone cannot produce the above results. They must be matched with the proper projector, and the proper lenses to deliver the proper result at the screen. This combination is to be considered as a *complete projection system*.

The high efficiency of the new lamps is mainly due to their very effective optical systems. The large reflectors are capable of collecting light from very wide angles, thus they have very high optical speeds. In order to utilize this performance, lens manufacturers have developed projection lenses of matching high speeds ($f/2.0$ and $f/1.9$) in all practicable focal lengths.

These new lenses, now available, can increase the efficiency of some projection systems as much as 50%. In order to accommodate the new lenses, which have dia-

(Continued on page 26)

How the New Four-Inch Lenses Give A Brighter Picture



PHOTO COURTESY OF BAUSCH & LOMB

Presenting facts not generally appreciated concerning high-speed lenses of long focal length—facts of particular value to drive-in projection, therefore—as noted in the article beginning on following page—to drive-in theatre design.

By GIO GAGLIARDI



good economic reasons, to house the refreshment stand, restrooms and the projection room in one building. The new lenses allow greater latitude in locating this main building so as to satisfy all the claims of convenience to patrons, of refreshment sales, and of efficient projection.

AFTER many years of anxious waiting, the high-speed projection lenses have finally come into full bloom. Today projection lens manufacturers are marketing $f/1.9$ and $f/2.0$ lenses, fully corrected, completely surface coated, and in *all focal lengths*. These lenses represent a really remarkable advance in the science of optical design and in the art of glass grinding and polishing.

The final result derived from the production of large-diameter lenses proves once again that our industry can meet any demand or requirement if sufficient pressure is applied. The advancing art and standards demanded tremendous amounts of light for theatre screens, and the lamp and carbon manufacturers provided them the present wonderful, economical sources of high-intensity white light.

In this progress, the lamp optical speeds became better than the projection lenses could accommodate. This brought demand for faster and better lenses. But optical engineers of course pointed out that projectors were not designed to use the new high-speed lenses. The reason was that the new lenses, especially in longer focal lengths, would require barrels up to 4 inches in diameter if they were to have speeds of $f/2.0$ or better. The projectors had their film apertures too close to the center frames of the mechanism to make room for the large lenses.

The projector manufacturers responded immediately, however, with new models which incorporated every improvement including newly designed lens mounts that could easily accommodate the new 4-inch diameter high-speed modern lenses. Now we have properly matching equipment—efficient arc lamps for high-intensity carbons, rock-steady projectors, and high-speed lenses. Theatre operators thus now

have tremendous advantage in designing both indoor and drive-in theatres.

At one time it was preferable to keep the projection room close enough to the screen so that lenses with focal lengths of 4 inches to 5 inches could be used. This was done because faster lenses were *available only in short focal sizes*. But now, where $f/1.9$ lenses may be obtained in focal lengths up to 7 inches, there is no penalty attached to those projection systems which must use the longer focal lengths.

ADVANTAGE FOR DRIVE-INS

To the contrary, drive-in theatres are substantially benefited by the coming of these new lenses. It has been practice, for

With a lens of 3-inch focal length, the distance from projector to screen should be 200 feet for a picture 60 feet wide. The average drive-in is not likely to have a picture quite that big; however, I have here used 60 feet as a feasible maximum, beyond which screen illumination noticeably suffers under the remaining limitations—due basically to the heat-on-film problem—of
(Continued on page 27)

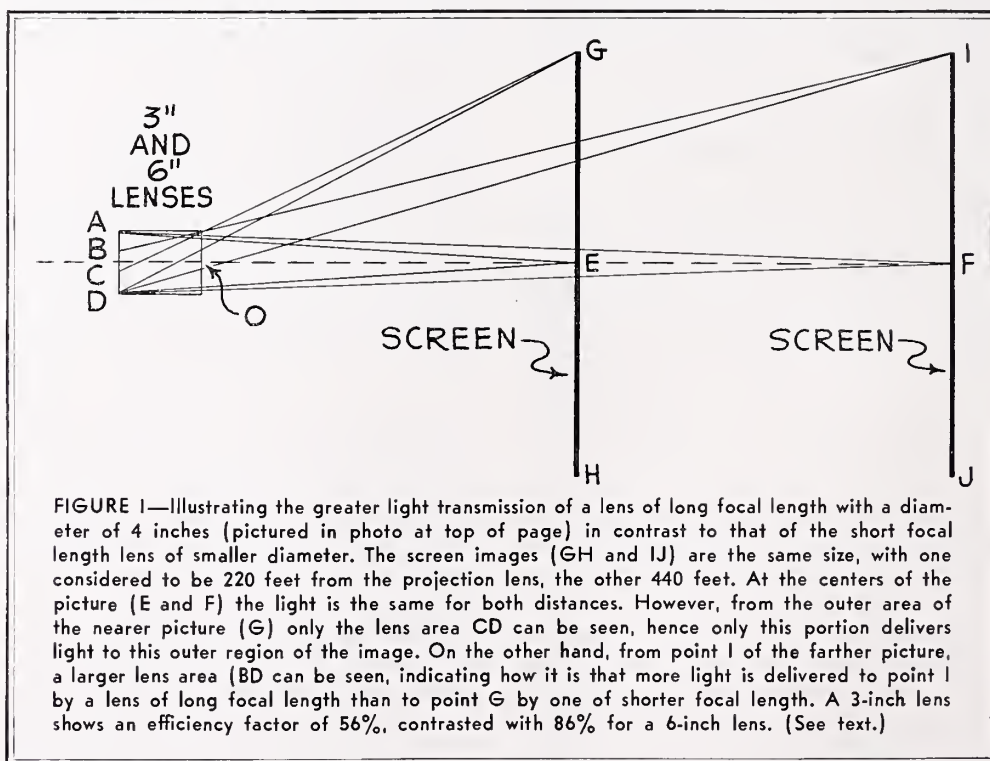


FIGURE 1—Illustrating the greater light transmission of a lens of long focal length with a diameter of 4 inches (pictured in photo at top of page) in contrast to that of the short focal length lens of smaller diameter. The screen images (GH and IJ) are the same size, with one considered to be 220 feet from the projection lens, the other 440 feet. At the centers of the picture (E and F) the light is the same for both distances. However, from the outer area of the nearer picture (G) only the lens area CD can be seen, hence only this portion delivers light to this outer region of the image. On the other hand, from point I of the farther picture, a larger lens area (BD) can be seen, indicating how it is that more light is delivered to point I by a lens of long focal length than to point G by one of shorter focal length. A 3-inch lens shows an efficiency factor of 56%, contrasted with 86% for a 6-inch lens. (See text.)

... and here is the effect of the new high-speed lenses of 4-inch diameter on the possible location of the projection booth of a drive-in theatre ...



— explained in *Installment 8 of*
GETTING INTO THE
DRIVE-IN BUSINESS

By **WILFRED P. SMITH**

Former drive-in circuit executive, now operator of his own drive-in at Ledgewood, N. J.



Main building of Terrace drive-in, Albuquerque, N. M. (See box on next page.)

Planning the Main Building

IN THIS article, as in the entire series of *Getting into the Drive-In Business*, it is the intention of the writer to offer fundamental and practical procedures for developing the finished product, which for the purpose of explanation is considered to be a medium-sized drive-in (approximately 600 cars), this to be of good standards, yet constructed at prudent cost for economical operation.

With this installment we take up the

main building, dealing with it in its usual function as housing for the projection room as well as the refreshment and restroom facilities. But before going into the construction and layout of such a building, it would be well to appreciate a new factor that has been introduced by the advent of projection lenses of long focal length and 4-inch diameter.

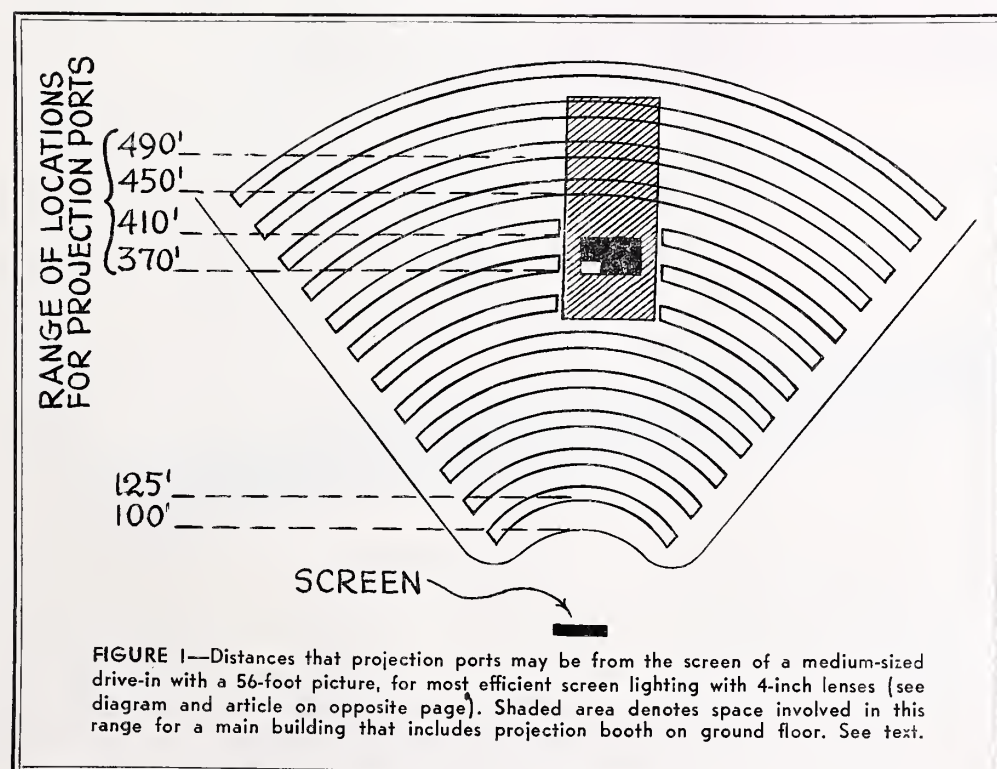
These new lenses, which provide more screen light in any theatre of relatively

long projection throw, are of such benefit to the drive-in theatre that the projection lenses should be considered at the outset in planning the refreshment-restroom-projection installation.

Experts in the optics of motion picture projection point out that the new high-speed lenses of 4-inch diameter are substantially more efficient in light transmission in focal lengths from $5\frac{1}{2}$ to 7 inches than the smaller lenses of shorter focal length. [The reasons for this are discussed elsewhere in this issue by Gio Gagliardi.—Ed.] in this series we have used a width of around 56 feet as a proper one for a drive-in of about 600 cars; and the ramp plan submitted in a previous installment located the main building at the seventh ramp, which places the projection ports, if the booth were housed on the ground floor of this building, 370 feet from the screen. This is the distance at which a $5\frac{1}{2}$ -inch lens gives a picture $55\frac{1}{2}$ feet wide.

DISTANCES FROM SCREEN

The availability of high-speed lenses ($f/2.0$, or even $f/1.9$) in focal lengths up to 7 inches of course allows the projection ports to be moved considerably back if there are conditions that make that desirable. With 7-inch lenses, the projection throw can be as much as 500 feet for a 56-foot picture; and if one wanted to project a picture as large as 60 feet wide (perhaps spilling the beam off the screen instead of using masking), the ports could be moved back to approximately 540 feet, placing



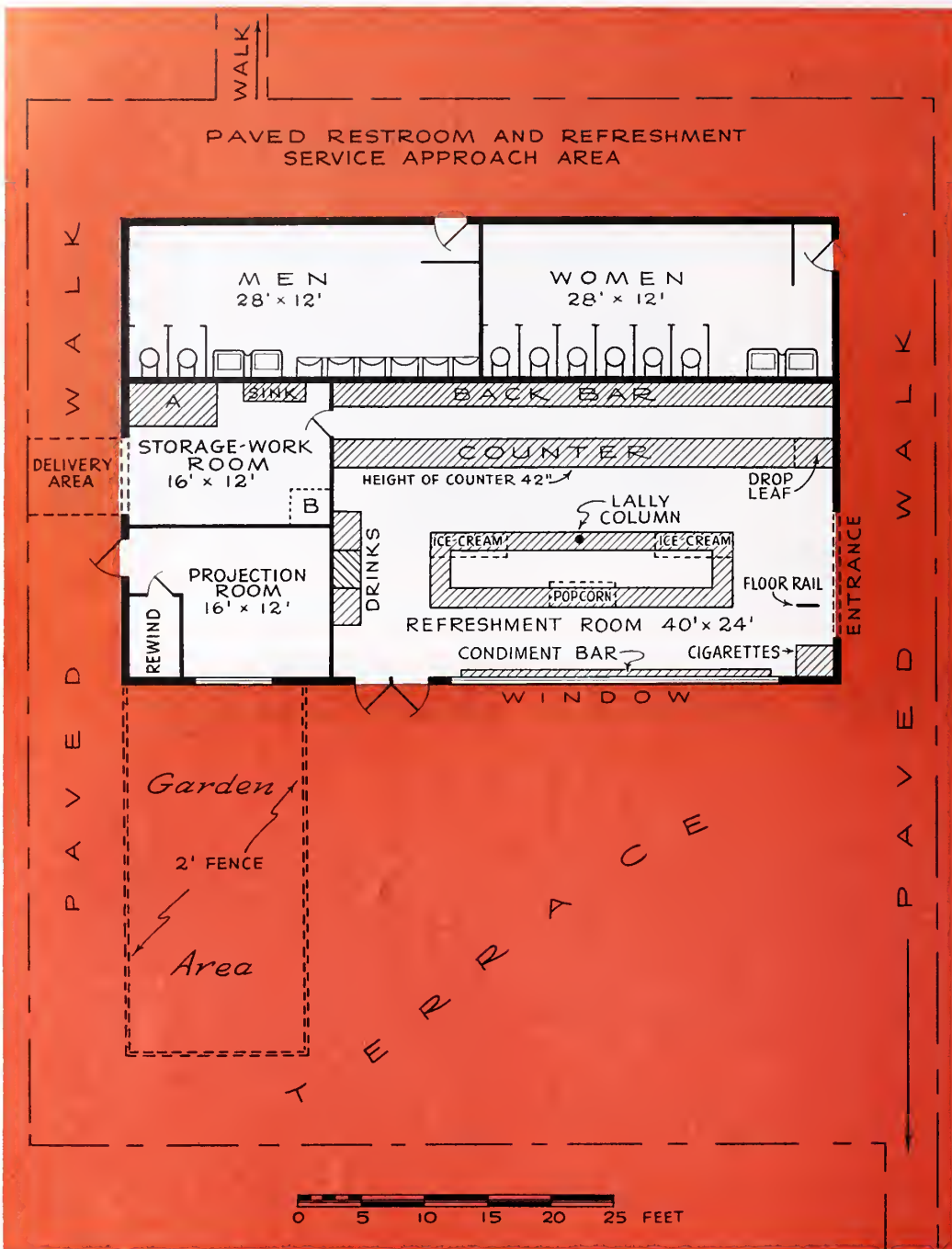


FIGURE 2—Illustrating space requirements of a main building housing refreshment facilities, restrooms, and projection room in common location on ground floor. This layout provides accommodations usually ample for a medium-sized drive-in. For details of plumbing see Figure 4. In off-seasons storage-work room could house a jeep. Otherwise space B could be used for preparing a food specialty.

them a little behind the front of the twelfth ramp, the last one of a 600-car drive-in.

One reason for placing the main building at more or less the rear of the ramp system is not a permanent one; it is a consequence of Government restrictions on copper. In some locations copper has been saved by inducing the utility to bring the power line as far as the ramp area.

There are other reasons, however, for locating the projection booth farther back than the seventh ramp. While it of course is not necessary to associate the booth structurally with the refreshment-restroom installation, that is likely to be the most economical way of providing for it; and with a 60-foot picture the building could be designed for placement so as to inter-

rupt only two ramps instead of three—even, for that matter, only one.

The writer questions the advisability however, of placing the refreshment and restrooms so far from the center of the audience as to seem remote. Rather than do this, we think it would be better, if a 60-foot picture were wanted, to bring the main building into the last ramps and place

Terrace Drive-In Projection

The main building of the Terrace drive-in at Albuquerque, N. M., pictured on the preceding page, is located at the rear of the ramp area, with the projection booth built on the roof. With the projector apertures 540 feet from the screen, f/1.9 Kollmorgen lenses are used in 7-inch focal length, giving a picture 60 feet wide (screen 64 feet). The Terrace, an operation of All-States Theatres of Abilene, Tex., and managed by James Griffing, has a present capacity of 600 cars, a potential one of 820. Lamps are RCA "Brite-Arc" operated at 108 amperes from selenium rectifiers.

the projection booth on the roof. This, indeed, might supply another reason for moving the main building farther back than the seventh ramp—the roof could be "terraced" for seating.

Those are possibilities that will appeal much or little according to the individual situation. A picture size of around 56 feet, however, is normal for a 600-car capacity with the screen masked, and this gives a range of 370 to 490 feet from the screen for location of the projection ports—that is, at the seventh, eighth, ninth or tenth ramps (see Figure 1).

Plan and Construction Of the Main Building

In a drawing (Figure 2) a plan is presented that represents the writer's experience with a variety of schemes for the main building of a drive-in. A projection room is included among the spaces provided in this place, placed on the ground floor in accordance with common usage of sound economic basis.

The projection space is of recommended size, 16x12 feet, with a partitioned-off rewind room. For the location of equipment, and the necessary power supply installation, manufacturers and dealers of projection and sound apparatus gladly supply complete detailed plans. Other installations are indicated for the basic guidance of the construction and sub-contractors.

Some main buildings of drive-ins are of frame construction, except for isolation of the projection room by inner fireproof walls. Others are of concrete or cinder block. Naturally, any type of standard con-

(Continued on page 24)

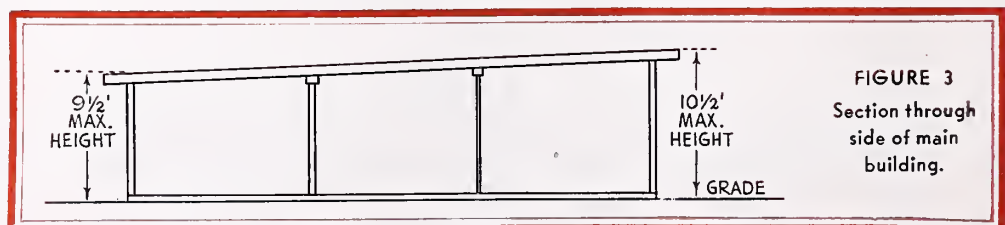


FIGURE 3
Section through
side of main
building.

**A
NEW
"SUPREX"
TRADE-MARK
CARBON**

**WITH THE
DIFFERENCE
YOU CAN**

SEE!

NATIONAL CARBON

PRESENTS:

- Amazing New Light-Efficiency
- Lower Current Consumption
- Improved Arc-Stability
- Better Light Distribution

ALL AT LOWER CARBON COST!

Not just claims but **VISIBLE** improvements distinguish the **NEW 9 mm "Suprex"** projector carbon in any 9-8 mm copper-coated high-intensity trim.

AND THAT'S NOT ALL! With an optimum current range of 65-75 amperes, the new 9 mm "Suprex" carbon and the 8 mm "Orotip" C negative carbon can be substituted directly for the 8 mm-7 mm carbon trim up to 70 amperes*. Merely install appropriate holders and guides in your present equipment and get:

- More light at slightly increased current
- Equal light at same current
- Lower carbon consumption and cost
- Better light distribution at all currents

*Above 70 amperes, see your theatre supply dealer for his equipment recommendations.

BUY WISE—DEMAND TO SEE THE DIFFERENCE!



The terms "Suprex" and "Orotip" are trade marks of Union Carbide and Carbon Corporation

NATIONAL CARBON COMPANY

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District Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco

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On the House

★ editorial reports and comment on events, trends, people and opinion

This Is Cinerama on Broadway

UNLESS THE proprietors of Cinerama arrange shortly for performances in other sections of the country, we hope a large number of theatre operators will find the time and sufficient surplus from the box-office or snack stand take to travel to New York to see the show at the Broadway theatre. There does not seem now to be any great hurry about it so far as the run is concerned, for the enthusiastic reception of Cinerama at its opening September 30th provoked prediction that it would be on view there for a long time (at \$1.20 to \$2.40 a head.) On the other hand, Cinerama has some things to say about the motion picture as a medium exclusively of the theatre that one in the business might well want to hear at first hand as soon as possible.

There is always the chance, of course, that you might not like it. When one has looked daily for many years at a little picture of moving images looming distantly out of surrounding blackness, it is pretty devastating to have that world of the screen spread out vastly and move in on you, so dominating and intimate that you are

scarcely outside of it. Sometimes, if the material so wills, you are in it.

We know of the reactions of some theatre people to the maskless screen with synchronous luminous surround. Available for installation now as the RCA "Synchro-Screen," it has been installed in scores of theatres and is daily going into many more. But the first opinion of some exhibitors was that it made the picture too "bright," too "close," which may be interpreted as too *dominating* and *intimate*. Cinerama goes a lot farther in that direction.

AN EYE-FILLING IMAGE

The Cinerama image comes close enough to filling the field of vision to command the senses completely. The Broadway theatre has a proscenium arch that must be more than half the width of the auditorium at that point. The stage opening is $44\frac{1}{2}$ feet wide. The Cinerama screen spans a straight lateral distance of $56\frac{1}{2}$ feet. It has including its curved wings, a lineal width of 64 feet.

With that picture the first-night audience

was fascinated. After an introduction of standard projection, it was swept up into the big world of Cinerama and taken on a roller coaster ride. If such rides are not your idea of fun, you could escape it only by closing your eyes, or turning your head away. (We closed our eyes.)

An experience quite as real was a trip by air across the United States. It was like sitting in the front cabin of the plane. When the ship banked sharply, you felt yourself tilted with it.

The special aptitude of Cinerama for scenic material, notably natural scenery where it can use its unique width and depth of focus, provided many a moment when the eyes were given to see as they could never otherwise behold such beauty. The standard motion picture, since acquiring realistic color, is capable of similar effect. But to all that can be done with today's lenses, color processes and film, Cinerama adds a panoramic range of vision, plus enormous physical scale. The result is a new and stunning experience.

The sound of Cinerama is not new in the sense that the cinematography and pro-

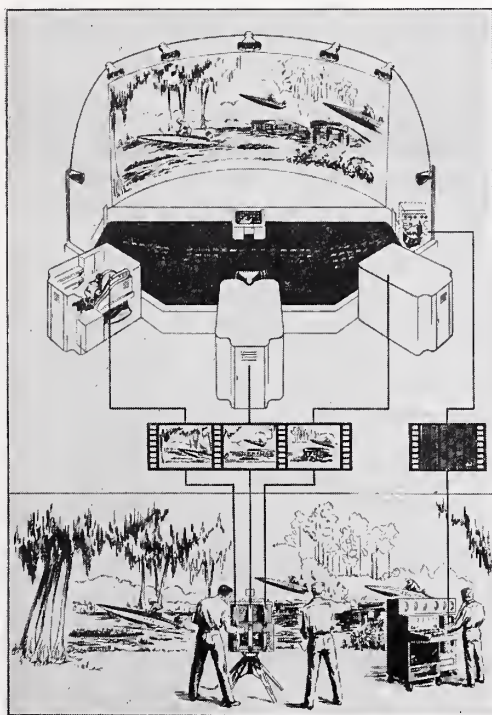


Main floor of the Broadway theatre with the three projection booths of Cinerama installed. Altogether the required space cost the capacity only 400 seats.

jection are. We had control track sound, with speakers in the auditorium as well as behind the screen, in Walt Disney's "Fantasia," which also distributed signals among the screen horns according to the direction of the pictorial sources. In the Broadway setup there are nine speakers—five behind the screen, one on each side, one in back of the main floor, and one behind balcony seating.

The sound system is new, however, in that the six tracks are magnetically recorded and reproduced by the film method developed by the Hazard Reeves organization, which now owns Cinerama. William R. Latady of that company supervised the Broadway installation, for which the structural changes for accommodating the screen were designed by Lescaze Associates, New York architects.

For the three projectors (see accompanying schematic diagram of the Cinerama system), fireproof booths had to be erected



The scheme of Cinerama—three films shot with a camera having three synchronized lenses, then projected with three co-ordinated mechanisms to a three-part curvilinear screen. Sound is on a separate six-track film activating three screen horns and several auditorium speakers.

on the main floor (see photo). In theatres with a low enough balcony, they could be placed at the front of that level. In any case, the projection lenses have to be on a line perpendicular to the center of the image it projects.

Because of its size and curvature, the screen required special curtain track design. Using Vallen equipment, the Novelty Scenic Studios of New York provided for travel to each side, two curtains in each direction, with one folding behind the

(Continued on page 41)

NO DRIVE-IN
CAN AFFORD TO DO
WITHOUT A

PERMASCREEN

PATENTS APPLIED FOR

NO
MORE
PAINTING

- LAST A LIFETIME
- NO MAINTENANCE
- 40% MORE REFLECTED LIGHT
- UNIFORM REFLECTION AT ALL TIMES

Pete Stathis of Sparta Drive-In, Sparta, Wisconsin, has this to say about his new Permascreen:

Dear Ben:

I am certainly glad that you sold me PERMASCREEN for my new drive-in theatre. It is all that you claimed—plus the fact that we opened much earlier than expected as we didn't have to wait to apply three coats of paint. The picture is perfect—in fact, as good as our indoor theatre.

"the
Screen with
a future"

OTHER POBLOCKI PRODUCTS

FOR THE
INDOOR THEATRE

FOR THE
DRIVE-IN THEATRE

- MARQUEES
Conventional and Inner Service
- NAME SIGNS
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Vitracon and Stainless Steel

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"THERE'S A BRANCH NEAR YOU"

- HANDY ANDY
Debris Collector and Incinerator
- SNACK - KAR
Mobile Food Vendor
- TRAFFIC CONTROL
Mobile Traffic Director
- ATTRACTION SIGNS
- NAME SIGNS
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WRITE TODAY
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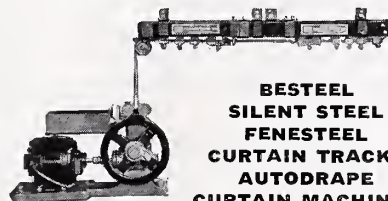
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MILWAUKEE 7, WISCONSIN



READ THE ADS—they're news!

THE RIGHT COMBINATION . . . for any curtain job!



BESTEEL
SILENT STEEL
FENESTEEL
CURTAIN TRACKS
AUTODRAPE
CURTAIN MACHINES

"We support the most celebrated
curtains in the world"

**ADC Curtain Track plus
Autodrape Curtain Machines**



**AUTOMATIC
DEVICES COMPANY**

116 N. 8th St.

Allentown, Pa.

The TESMA TRADE SHOW
at the Morrison Hotel in
Chicago, November 15-19 . . .
in conjunction with the 1952
national convention of Allied
States exhibitor organization—



WILLIAM C. DeVRY
Tesma Convention Chmn.



JACK KIRSCH
Allied Convention Chmn.



ROY BOOMER
Tesma Co-ordinator

An Event of Timely Challenge

Q This year's Tesma Trade Show is to be extraordinary in a number of ways. First of all, it will be the largest exposition of theatre equipment and supplies in the industry's history, which means that it will be the most representative and therefore the most helpful to the people who own, who man, and who design our theatres.

Next, it is to be the first such exposition held concurrently with the convention of a national organization of theatre operators. As the first to join the Theatre Equipment Manufacturers Association in a trade show under the latter's auspices, the Allied States Association of Theatre Owners has inaugurated an arrangement by which the business can enjoy the benefits of an annual comprehensive display of its implements without undue inconvenience and impracticable financial burden. In 1953, the Tesma Trade Show will run day-and-date with the convention of the Theatre Owners of America.

Finally, this year's exposition is an event of challenge. A motion picture theatre is a pretty complex institution physically, and at the 1952 Tesma Trade Show will be displayed and demonstrated the latest developments in its materials and tools. If the difficulties of these times have stimulated the energy necessary to deal with them, this year's exhibits will have a record attendance of theatre operators and technicians, from all factions and sectors.

Q In September, two months before the opening day, the number of booths reserved had gone over a hundred, with practically every class of theatre equipment, supplies and services represented. It is such representation of the market that makes an industrial fair the most convenient and economical way to keep posted on the latest implements and methods of one's business. It's all there, in one place, set out for inspection, rigged for demonstration, with attendants on hand to give expert explanations and direct, informed answers to your questions—and, it should be added, to hear from theatre people themselves experiences that may lead to further improvement in design.

That's the sort of thing that makes an exposition of this kind invaluable. The theatre operator and his technical aides can examine the stuff, see it operating or applied, through

all the amazing variety of things that theatre operation involves—and it can be done in a day or two, with a minimum of wear and tear.

Q It is stimulating, too. We've question quite a few theatre people at these shows about that. The answer has invariably referred to the exchange of ideas that goes on. When the Tesma trade shows began in 1946, with reactivation of the manufacturers' association after the war, there was little more than tentative promise of what the affair could mean to theatre operators and staffs. By 1949, however, the displays had become spectacular in both scale and variety. At the 1950 exposition in Chicago (none was held last year because of Government restrictions on the business) the function of the exposition, as a source of information and ideas for theatre management, quite overshadowed that of manufacturer-dealer contact.

That development promptly suggested, with the force of its obvious logic, that future Tesma shows should be held concurrently with a national convention of theatre operators. And this is the policy that goes into effect in November to give the exposition greater practical significance to the industry as a whole.

Action of the exhibitor organizations has made the Tesma show the industry's annual "Show for Showmen," something that the business should somehow have contrived long ago. And as an industry institution it would come to be of still further service if it could be associated with a group of more or less concurrent conventions, representing all interests of the business.

Q With the amazing array of products that make up a theatre, and with Hollywood sending stars and perhaps new films for preview, the industry could stage an annual exposition of major interest to the public press, which here would be focusing attention upon the technical and creative marvels which make this industry great.

In the meantime, the exhibitor-manufacturer-dealer arrangement that we have is an important achievement. Every theatre operator and technician who can go should be at the inaugural of it in Chicago next month.—G.S.

THEATRE SALES

*A department
devoted to
refreshment service*



Methods Urged to Prepare a Greater Role for "Concessions"

GREATER attention on the part of theatrmen to the operation of their refreshment stands is paying off well in dollar increases. That's the finding of the Theatre Owners of America's Concessions Committee in a report submitted to the convention and trade show at Washington, D. C., last month. It was delivered by the chairman, Harold J. Fitzgerald, president of Fox-Wisconsin Theatres.

Increasing recognition of the importance of the refreshment stand has led operators, according to the committee, to a desire to increase their knowledge and experience by discovering what has been successfully accomplished. To help in securing and analyzing this information, the concessions



Harold J. Fitzgerald, president of Fox-Wisconsin Theatres and chairman of the concession committee of the Theatre Owners of America.

TOA committee tells exhibitors to pool results of their successful experiments in refreshing merchandising, and to plan for larger snack sales possibilities in growing attendance.

chairman has named a special committee made up of theatre and concession representatives. Its work will be to pass on to the membership pooled results of successful experiments.

Every four months it is planned to have each committee member forward a report to the chairman outlining queries from exhibitors in his territory, his own opinions and recommendations, and the results of experiments. From these reports the chairman would prepare a composite quarterly report to be issued to the trade press, with suggested reproduction in a manner that will allow the exhibitor to incorporate them into a file on refreshment vending operations.

An indication of the sort of material that might be compiled was given by the committee itself in its report to the convention. For one thing, the group found a growing awareness on the part of refreshment product and equipment manufacturers of the importance of the motion picture field as a market for their merchandise. In the belief that this interest should be cultivated, the committee listed several recommendations

that might be made to these product manufacturers by the exhibitors.

ADVICE TO SUPPLIERS

One of the theories supported at last year's convention was the elimination of the retail price on candy wrappers. Protests against this practice have brought satisfactory results, said the committee, and it urged that operators continue to voice their objections to manufacturers.

Further in regard to candy, the value of open packaging was cited. Manufacturers should package their merchandise so that its inviting contents are visible to the prospective customer, it was pointed out.

Also in talking to the candy manufacturer, the exhibitor should put in a plug for reciprocal advertising, the committee declared. Reference should be made to theatres in the national advertising of candy and other products, with emphasis on the fact that the product can be enjoyed "while relaxing in comfort and witnessing a large screen motion picture in natural color."

As one suggested means of going about

this, the concession chairman told of his tactics upon learning that a large candy manufacturer was initiating a candy carton in the form of a television set for appeal to television audiences. Contacting the firm, Mr. Fitzgerald pointed out that this would not be a profitable item for theatres to handle and asked if the company had in mind developing a candy box "featuring large screen motion pictures for audiences everywhere."

IDEAS FROM OTHER FIELDS

Theatre refreshment merchandising can also be improved by use of trends developed by other American businesses, the committee advised. "The pressure of reduced incomes almost to the vanishing point has made many businesses, including chain stores and supermarkets, aware of the fact that they must take on additional lines to show a necessary improvement in gross dollars," it said. "This is being assisted by training the American family to increase their dollar purchases through visual selectivity, self-service and bulk merchandise."

Visual selectivity is defined as bringing the merchandise closer to the customer and thereby increasing the possibility of his purchasing more than one item. *No signs can take the place of the merchandise itself*, the committee asserted.

The value of self-service was proved, it declared, in a recent survey in which 5,000 customers in twelve shops were checked. Shoppers in self-service stores made purchases in 25% less time, and bought 16% more merchandise, than a similar number of customers in other types of stores also checked.

Regarding bulk merchandise, the committee reported an increase in customer acceptance of visual bulk products at the following retail prices: 19c, 23c, 29c, 33c, and 39c.

Theatre operators were also urged to keep pace with other businesses in the matter of introducing new items that may be placed on the market. "Inasmuch as there seems to be many such items available that will afford not only a patron service, but will also improve the exhibitor's returns," the report said, "it is recommended that the committee explore and incorporate any such items they deem advisable in their quarterly reports on new forms of potential income in addition to concessions."

Highly important also in proper merchandising, according to the committee, is the selling of quality products exclusively. In this way, it was pointed out, all theatres nationally will benefit because together they will have built a reputation with the public that *only fine products are obtainable at motion picture theatres.*

Sales can be greatly stimulated, it was also pointed out, through the use of intermission trailers. *Each successive trailer, the report stated, should "sparkle with new, fresh, selling treatment and ideas."* Companies preparing these should confer with exhibitor groups before starting "so they will release only interesting messages with multiple sales appeal."

A warning was sounded in the report against the possibility of state or municipal taxes being imposed on refreshment operations. Exhibitors were admonished to be on the alert for any such moves and guard against them by strict sanitation supervision. Any let-down in standards of cleanliness will give fuel to protax movements, it warned.

PREPARING FOR FUTURE

Summing up the future possibilities of theatre refreshment operations, the committee said it could be best illustrated through the present, as follows:

"Take the square footage of space now occupied by your concession stand versus the square footage of space occupied by the balance of your theatre. Determine the profit returns per square foot from each—keeping in mind that your present concession returns are only a small share of the great income you can secure in the future."

"There is no question," it added, "but that we are entering a new era of increasing motion picture attendance through constantly improving product, theatre television, and third-dimension, and simultaneously entering into a new era of added revenue. The extent of this income will depend on the ability of the theatre operator to prepare and specialize in this lucrative field."

DRIVE-IN "OVER-EMPHASIS"

In another report at the TOA convention by the drive-in theatres' committee, refreshment operations were discussed. Owners were warned against practices that give building snack bar profits a more important operative position than the film merchandise itself.

"We have seen many half-dollars driven from the box office by overly long breaks, short subjects booked because the customers don't like them and go into the snack bar, or shows too long and tiring in order to keep them present long enough to get hungry," this committee declared.

"More than once this year a film salesman has been heard to say, 'Buy and book this short subject, it will fill your concession stand'. We can't agree, for our first duty is to entertain our paying customers with what we have on the screen—not charge them admission for the privilege of buying at our refreshment stands."



**THE MOST
EFFICIENT
PORTABLE
REFRIGERATION**

**OBTAINABLE — WILL
HOLD FOOD, BEVERAGES,
ETC., HOT OR COLD FOR
MANY HOURS**

**IF YOUR LOCAL DEALER
CANNOT SUPPLY, WRITE
DIRECT TO FACTORY**

2 SIZES — ATTRACTIVE — DEPENDABLE





GUARANTEED

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MANUFACTURED BY

ACTON PRODUCTS, INC.

605 SOUTH SUMMIT STREET ARKANSAS CITY, KANSAS

It pays to give your patrons what they want
ON THE SCREEN



For extra profits...display popular
Wrigley's Spearmint, Doublemint, and Juicy Fruit Gum

AG 133



Theatres Urged to Participate In Campaign to Boost Popcorn

THE FIRST full-scale national advertising program ever focused directly on an increase of popcorn sales is being sponsored during October, November and December by the Popcorn Institute, Chicago. Operators of theatre refreshment stands have been invited to participate in the "Popcorn Fall Festival" by co-ordinating local promotion and advertising with the national campaign, which will utilize magazines, newspapers, television and radio.

Under a plan offered to theatres by the Institute, exhibitors are asked to pay a tax of 5c per hundredweight on their corn purchases. This amount will be matched by the Institute and the proceeds used for the specific promotion of popcorn sales in theatres.

To induce theatre managers to join in the campaign, the Institute has prepared material pointing out the wide extent of the national promotion and the impact it can have on theatre sales. "Make Popcorn as much a part of movies as peanuts are at the circus" is announced as the aim. It is pointed out that while popcorn accounts "for more than 50% of concession revenue in many theatres, sales and profits are slipping." This is attributed to the greater promotional programs of "low profit competitive products."

UNITED ACTION ASKED

Theatre operators are urged to join in the effort to achieve extensive publicity and editorial support in newspapers through "united group action." Joining with the Institute in launching the campaign are the Morton Salt Company, Wesson Oil Snowdrift Sales, Inc., and the Can Manufacturers' Institute. The National Association of Popcorn Manufacturers and the Popcorn Processors Association have played

a key part in co-ordinating tie-ins throughout the popcorn industry. Both groups have offered counsel to advertising agencies of Morton and Wesson so that maximum benefits for popcorn can be achieved through the company's advertising.

Set for October 26-31 is "National Popcorn Week." For this promotion NAPM and PPA are co-operating in a program to send news, feature and recipe releases to leading newspapers, radio and television stations and feature magazines throughout the country.

MAGAZINES BACK CAMPAIGN

One feature story, "Popcorn—Big Business in the Balcony," has already appeared in *Quick Magazine* (September 8). The November 4th issue of *Look Magazine* will feature "Popcorn's Popping," a big double-page spread of pictures and story in color, plus a co-operative "Party Time Promotion" with 13,780 grocery stores. The stores will co-operate by featuring popcorn in newspaper advertising and placing over-wire and window poster units throughout all branches. *Parade Magazine* will have a full-page story on popcorn in its November 2nd issue.

Plans of the Morton company call for featuring popcorn on over 3,000 billboards in over 500 key markets throughout the United States. A full-page four-color ad saluting "National Popcorn Week" will be placed in *Life Magazine* for October 27th, and other ads will appear in *Ebony*, *Better Homes & Gardens*, *Ladies' Home Journal* and *Good Housekeeping*. Four insertions of 70-line ads will appear in over 850 newspapers. In addition, the company will utilize its sales and promotion staff to distribute to all related outlets point-of-purchase material including over-the-wire hangers, price cards and shelf cards.

During the same period, the Wesson company will place advertisements featuring popcorn in the following consumer publications: *Parade Magazine* (November 9), *This Week Magazine* (November 16), *Women's Day Magazine* (November), *Family Circle Magazine* (November), and others.

Besides their respective programs, the Morton and Wesson companies will join hands for a co-operative promotion in the form of facing half-pages in full color for the November issue of the *Ladies Home Journal*, and *Better Homes and Gardens*.

Radio advertising tie-ins will include the Morton program, "Visitin' Time," and Wesson's "Dr. Paul" series on 84 stations. The latter company will also sponsor television announcements in seven key cities.

For its part, the Can Manufacturers Institute will send editorial material to food columnists and feature writers on newspapers, and prepare radio and television scripts to be sent to leading women's program broadcasters and telecasters.

Automatic Vender of Milk and Fruit Juices

A NEW MILK and fruit juice vending machine offering a choice of four separate items, has been developed by the Fruit-O-Matic Manufacturing Company, Los Angeles. Named the "Dari-O-Matic 500," the machine handles one-half pint and one-third quart cartons of milk, chocolate milk or, fruit drinks.

There are four separate National coin slots, accommodating two nickels and one



dime each. Coin changers permitting sales at odd-cent prices are optional.

Dimensions of the unit are 75 inches

PETER PAUL LAUNCHES GREATEST ADVERTISING DRIVE IN CANDY HISTORY!

● **Peter Paul's** gigantic, new fall and winter promotion is the hottest the candy industry has ever seen! It's really power-packed—with big, colorful outdoor posters, television spots, radio newscasts and spots, plus hard-selling Sunday comics! Now, more than ever, is the time to make sure your stocks of Peter Paul Mounds and Almond Joy are BIG and COMPLETE!

MAKE THESE EASY TIE-INS NOW!



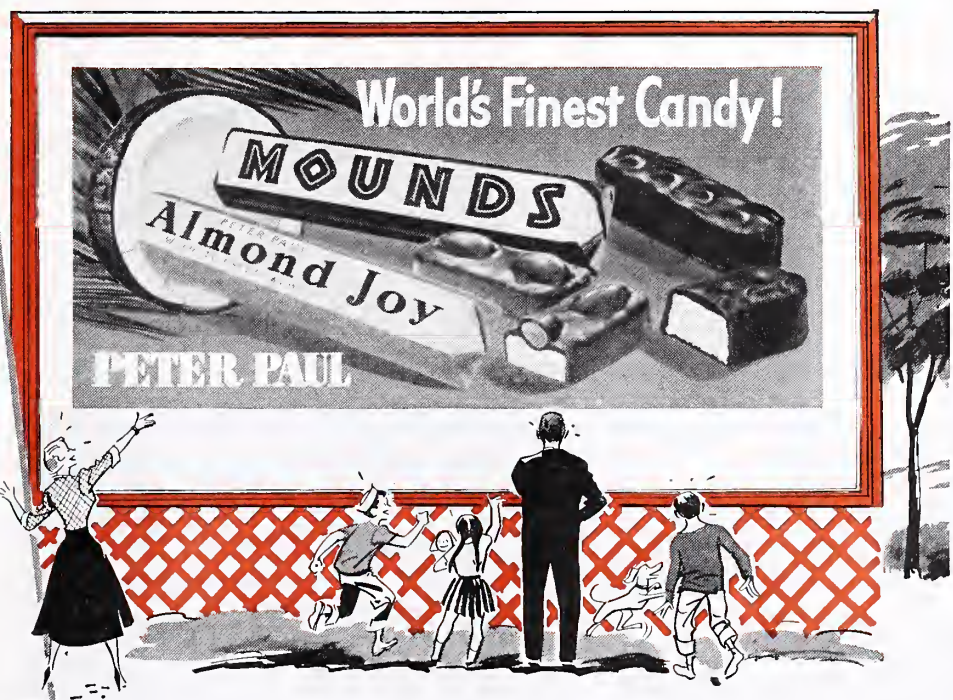
1. Feature the complete Peter Paul line with a Peter Paul floor display!



2. Display Peter Paul candies at check-out counter stand for extra sales!



3. Don't forget to make a shelf display using Peter Paul shelf-talkers!



OUTDOOR—New, full-color Peter Paul 24-sheet posters are going up in 300 cities and towns coast to coast! These posters, like the one shown here, will reach more people than any other outdoor candy advertising!

RADIO—The local newscasts and spots that have made Peter Paul

famous from Maine to California are hitting hard again this year! Mounds and Almond Joy sales stories will go over the airways into more than 100 major markets!

COMICS—Millions of kids—and adults, too—will read about Peter

Paul candies as they enjoy the ever-popular comic sections of 71 big-circulation Sunday newspapers!

TELEVISION—Attention-getting TV spots in key markets will combine both sight and sound to whet the appetites of millions for Peter Paul Mounds and Almond Joy!



For Good Eating and Profit, Feature

PETER PAUL

Home-Kitchen-Fresh Candies

PETER PAUL INC., NAUGATUCK, CONNECTICUT
OAKLAND, CALIFORNIA, DALLAS, TEXAS

high, 40 inches wide, 27 inches deep. It has a two-tone baked enamel finish and rock wool insulation. Refrigeration is provided by a package-type unit with sealed compressor, which is easily removed for cleaning or servicing. Maximum capacity in storage is 512 cartons..

Convention to Feature Theatre Popcorn Sales

A DISCUSSION of the handling, merchandising and selling of popcorn at theatre refreshment stands will be featured on the first day of the eighth annual popcorn industries convention, according to an announcement from Thomas J. Sullivan, executive vice-president of the National Association of Popcorn Manufacturers. The convention will be held at the La Salle Hotel in Chicago, November 12, 13, 14.

Scheduled to participate in a panel discussion on "Getting Maximum Returns from Concessions Operations," are Harold J. Fitzgerald, head of the Fox-Wisconsin Amusement Corporation, Milwaukee; Abner Horn, Rainbow, Inc., Lake Charles, La.; J. J. Fitzgibbons, Jr., Theatre Confections, Ltd., Toronto; Charles Manley, Manley, Inc., Kansas City, Mo.; and L. A. "Skip" Dunn, New England Theatres

Service Corporation, Boston. The panel will consider indoor and outdoor theatres.

The theme of this year's convention is "Popcorn, America's Newest Big Business," according to convention chairman, Harry T. McNamara, vice-president of Blue Star Foods, Inc., Rockford, Ill. Assisting him are Irving Singer of the Rex Specialty Bag Corp., Brooklyn, N. Y., who is exhibition chairman; Martin D. Cooper-smith, Marjack Company, Washington, D. C., social chairman; and J. J. Fitzgibbons, chairman of the opening luncheon.

New Drink Dispenser With Magnet-Drive Pump

A NEW TYPE of refrigerated drink dispenser which circulates juice around the cooling turret by means of a tiny magnet-drive pump within the bowl, has been announced by the Jet Spray Cooler Company of Somerville, Mass. Holding a capacity of 3 gallons, the unit has a plexiglass, strata-dome bowl. Drinks are cascaded over the top of the plexiglass reservoir, with the movement designed to prevent accumulation of unattractive pulp as the contents are dispensed. A thermostatically controlled temperature of 38 to 40 degrees is maintained from top to tap.

The entire reservoir and top can be

lifted out as one piece for cleaning. Sanitary protection of the tap and cabinet interior is provided by a Westinghouse "Odorout" sterilamp.



The unit is rubber-mounted to avoid vibration and noise, and is encased in a royal blue plastic cabinet. The entire unit measures 21½ inches high, 14½ inches wide, and 17 inches deep.

Hot Coffee Dispenser With Four Selections

A CUP OF hot coffee—black, with fresh cream or sugar, or with both—is dispensed automatically by a new coffee vender marketed by the Coan Manufacturing Company, Madison, Wis. Trade-named the "U-Select-It," the machine has a capacity of 600 cups. The coffee used, it is pointed out, is pure, no cereals or fillers being employed. It comes to the operator in powder form to be converted to liquid.



Components of the unit are detachable for quick servicing. Valve, tubing and container, all separate units, may be removed as one piece. Coffee and sugar containers lift out with no fastenings to remove. Refrigeration is accomplished for cream with a Dole "IPlate" and Tecumseh compressor.

Set for five-cent operation, with ten-cent optional, the coin mechanism is a National "rejectors" change-making unit, accommodating nickels, dimes and quarters. Overall measurements of the vender are 26x26x69 inches.

A SNACK BAR THAT CHANGES WITH THE SEASONS



Dressing up the refreshment stand with special displays in keeping with the season of the year is one method used at the State theatre in Nashua, N. H., to attract the attention of incoming patrons and thereby spur snack sales. For summer the stand was given a marine motif as demonstrated above. Fishing nets, floats, fish cutouts, pennants, etc., were used in designing the stand by Dave Wright, manager of concessions and vending for Colonial Theatre Company, Inc., Nashua, owners of the State. Most of the material was borrowed from a local clothing store; the ship model was loaned by a theatre employee; and the signs and murals prepared by the regular sign painter. Now that summer is over, F. D. Scribner, manager of the State, reports that the stand will be redecorated for the fall season.

The Drive-in . .



★ A regular department devoted
to the design, equipment and operation of outdoor theatres.

SOMETHING NEW in special drive-in attractions designed to appeal to the youngsters has been devised by W. R. (Wally) Kemp at the Grand Island drive-in, Grand Island, Nebr., an operation of Commonwealth Theatres of Kansas City, Mo. It's a "Non-Ferocious Zoo"—a "zoo" of small domestic animals in cages, where the children can watch their antics before the film program begins each evening.

While Mr. Kemp, who is co-owner as well as manager of the Grand Island, offers the youngsters other "bonus" activities—including a well-equipped playground and Shetland ponies for riding—the miniature zoo now claims first place in popularity. Once the children have seen the animals, says Mr. Kemp, they continue to talk about them to their neighborhood pals, and on the next visit they are likely to bring some friends along. What's more, the novelty doesn't wear off, as it was originally feared it might. The visitors say they like to watch the progress of their "pets".

Surrounded by a wooden fence at the

A "Non-Ferocious Zoo" for a Permanent Drive-In Feature

When a miniature zoo was installed at the Grand Island drive-in at Grand Island, Neb., it was feared the novelty might wear off; however, its popularity steadily grew.

rear of the drive-in grounds, the zoo contains separate cages for the animals placed at intervals along a winding sidewalk. Among the "non-ferocious" pets on view are a white rabbit, a mother cat and kitten, Mary's Little Lamb, Porky the Pig, an adult and baby raccoon, three ground squirrels, a mongrel dog, Mary's White Rooster, Donald Duck and his three "nephews".

Also placed along the paths are card-

board cutouts of film cartoon characters, including Porky Pig, Tom and Jerry, Sylvester the cat, Mickey and Minnie Mouse, Tweedie Pie the bird, Woody Woodpecker, Stinky the Skunk, Pluto the Dog.

Entrance into the zoo is permitted only to children under twelve, and adults are barred unless they are accompanied by the youngsters. Free tickets must be requested

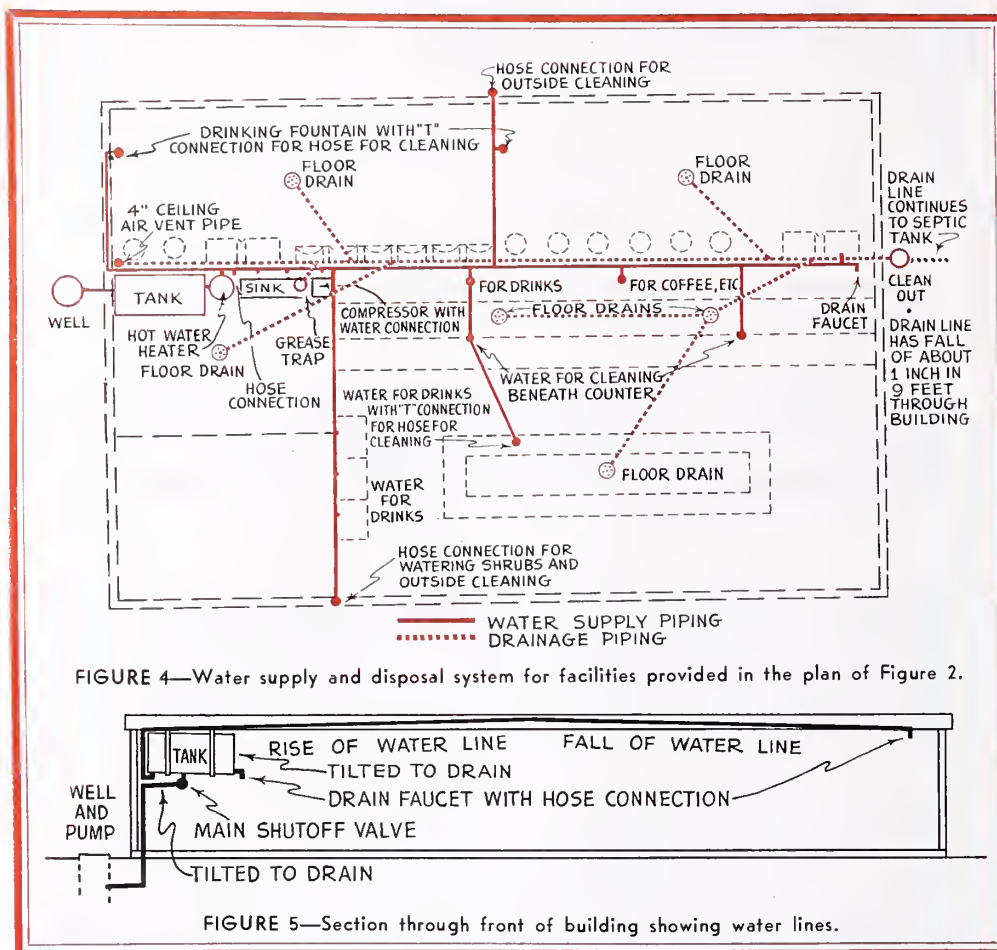
(Continued on page 26)

The Grand Island drive-in's "non-ferocious" zoo (below) houses 23 animals in small cages placed at intervals along a winding sidewalk. The zoo's lollipop tree (right) is loaded down with lollipops three nights a week, and young visitors under twelve are allowed to help themselves.



Planning the Drive-In Main Building

CONTINUED FROM PAGE 12



by the accompanying plan; in many communities, less material would suffice. That is the reason the writer suggests seeing the local building inspector first; that might allow a big saving.

In a drawing of the foundation are indicated provisions for electric power and speaker cable, in the event these are to be carried underground into and out of the building through the concrete. Insert a metal box 10x12 inches at the intervals indicated in the foundation drawing. These locations are opposite the partition where the main will be placed, where the water line from the well will come in, and where the disposal line will go out. These precautions will eliminate having to break through the set concrete (a harrowing experience that the writer has witnessed).

WASTE DISPOSAL

In digging out earth for the floor slab, a ditch for the main sewerage disposal line (Figure 4) should be dug. From the beginning of it throughout the area of the building it should have a fall of 1 inch for every 5 feet, as far as the point at which a 6-inch cast iron drainage pipe will begin just outside the foundation. A clean-out trap should be placed at each end of the disposal line, that at the women's room side to be a double trap.

With a plan like that submitted, with plumbing economy being provided for by a single-line installation for each supply and disposal, it is recommended that the iron pipe leading to the aseptic system be not less than 6 inches, so as to reduce chance

struction for such a building is suitable if it is acceptable in cost.

One method is to use 8x12 concrete or cinder blocks for outer walls, with main partitions of 4x12 blocks; and 1x12 wood beams bearing marine plywood overlaid by asbestos shingles for the roof.

Another, employing frame construction, is to erect the building with 2x4 studding, on 16-inch centers, or 12-inch centers if the area is subject to severe wind storms. Roof construction is similar to that for a block building.

A local building contractor is of course in a position to specify materials according to standard practice for a structure of such size and purpose. What we are most concerned with here is the functional scheme which guides the various contractors.

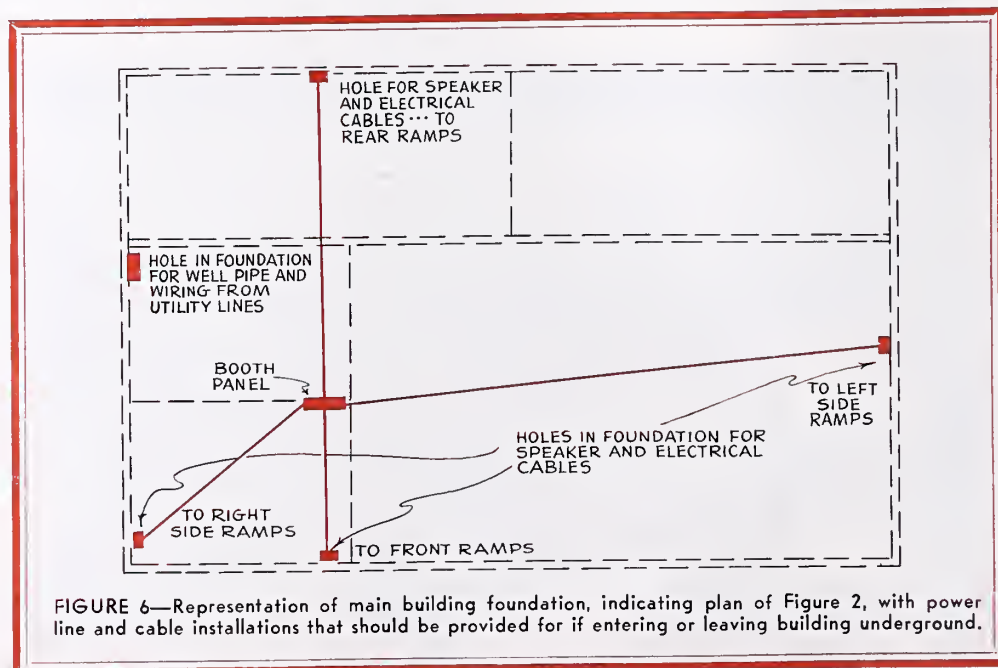
FOUNDATION AND FLOOR

A first concern is the foundation. Before allowing the foundation and concrete floor slab to be poured, the local building inspector, if any, should be consulted, for there may be a code governing this construction. Here's an example:

In New Jersey, local codes often require

that the foundation must be below the first line, irrespective of its size, for a one-story building—that is, not less than 3 feet deep, and not less than 16 inches wide.

Now this is an extremely heavy foundation for the size of building represented



of clogging. The floor drains need not be more than 2 inches since they carry only water.

A grease trap should be provided for waste water flowing from the sink to the main disposal line (this grease trap will have to be cleaned at periodic intervals of 30 to 45 days).

WATER SUPPLY

To further conserve on costs, the one-inch water supply pipe (copper or galvanized) that comes off the main line could be left outside of the partition that faces the inside wall of the storage room and run underneath the back counter of the refreshment stand. The only portion of water pipe not recommended for exposed installation would be that supplying the drinking water. In frame construction, this should run through the studs (by boring a 1½-inch hole) and the partition, with an elbow protruding for hooking up later. This will avoid the possibility of having someone pull the pipe off the wall after you are in actual operation.

As indicated on the plan, to get water to the outer counters for refreshment operation and cleaning, the one-inch pipe line will have to be dropped below the finished concrete floor grade and come up out of the floor at its desired location. The same applies to the floor drains, the top of which must be provided for in the roughing-in of the plumbing, so as to make the top come even with the finished poured concrete flooring.

TEMPORARY SUPPORT

If you are concerned about supporting your inside partitions and the weight of the roof, until plumbing and electrical lines are in, it is well to build up beneath the studs with concrete blocks, wedging them tightly at distances of every 3 or 4 feet with small pieces of lathe or wood blocks. These can be removed when your floor is poured.

The same applies to the placement of your tank. This can be set up on concrete blocks wedged in on each side to keep it from moving in any direction. You are then in a position to tie in your well with your storage tank to provide water for the workmen on the premises with a small gasoline motor pump to get enough supply.

Another procedure is to arrange for the position of the 2-inch main that will come out of the tank to hang from the ceiling, but not to place your tank, using a hand pump set up on top of the casing. In any event have your local board of health check the water before the workmen drink it.

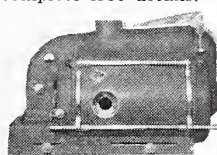
The next installment will deal with the electrical installation of a building like that submitted here.

Complete "PACKAGED" Drive-in Theatre Equipment BY Ballantyne

As the originator of "packaged" equipment for drive-in theatres, Ballantyne still offers the only complete package unit for any size theatre. Ballantyne also offers a layout of the size drive-in you desire on your own piece of property, including entrances, exits, ramp detail, projection and concession room plans, etc., free of charge to purchasers of Ballantyne equipment. The job of building your drive-in resolves itself to your securing a dirt man and a local contractor to erect the projection and concession room building. Your problem is reduced to the simplest terms. Write for complete free details.



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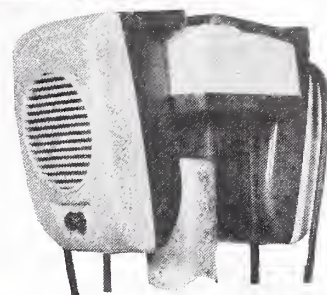


Lightmaster Model 4570 Arc Lamp, 45 to 80 amperes. Provides brilliant light for even the largest theatre or drive-in.

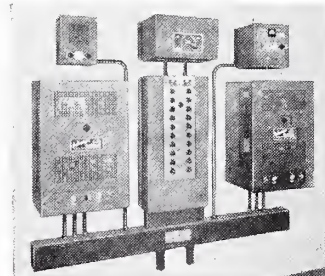


The Boyer "E-Z" Erect Prefab Screen Tower for those who prefer a complete "packaged" screen tower.

For those desiring to build their own screen tower and concession stand, plans, blue prints and layouts are available without cost to purchasers of Ballantyne equipment.



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The Grand Island Non-Ferocious Zoo

(Continued from page 23)

at the box-office when regular admission is paid, and then presented at the zoo entrance. Uniformed attendants are on hand to supervise both children and animals and explain the exhibits to the inquiring youngsters.

Three nights a week a special treat is provided in the form a candy tree from which each child is allowed to pluck a lollipop as he leaves the zoo.

The idea for this unique drive-in attraction occurred to Mr. Kemp last year during a trip to Kansas City with his wife and ten-year-old daughter. After a tour through the main section of the Swope Park Zoo there, the adults were tired and ready to leave, but were finally induced to visit the special children's zoo also. There and then the idea to duplicate this zoo on a smaller scale was born.

Armed with enthusiasm for the idea, Mr. Kemp took his plans to the operators of local lumber firm and they agreed to provide him with the necessary lumber in exchange for a trailer advertising their business on the drive-in screen. The same

arrangement was worked out with a construction company.

When the time came to secure occupants for the new cages, Mr. Kemp found many of his patrons willing to contribute a variety of animals. Even today he is still receiving offers of new pets. Mostly they have to be refused because of space limitations.

In construction of the cages, special shelters were provided to protect the animals from rain and sun. The cages stand off the ground on four legs, which helps to expedite maintenance—Attendants can easily clean under them and they do so each day. The area is also sprayed with disinfectant each evening before opening time as an added precaution.

Directly behind the zoo is "Monkey Land," where two monkeys climb a small tree or swing on a trapeze for the entertainment of drive-in customers. A contest restricted to children was held recently to determine names for the monkeys. Two prizes of \$25 each were offered. The contest attracted much attention.

The Grand Island playground is equipped with a merry-go-round, slide and swings. This area is covered with a carpet of blue grass around which benches are placed for parents. Here Shetland pony rides are available free for the pleasure of the small fry.

Product— And Performance

(Continued from page 9)

meters up to 4 inches, and in order to provide a pressing need for better construction and better lubrication, the projector manufacturers finally produced new models which have incorporated all the most advanced designs.

Consider now the projection screen itself. New development in plastics have provided high-quality flexible sheetings which give efficiency of 85%.

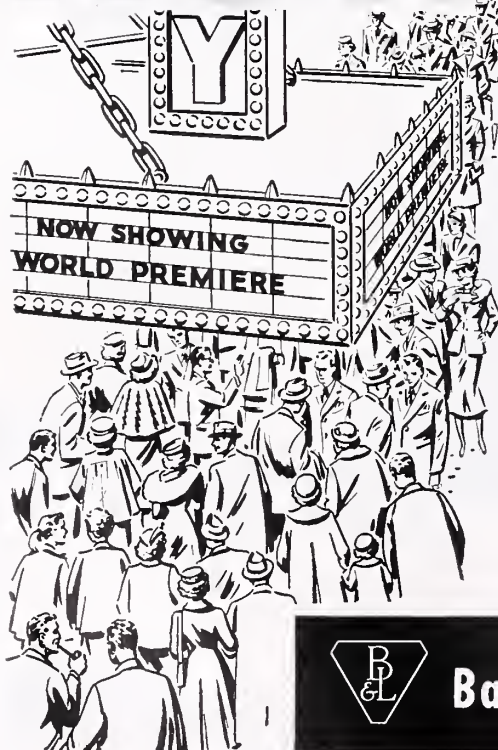
Industry engineers have established a value of 10 foot-lamberts for screen brightness, and that is what every theatre should provide, at a minimum. With proper choice of available equipment, and assuming, as we certainly may, efficiencies of 75% for the screen, and 85% for the projection system, it is possible to give product the benefit of picture widths to 40 feet.

Here and there is a theatre which represents, in the main, the steady technical advancement of the art. But the record of developments and equipment sales show a tremendous lag generally.

Not Production, but *Performance* is where the business is dragging its feet.

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How Four-Inch Lenses Give A Brighter Picture

(Continued from page 10)

motion picture light sources. Now it is possible to maintain a picture as large as 60 feet wide with the projection room moved back a distance of 440 feet from the screen, while a 7-inch lens would permit locating it a 100 feet farther back.

And this may be done without decreasing the light on the screen! *In fact, the screen light will actually be improved!*

It has been observed that when using lenses of the same speed, but of different focal lengths, the lens with the longer focus provides a much higher side-to-center illumination ratio at the screen than the lens with the shorter focal length. This increase in marginal brightness serves to make the larger drive-in pictures much more alive and realistic.

TRANSMISSION FACTORS

Let us discuss the various factors that control the illumination at the screen sides as compared to the screen center, and see why a change in lens focal length would produce such improvement.

Right off, we must realize that there are several physical reasons why the light at the side of a screen may be lower than at the center. First, the image of the carbon

crater which is focused upon the projector film gate does not produce equal light intensity across its full width. This is due to the uneven intrinsic brilliancy across the diameter of the carbon crater, and to the deficiencies of the lamphouse optical system which tend to favor the center of the film aperture rather than the sides or corners.

It is possible to minimize these side losses by utilizing a smaller central section of the carbon crater as the light source, and by using a higher speed lamphouse optical system. Even if it were possible to have an ideal system, in which the light intensity at the gate is completely uniform, there remains two more factors which will reduce the light at the margin of the screen to a level lower than the center. Figure 2 schematically shows two rays projected from a film aperture to a screen by lens *O*. Assuming that the brightness on the film gate at *S'* is equal to *C'*, the brightness on the screen at *S* is lower than at *C*.

This is due to the fact that the distance from the lens to the side of the screen is greater than its distance to the center of the screen; also, that the lens presents a smaller surface to the side of the screen than to the center.

It has been found that the illumination decreases towards the edge of the screen as the fourth power of the distance from the point on the screen to the projection lens. This loss in light, especially for screens 60 feet wide may vary from 2% for projection throws of 440 feet, to 6% for pro-

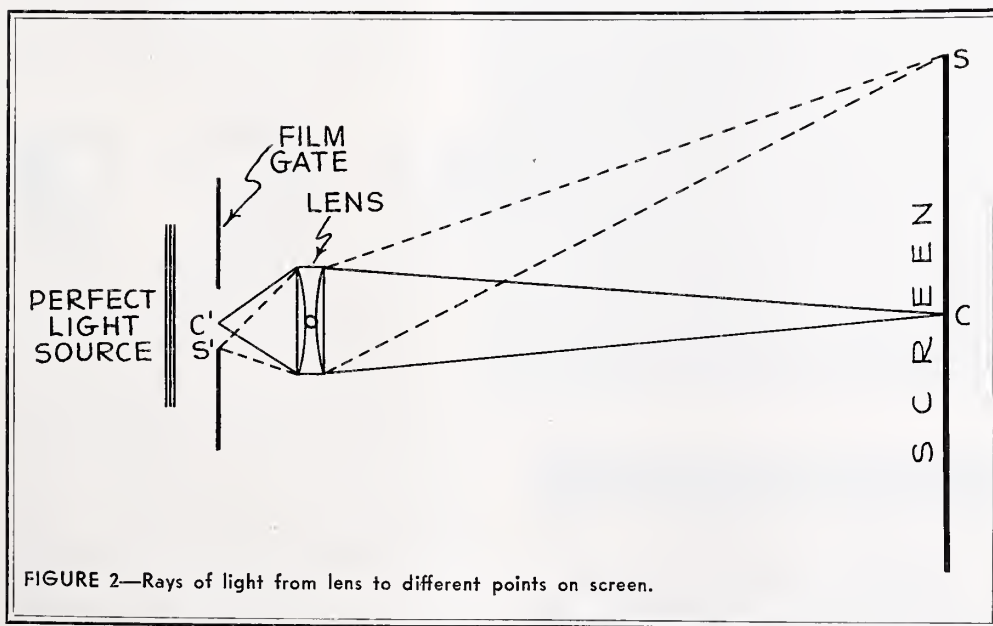


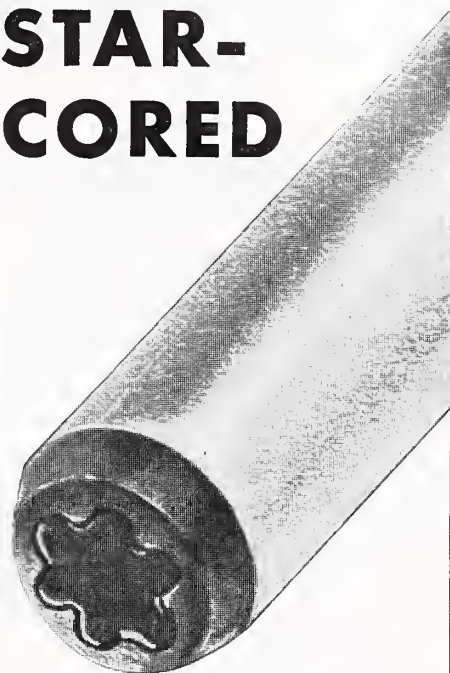
FIGURE 2—Rays of light from lens to different points on screen.

jection throws of 220 feet. However, a far greater light loss at the screen margins is produced by the inherent physical construction of projection lenses. We talk about ideal lenses and draw them as simple, single sections, but we all know that the modern lens, with its tremendous magnifying power, has to have all kinds of corrections. Spherical and chromatic aber-

jection throws of 220 feet.

However, a far greater light loss at the screen margins is produced by the inherent physical construction of projection lenses. We talk about ideal lenses and draw them as simple, single sections, but we all know that the modern lens, with its tremendous magnifying power, has to have all kinds of corrections. Spherical and chromatic aber-

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rations have to be so carefully corrected that six separate glass elements are used in most high-class lenses.

These elements, when assembled and cased properly, generally occupy cylinders from 4 to 6 inches long. It is a fact that these tubular lenses have some length which gives rise to marginal light losses. (It has been shown that the light reaching any point on a screen is equal to the *light intensity at the film gate* multiplied by the *effective area of the projection lens as seen by that point on the screen*, divided by the *square of the distance from the lens to the screen*.)

VIGNETTING — OR "CAT'S-EYE"

Figure 3 shows the relative amount of clear lens area which might be seen from the *center* and *either side* of a projection screen. This decrease in lens area produced by the masking effect of the lens barrel is called "vignetting" and is a factor present in all lenses. For any given lens speed the amount of *vignetting*, or loss, in marginal light depends upon two things:

- The width of the screen, and
- The focal length of the lens.

Figure 1 shows a comparison of two different lens and screen setups. Screen *GH* is the same size as screen *IJ*. Screen *GH* is 220 feet from its lens, which has a focal length of 3 inches; screen *IJ* is 440 feet from its lens, which has a focal length of 6 inches.

From points *E* and *F*, the center of the two screens, the full diameter *AD* of the lenses may be seen. Thus the light at the center should be the same for both screens.

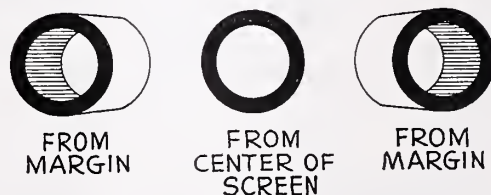


FIGURE 3—Representation of "vignetting" effect.

From point *G* on screen *GH*, only a portion *CD* of the lens may be seen and therefore only this portion delivers light to the screen margin.

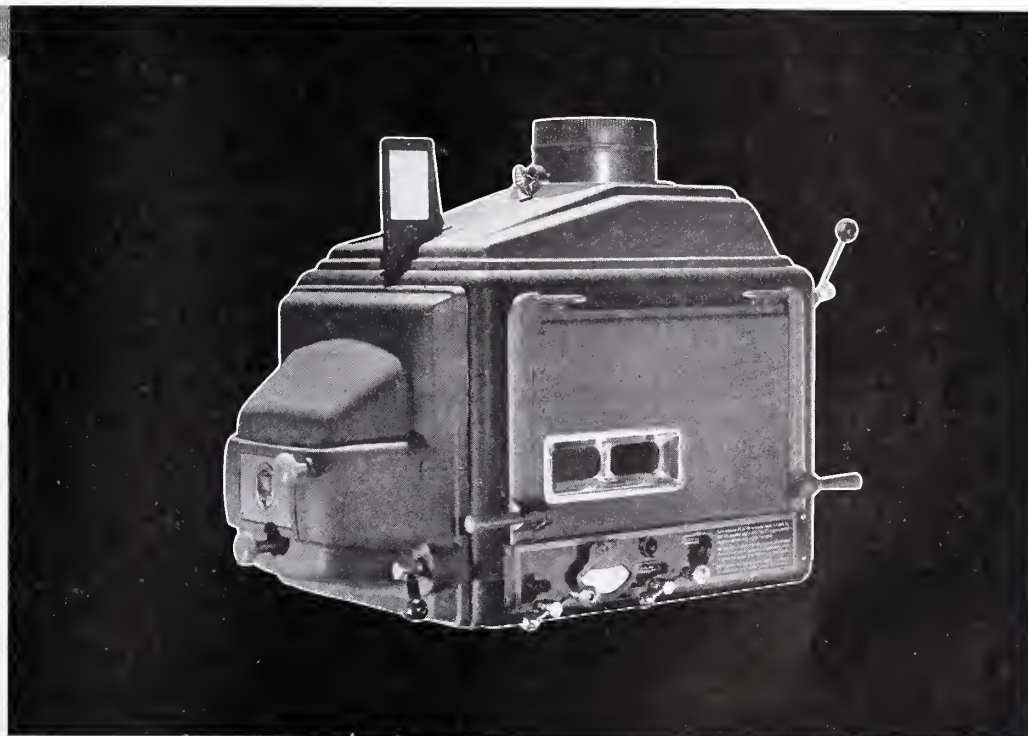
However, from point *I* on screen *IJ*, the portion *BD* of the lens may be seen, and it will be noted that *BD* is much larger than *CD*, and for that reason more light will be delivered to point *I* by the longer focus lens, than to point *G* by the shorter focus lens.

Figure 4 shows a comparison of the relative screen illumination due to changes in marginal brightness produced by lenses of different focal lengths, but of the same speed. The effect of vignetting may be very severe in the extremely short focal lengths. A 3-inch lens shows an efficiency factor of

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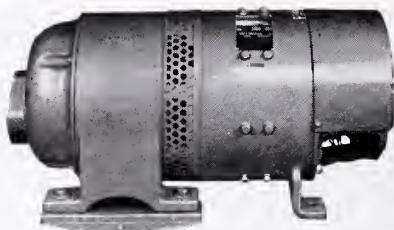
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56%, as against a factor of 80% for a 4½-inch lens, and an efficiency factor of 86% for a 6-inch lens!

Until very recently high-speed lenses, with their high transmission efficiencies, were available only in short focal lengths.

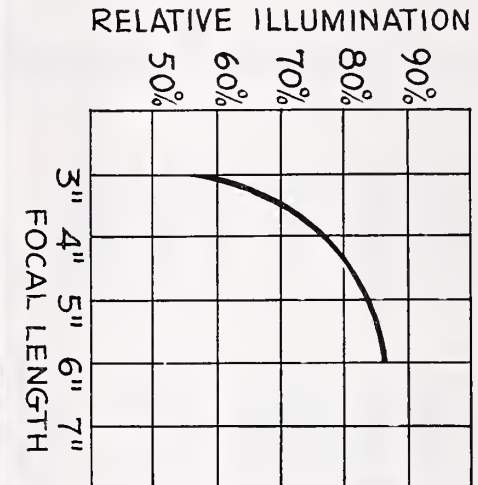


FIGURE 4—Change in illumination due to vignetting.

It is now possible to obtain the same high speeds of $f/1.9$ and $f/2.0$ in the long focal lengths, and thus we should be able to utilize this greater advantage for higher marginal or side illumination.

In drive-in theatres, these new large-diameter, long-focus lenses permit locating the projection room as much as 550 feet away from the screen; and furthermore, they deliver more light at distances of 370 feet or more, with better distribution across the screen.

[Gio Gagliardi, a graduate of Massachusetts Institute of Technology, has been a theatre projection and sound and maintenance engineer for more than twenty years. Until recently he was a technical executive with Warner Bros. Theatres.—Ed.]

TELEVISION AT A DRIVE-IN



One of the first drive-ins to install television is the S-3 theatre near Rutherford, N. J., where a capacity crowd watched a showing of the Marciano-Walcott title bout recently. The television equipment at the drive-in is RCA Victor, and the picture projected is 24x36 feet. The management reports that thousands had to be turned away.

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housekeeping & maintenance
and related activities

Efficient Handling of the Miscellaneous Cleaning Chores

IN THE SERIES on the care of floors and carpeting concluded in this space last month, it was pointed out that such work constitutes the larger part of the regular theatre maintenance routine. But certainly not all. Foremost among other tasks is the care of washrooms, a daily job.

WASHROOMS

Most washroom walls are tile while floors are terrazzo. Procedures for maintaining these surfaces, as recommended by leading authorities, were discussed in the May and July issues of *Better Theatres*. It should be emphasized again, however, that harsh cleaners containing abrasives are detrimental to such surfaces, leaving them flat and dead looking, and tending to soften especially the tile.

HAND BASINS

In cleaning hand basins, scouring powder on a rag should be used. Basins should be rinsed thoroughly after the powder is applied as the abrasive in it does not dissolve.

URINALS AND TOILET BOWLS

Urinals and toilet bowls can be cleaned by using a liquid bowl cleaner on a rag or old paint brush. It is important that workmen scrub thoroughly behind the sides of urinals and under the edges of the toilet

Following up the recent series on carpet and floor maintenance with a discussion of recommended practices for other housekeeping jobs in theatres.

bowls. If these are not cleaned well and regularly, they begin to smell bad, the odor coming from dried urine that has not been washed off. After use of the liquid cleaner, the urinals should be thoroughly cleaned by flushing.

For bad urinal stains, pumice powder and ammonia have proved effective. The powder should be sprinkled on first and a few drops of ammonia placed on top of it. The area should then be scrubbed vigorously with a deck brush. This is the practice at New York's Radio City Music Hall, where maintenance men say it works well.

PINE DISINFECTANT

After the toilet bowls, urinals, hand basins, and floors are cleaned and rinsed, it is a good idea to use pine disinfectant liberally. One-half to one teacupful of pine disinfectant should be placed in a clean gallon jug, which should then be filled with fresh water. This makes a milky white solution, which should be applied to the toilet seats and urinals and the floor around

them. Some of the disinfectant should be left in the water in the bowl. It makes a pleasant odor and helps to kill germs. At the Music Hall the floors are mopped with this solution after each show break.

Some types of cleaners used in rest rooms are acid, and workmen must be cautioned not to use them anywhere except in toilet bowls and urinals. Even when applied correctly in these areas, care must be taken to flush them out with sufficient water to remove them thoroughly.

OTHER CLEANING AREAS

Throughout the rest of the theatre, the frequency of cleaning requirements varies all the way from daily to monthly. Along with the vacuuming of carpeting in the auditorium, the concrete floors there should be swept daily. For general sweeping in each row a 14-inch push broom should prove satisfactory. In order to get under the individual seats, a five-inch brush of fibre or nylon plastic has been proved to be practical and efficient.

SCRUBBING CONCRETE

While such sweeping will keep the auditorium floors reasonably clean and free of obvious litter, they become exceedingly dirty if not scrubbed at least once a week. Since concrete is as nearly immune to abuse as a floor can be, any of the alkaline cleaners can be applied freely, using either a mop or brush.

At the Music Hall a system has been worked out whereby the workman can save both time and excess motion in washing the concrete floor under the seats. First the section of floor is scrubbed with a solution of liquid pine soap and water, then two sponges are used, one to pick up the soap, the other to rinse the floor. Thus, say the

(Continued on Page 34)

economize! MURALIZE

your lobby, mezzanine, foyer with practical, easy to install, easy to clean RCS Photomurals. For complete information write for "Theatre Kit." Yours for the asking!

RCS Studios

123 N. WACKER DRIVE
CHICAGO 6, ILLINOIS

GREATER Durability in GRIGGS CHAIRS



Superior construction gives years of service.

Comfort — the minute they're occupied!

Their Beauty sparkles!

WRITE FOR CATALOG

GRIGGS EQUIPMENT CO.
Belton, Texas

ADLER

CHANGEABLE LETTER DISPLAYS

ADLER GLASS-IN-FRAME DISPLAYS—"REMOVA-PANEL"—
"THIRD DIMENSION" PLASTIC & CAST ALUMINUM LETTERS

ADLER "SECTIONAD" LOW COST
CHANGEABLE LETTER DISPLAYS

WRITE FOR FREE CATALOG

ADLER SILHOUETTE LETTER CO.
3021b W. 36th ST., CHICAGO 32, ILL.

You'll save time — be able to detail your requirements — by writing advertisers direct. However, The Theatre Supply Mart provides a postcard for your convenience.

Page 35

You Can't Leave It All To the Product You Run

says

Charlie Jones

... owner-manager of the Dawn theatre in Elma, Ia.



ELMA, IA.

"IS THE show any good tonight?" How many times have you heard it? There is probably no question that can be asked a showman that will make him see red any quicker, and probably no question more unanswerable.

Maybe it is simply a natural question, maybe the public just doesn't have any faith in this business—or in your ability to choose good pictures. But it emphasizes the way our advertising has failed to build up an assurance in the public mind that would make that question entirely needless.

This can be combated in only one way—by *management*. Product has nothing to do with this particular question. Product is, it is generally agreed, constantly improving. We believe this to be so. The problem is a matter of creating in the mind of the public an attitude that one doesn't have to ask if the show tonight is good or not.

Since whether it is *good* or *bad* is a matter of personal taste—the same picture can be both good and bad, depending on the viewer—it becomes a problem for management, through exploitation, public relations, civic participation, courteous and efficient operation, to create public confidence in the management's zeal to please its community.

In a small situation the problem of creating this public confidence is as great as, if not greater than, that of a large operation. In fact, the problem expands in inverse ratio to the size of the operation. Though the "one man band" type of operator may be closer to his people than the manager of a big metropolitan house—since he is janitor, usher, exploiter, often assistant projectionist, buyer and booker with a pared down budget to work with in every department—he must compensate for other limitations by developing the human element, the *personal* relationship more fully than would ever be possible to do in a metropolitan situation.

There should never be any reason for a lack of exploitation in any size of theatre. The frequency of exploitation stunts, gim-

micks or special programs will vary in proportion to the size of the trade territory you serve. It cannot become standard operating procedure to use a special exploitation scheme on every picture, for two main reasons: First, the budget will not allow it; second, if something "special" is used on every picture that comes along, it becomes part of your *regular* advertising practice, so it becomes *ordinary* and loses much of its curiosity-arousing effect on the public.

If you try to make some sensational stunt apply to every picture, you are creating a new *norm* and the whole program rapidly becomes, not sensational, but ordinary. We shouldn't worry about this, though. There probably are not more than eleven or eight exhibitors in the United States who are so ambitious as to try to exploit *every* picture in a big way.

We have learned, using 1951 as an example, that 18% of the pictures released in the U. S. are classified as hits. That would be about the percentage of pictures you play that you could, and *should*, exploit to the hilt in a small town.

We have suspected that we were kidding ourselves in thinking that when we exploited a picture which was already in the hit class, the big gross it built up was in some respects due to the extra work we did in exploiting it. We keep on doing it anyway, and believe it is the right answer, even if it does no more than keep the public talking about the *theatre*.

We pick the big ones to exploit because we believe — to paraphrase Abe Lincoln — "you can't fool many of the people much of the time." When we get a good horse we ride him to death. When we know we've got one they're going to like, we shout it from the housetops.

The picture is what the public wants to see. That idea which you suddenly get for making a bigger percentage of the public than normal want to see it, is what we call exploitation. Ideas are the only thing that has ever made a dime for anybody. If you

don't develop your ideas in exploitation, you let the product do it all, and those extra dimes you might have had remain in the jeans of John Q.

There is no dearth of ideas. No showman, who deserves that name, will ask another, "Where do you get all those ideas?" To anyone who reads his press books and his trade papers, and gives more thought to his job than he does to a five-point buck, a large mouth bass, or the promised peace at the 19th hole, the answer is simple. He catalogs either in his files or in his mind what someone else has done that he can make work for him, then every so often a bright light of something original will start popping in his mind.

This is known as inspiration. It won't come blasting the door down. It taps gently, meekly. You will be hesitant even to recognize it because you won't have the self-confidence to believe that "that hair-brained idea" could do you any good. That will be the one you'll want to use. That will be the exceptional one, the different one, the one that will make the public notice it and talk about it.

And it is amazing what it will do for your self-confidence. The picture is what they pay to see, but it is the idea which you put to work for that picture that gets you off that hominy diet and into the higher bracket. It is another straw that can tip the precariously balanced scales a little more favorably your way, between being a *showman*, or just an exhibitor.

In a small community an exhibitor must keep uppermost in his mind that the strongest appeal is to the family. Slant your ideas to saturate every age group if possible. We all know that a poster of a gal with a cigarette hanging at five o'clock in her face, and décolleté gown nine inches below absolute zero . . . or a man with a smoking gun in his hand (unless it's a Western) . . . is nothing that is going to do a thing for your *family* trade. You can't do much about the posters. But you can work up schemes to get their kids on the stage, their pictures on the screen, let them usher, give them a word of public praise, let them write your ad once in a while—let them *participate*.

Make it *their* theatre. Anything that will give your patronage a chance to participate in the operation of the theatre is sure fire to get some extra dimes. Every parent and relative likes to see their kids on a stage. That's just one little angle.

All we've talked about this time is exploitation. Well, it's a big subject. But there are others we can talk about that have their own peculiar small town slant. Got one in mind for next month. Hope you tune in.

—C. J. L.

Cut Hours of Time! Have Better Housekeeping!

WITH
TORNADO®

THEATER CLEANING

Is yours the one out of every four theaters being "Tornado cleaned" today? If not, you're missing your big opportunity to reduce cleaning hours with plenty of savings. Tornado offers faster, more thorough cleaning of seats, floors, stairs, screens and other areas. It's the machine designed to answer each difficult problem of theater cleaning.



As a Blower Sweeper

Tornado moves boxes, rubbish and debris four times faster than any other method—cleans where nothing else will.



As Shoulder-Type Vacuum

Tornado cleans stairs, seats, drapes, screens, carpets—Is always at the operator's side, causes less fatigue.

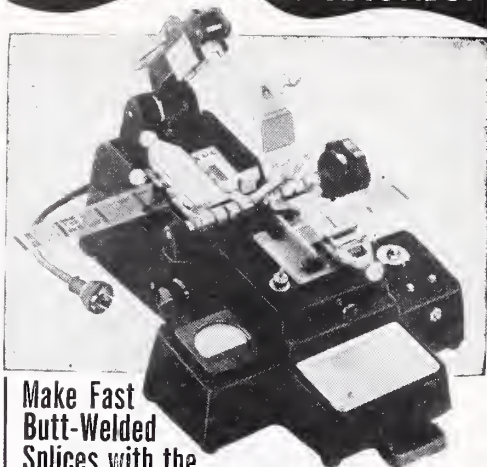
Learn the whole story about Tornado Theater Cleaning

Write for Bulletin 597

BREUER ELECTRIC MFG. CO

SPLICE FILMS

Permanently in just
10 SECONDS!



Make Fast
Butt-Welded
Splices with the
PRESTO-SPLICER—Price \$547.80

- Use with all safety films.
- No scraping of emulsion.
- No cement and brushes to dry out.
- No drying out of film; replasticized when spliced.
- Perfect film alignment.
- True electrical weld.
- Double thickness avoided; no distortion.
- Darkroom splicing—no lights required.
- Permanent splice will hold under all conditions where the film itself will hold.

PRESTOSEAL Mfg. Corp.

3801 Queens Blvd., Long Island City 1, N. Y.

35 YEARS OF WORLD LEADERSHIP

CURTAIN CONTROLS AND TRACKS

ValLEN

**VALLEN
FLOATING
CURTAIN
CONTROL**

LOW-COST DEPENDABILITY

This low-cost unit offers a Curtain Control that is simple, efficient and long-lived. Suspended on the curtain operating cable, it maintains an even, constant tension and adjusts itself to take up as much as 12 inches slack.

ValLEN Floating Curtain Control offers a superior unit at very low cost.

There is a ValLEN model for every Curtain Operating Need—including Round-the-Corner and Rear-Fold requirements.

**WE'RE HEADQUARTERS
FOR YOUR PROBLEMS**

VALLEN, INC., AKRON 4, OHIO



MANAGER of the MONTH for October

CHARLES DUNCAN

Manager, Alhambra Theatre, Decatur, Ill.



MAKING the theatre a "community center noted for its hospitality and comfort" is a consistently pursued policy of Charles ("Chuck") Duncan, manager of the Alhambra theatre in Decatur, Ill. And this, plus strict attention to maintenance, has won for him the *BETTER THEATRES Manager of the Month Award* for October.

To keep the public constantly aware of the physical comforts and other special activities and advantages offered by his theatre, Mr. Duncan makes it a rule to include at least one institutional reference in all advertising. Air-conditioning, the huge size of the screen compared with TV, and the latest activities of the theatre's kiddie club receive prominent mention in radio and newspaper advertising and in speeches delivered to civic groups.

It is the Roy Rogers Riders' Club for the youngsters that Mr. Duncan believes

has been most successful in giving his theatre a prominent place in the community. For the club offers the small fry, along with the usual fun of stage shows and prizes, opportunities for civic service. In the past three years the

club, which has grown to a membership of 10,000 has raised over \$2,000 for community projects.

Such special programs for the children naturally add to maintenance problems, and make keeping the "community center" clean and comfortable a little more difficult. Mr. Duncan has met this situation by constantly using a "check list" according to which all parts of the theatre are regularly inspected to keep them up to par.

Mr. Duncan's exhibit also shows efforts to keep the staff enthusiastic. He points out: "The staff can be an advertising asset outside as well as inside the theatre. Many a ticket sale is made or lost through the attitude of its members, in their conversations with people in the community about the theatre and its attractions."

MISCELLANEOUS CLEANING CHORES

(Continued from page 31)

Hall's maintenance men, the worker can rinse and scrub at the same time without changing his position.

which are more subject to fingering, are polished every day.

AUDITORIUM SEATS

As for the auditorium seats themselves, they should be cleaned at least once a week, with the schedule arranged for a certain section to be done daily. Mohair or other seat coverings should be vacuumed, and metallic parts and side standards washed with a soap and water solution. (Workmen should be trained to report to the manager all seats requiring repair—whether it be a bolt that needs tightening or a torn fabric.)

CLEANING METAL

All decorative metal throughout the theatre should be cleaned daily with a regular brass polish. At the Music Hall, however, most brass is not polished; instead, it is sprayed once a year with a clear plastic lacquer. It is then merely wiped daily with a dust rag. If a polish were used, the maintenance men there say, it would have to be applied daily. However, the stair rails,

ADVERTISING FRAMES

Wood advertising frames (as interior coming attraction displays) should be wiped down daily with a plain damp cloth. The interior of the frames should be dusted and the glass cleaned daily.

Stainless steel or aluminum frames, chromium kick plates, and door pulls should be wiped daily with a plain damp cloth, and dried with a separate dry cloth.

Glass can be cleaned quickly and easily with a solution of ammonia and water, using 1/2 cup of ammonia to 1/2 bucket of water.

Stainless steel silhouette letter frames should be wiped with a damp cloth and dried thoroughly at least twice a month. Stains can be removed by applying a little kerosene and rubbing hard. It is also possible to use glass wax.

Porcelain marquee soffits should be washed with a solution of soap powder and water periodically. Attraction panel glass should be given the same treatment.

THE THEATRE SUPPLY MART

Index to products Advertised
& described in this issue, with

- Dealer directory
- Convenient inquiry postcard

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Aston Products, Inc.....	18
Portable hot or cold vendor. Direct.	
2—Adler Silhouette Letter Co.....	32
Changeable letter signs: Front-lighted panels for drive-ins (2A), back-lighted panels (2B), and changeable letters (2C). All dealers.	
3—American Seating.....	41
Auditorium chairs. NTS and direct.	
4—Ashcraft Mfg. Co., C. S.....	3rd Cover
Projection are lamps (4A), rectifiers (4B). Un-affiliated dealers.	
5—Automatic Devices Co.....	15
Curtain tracks and controls. Unaffiliated dealers.	
6—Ballantyne Co., The.....	25
Complete packaged drive-in equipment. Unaffiliated dealers. Dealers 1, 4, 7, 19, 20, 21, 32, 35, 43, 66, 70, 77, 80, 92, 104, 112, 115, 125, 132.	
7—Bausch & Lomb Optical Co.....	26
Projection lenses. Direct and branches or dealers in all major cities.	
8—Breuer Electric Mfg. Co.....	33
Vacuum cleaners. Direct.	
9—Carbons, Inc.....	27
Projection carbons. Franchise dealers.	
10—Century Projector Corp.....	41
Projectors. Dealers: 1, 2, 7, 9, 17, 22, 26, 32, 35, 39, 40, 44, 54, 57, 63, 66, 70, 72, 82, 86, 88, 95, 97, 98, 105, 111, 114, 115.	
11—Coca-Cola Co., The.....	2nd Cover
Soft drinks. Direct.	
12—F & Y Building Service, The.....	39
Architectural design and building service.	
13—GoldE Manufacturing Co.....	30
Film rewinders. All dealers.	
14—Griggs Equipment Co.....	32
Auditorium chairs. Direct.	
15—Hertner Electric Co., The.....	30
Motor-generators. NTS.	
16—Heywood-Wakefield Co.....	4
Auditorium chairs. Dealers 8, 10, 14, 24, 32, 56, 100, 103, 123.	
17—Ideal Seating Co.....	25
Auditorium chairs (17A), drive-in stadium seating (17B). Unaffiliated dealers.	
18—International Projector Corp.....	4th Cover
Complete projection and sound systems. NTS.	
19—Kollmorgen Optical Corp.....	28
Projection lenses. NTS and all dealers.	
20—Kroehler Manufacturing Co.....	39
Auditorium chairs. Unaffiliated dealers.	
21—LaVezzi Machine Works.....	38
Projector parts. All dealers.	
22—Motiograph, Inc.....	5
Projection lamps (22A), sound systems (22B), projectors (22C), motor-generators (22D), in-ear speakers (22E), Trade television (22F). Dealers 8, 10, 13, 24, 27, 30, 32, 34, 36, 40, 42, 51, 53, 54, 57, 59, 64, 67, 70, 75, 85, 90, 99, 103, 108, 110, 114, 117, 122, 128, 129, 131.	
23—National Carbon Co., Inc.....	13
Projection carbons. All dealers.	
24—National Super Service Co., Inc.....	41
Vacuum cleaners. All dealers.	
25—National Theatre Supply.....	28, 29
Distributors.	
26—Paul, Inc., Peter Gandy. Direct.....	21

Reference Number	Adv. Page
27—Poblocki & Sons.....	15
Drive-in projection screens (27A), traffic control signs (27B), attraction signs (27C), box-offices (27D), marquees (27E), theatre fronts (27F), portable debris cart (27G), portable food vendor (27H). NTS.	
28—Prestoseal Mfg. Corp.....	34
Film splicer. Direct.	
29—Raytone Screen Corp.....	43
Projection screens. All dealers.	
30—RCA Service Co.....	39
Projection and sound maintenance service.	
31—RCS Studios.....	32
Photo murals for interior decoration.	
32—Robin, Inc., J. E.....	28
Motor-generators. Direct.	
33—S. O. S. Cinema Supply Corp.....	30
Distributors.	
34—Sportservice, Inc.....	43
Concession service.	
35—Strong Electric Corp., The.....	38
Rectifiers. Dealers 1, 2, 3, 4, 7, 8, 9, 12, 13, 14, 17, 19, 20, 22, 24, 25, 26, 27, 28, 30, 32, 34, 36, 39, 40, 41, 42, 44, 46, 47, 48, 49, 51, 52, 54, 55, 56, 57, 58, 59, 60, 62, 63, 64, 66, 67, 70, 72, 75, 76, 77, 78, 79, 80, 81, 84, 86, 90, 91, 92, 96, 97, 98, 100, 102, 104, 105, 106, 107, 108, 110, 112, 113, 114, 115, 116, 117, 118, 121, 122, 124, 128, 129, 130, 131, 132, 21.	
36—Theatre Seat Service Co.....	43
Theatre chair rehabilitation service. Direct.	
37—Vallen, Inc.....	34
Curtain tracks and controls. Direct.	
38—Wagner Sign Service, Inc.....	3
Letter mounting tool. Dealers 1, 8, 10, 12, 13, 14, 15, 16, 17, 21, 22, 23, 24, 25, 26, 28, 29, 30, 32, 34, 35, 36, 40, 41, 42, 43, 44, 54, 56, 57, 59, 60, 62, 64, 66, 67, 69, 70, 72, 73, 74, 75, 77, 79, 80, 86, 88, 89, 90, 91, 97, 99, 100, 103, 106, 107, 108, 113, 114, 117, 118, 119, 121, 122, 124, 128, 130, and NTS, Detroit.	
39—Westrex Corp.....	6
Foreign distributors.	
40—Wrigley, Jr. Co., Wm.....	19
Chewing gum.	

EDITORIALLY . . .

AUTOMATIC MILK VENDER, page 20
"The Dari-O-Matic 500," a new milk and fruit juice vending machine with four separate slots. Handles one-half pint and one-third quart cartons. Marketed by the Fruit-O-Matic Manufacturing Company. Postcard reference number E41.

NEW JUICE DISPENSER, page 22
Refrigerated drink dispenser which circulates juice around the cooling turret by means of a tiny magnet drive pump within the bowl. Announced by Jet Spray Cooler Company. Postcard reference number E42.

HOT COFFEE VENDER, page 22
"The U-Select-It," an automatic dispenser of a cup of hot coffee. Capacity 600 cups. Marketed by the Coan Manufacturing Company. Postcard reference number E43.

ARC SLIDE PROJECTOR, page 37
New universal high intensity arc slide projector for drive-in screens. Accommodates 2x2, 3 1/4x4 and 4x5 inch slides. Developed by the Strong Electric Corporation. Postcard reference number 35A.

FLUORESCENT LAMP CONTROL, page 37
New system to dim fluorescent lamps. Consists of a dimming control unit and matching ballast. Announced by General Electric. Postcard reference number E44.

NEW FILM SPLICER, page 37
For speedy, permanent splicing of film in theatre projection rooms. Designed to splice either 35mm or 16mm film without scraping or the use of cement. Prestoseal Manufacturing Corporation. Postcard reference number 28.

ELECTRIC RUBBER MAT, page 38
Portable electric mat designed to eliminate discomfort from drafts. Added to line of Interstate Rubber Products Corporation. Postcard reference number E45.

ELECTRIC VAPORIZER, page 38
Vaporizing unit to destroy insects. Mounted on wall and plugged into ordinary electric outlet. Uses Mortrane crystal. Marketed by the Bedford Company. Postcard reference number E46.



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the October 1952 issue—

.....

.....

NAME

THEATRE or CIRCUIT

STREET ADDRESS

CITY STATE

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from index of Advertisers on preceding page

ALABAMA

1—Queens Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA

2—Girard Theatre Supply, 532 W. 320 W. Washington St., Phoenix.

ARKANSAS

3—Theatre Supply Co., 1021 Grand Ave., Fort Smith.
4—Perrin Theatre Supply, 1008 Main St., Little Rock.

CALIFORNIA

Fresno:

5—Midstate Theatre Supply 1906 Thomas.

Los Angeles:

6—John P. Filbert, 2007 S. Vermont Ave.*
9—National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:

National Theatre Supply, 255 Golden Gate Ave.
9—Freddie Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
11—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO

Denver:

12—Graham Brothers, 548 Lincoln St.
National Theatre Supply, 2111 Champa St.
13—Service Theatre Supply, 2054 Broadway.
14—Western Service & Supply, 2120 Broadway.*

CONNECTICUT

New Haven:

National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)

15—Brient & Sons, 925 New Jersey Ave., N. W.*
16—Ben Lust, 1001 New Jersey Ave., N. W.

FLORIDA

17—Joe Hornstein, 714 N. E. 1st St., Miami.
18—Southeastern Equipment, 206 E. Bay St., Jacksonville.*
19—United Theatre Supply, 110 Franklin St., Tampa.
20—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA

Albany:

21—Dixie Theatre Service & Supply, 1010 N. Slappey Dr.

Atlanta:

22—Capital City Supply, 161 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
23—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.*
24—Wil-Kin Theatre Supply, 301 North Ave., N. E.

ILLINOIS

Chicago:

25—Abbott Theatre Supply, 1311 S. Wabash Ave.*
26—G. C. Anders Co., 317 S. Sangamon St.
27—Gardner Theatre Service, 1235 S. Wabash Ave.
28—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evansville:

29—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:

30—Ger-Bar, Inc., 442 N. Illinois St.
31—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:

32—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS

33—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY

Louisville

34—Falls City Theatre Equipment, 427 S. Third St.
35—Hadden Theatre Supply, 269 S. 3rd St.

LOUISIANA

New Orleans:

36—Hodges Theatre Supply, 1309 Cleveland Ave.
37—Johnson Theatre Service, 223 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.
38—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:

39—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND

Baltimore:

40—J. F. Dushman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:

41—Capitol Theatre Supply, 28 Piedmont St.*
42—Joe Cifre, 44 Winchester St.
43—Independent Theatre Supply, 28 Winchester St.
44—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
45—Standard Theatre Supply, 78 Broadway.
46—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN

Detroit:

47—Amusement Supply, 208 W. Montcalm St.
48—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
49—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.
50—United Theatre Equipment 106 Michigan St., N. W.

Grand Rapids:

51—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA

Minneapolis:

52—Elliott Theatre Equipment, 1110 Nicollet Ave.
53—Frosch Theatre Supply, 1111 Currie Ave.*
54—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
55—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:

56—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
57—Shreve Theatre Supply, 217 W. 18th St.
58—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:

59—McCarthy Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
60—St. Louis Supply Co., 3310 Olive St.*

MONTANA

61—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha:

62—Ballantyne Co., 1712 Jackson St.
National Theatre Supply, 1610 Davenport St.
63—Quality Theatre Supply, 1515 Davenport St.
64—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO

65—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK

Albany:

66—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:

67—Auburn Theatre Equipment, 5 Court St.

Buffalo:

68—Becker Theatre Equipment, 492 Pearl St.
69—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 498 Pearl St.
70—Perkins Theatre Supply, 505 Pearl St.
71—United Projector & Film, 228 Franklin St.

New York City:

72—Amusement Supply, 341 W. 44th St.
73—Capitol Motion Picture Supply, 630 Ninth Ave.*
74—Crown Motion Picture Supplies, 354 W. 44th St.
75—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
76—S.O.S. Cinema Supply, 602 W. 52nd St.
77—Star Cinema Supply, 441 W. 50th St.

Syracuse:

78—Central N. Y. Theatre Supply, 210 N. Salica St.

NORTH CAROLINA

Charlotte:

79—Bryant Theatre Supply, 227 S. Church St.
80—Charlotte Theatre Supply, 116 S. Poplar.
81—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
82—Southeastern Theatre Equipment, 209 S. Poplar St.*
83—Standard Theatre Supply, 219 S. Church St.
84—Theatre Equipment Co., 220 S. Poplar St.
85—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:

86—Standard Theatre Supply, 215 E. Washington St.
87—Theatre Suppliers, 304 S. Davie St.

OHIO

Akron:

88—Akron Theatre Supply, 120 E. Market St.

Cincinnati:

89—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.

Cleveland:

National Theatre Supply, 2128 Payne Ave.
90—Ohio Theatre Equipment, 2108 Payne Ave.
91—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Calumabus:

92—American Theatre Equipment, 165 N. High St.
93—Mid-West Theatre Supply, 862 W. Third Ave.

Dayton:

94—Dayton Theatre Supply, 111 Volkenand St.
95—Sheldon Theatre Supply, 627 Salem Ave.

Taleado:

96—American Theatre Supply, 439 Dorr St.
97—Theatre Equipment Co., 109 Michigan St.

OKLAHOMA

Oklahoma City:

98—Century Theatre Supply Co., 20 N. Lee St.
99—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
100—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:

101—Modern Theatre Supply, 1935 N. W. Kearney St.*
102—Portland Motion Picture Supply, 916 N. W. 19th St.
103—B. F. Shearer, 1947 N. W. Kearney St.
104—Theatre Utilities Supply, 1987 N. W. Kearney St.
105—Inter-State Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA

Philadelphia:

106—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.

Pittsburgh:

107—Alexander Theatre Supply, 81 Van Brann St.*
108—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.
109—Superior Motion Picture Supply, 84 Van Brann St.

Wilkes Barre:

110—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND

111—Rhode Island Supply, 337 Westminster St., Providence.

SOUTH DAKOTA

112—American Theatre Supply, 316 S. Main St., Sioux Falls.

TENNESSEE

Memphis:

113—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
114—Tri-State Theatre Supply, 318 S. Second St.

TEXAS

Dallas:

115—Hardin Theatre Supply, 714 South Hampton Rd.
116—Herber Bros., 408 S. Harwood St.
117—Modern Theatre Equipment, 1916 Jackson St.
National Theatre Supply, 300 S. Harwood St.
118—Southwestern Theatre Equipment, 2010 Jackson St.*

Houston:

119—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:

120—Alamo Theatre Supply, 1303 Alamo St.

UTAH

Salt Lake City:

121—Intermountain Theatre Supply, 264 E. First South St.
122—Service Theatre Supply, 256 E. First South St.
123—Western Sound & Equipment, 264 E. First South St.*

VIRGINIA

124—Norfolk Theatre Supply, 2706 Colley Ave., Norfolk.

WASHINGTON

Seattle:

125—American Theatre Supply, 2300 First Ave., at Bell St.
126—Inter-State Theatre Equipment Co., 2224 Second Ave.
127—Modern Theatre Supply, 2400 Third Ave.
National Theatre Supply, 2319 Second St.
128—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA

129—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN

Milwaukee:

130—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
131—Ray Smith, 710 W. State St.
132—Theatre Equipment & Supply, 641 N. Seventh St.

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about Products . .

★ news and views of the market and its sources of supply

Arc Slide Projector for Drive-In Screens

A NEW universal high intensity arc slide projector especially designed for the mammoth screens of drive-in theatres has been developed by the Strong Electric Corporation, Toledo. The new projector accommodates 2x2, 3¼x4 and 4x5 inch slides. Its length is 78 inches, and



adjustable legs permit establishment of the optical center at a height of from 36 to 55 inches. A projection angle of as much as 27° downward, and of 10° upward is afforded.

The optical system includes three lenses and a 3¼-inch focus polished glass reflector of 24 inches working distance and 10¼-inch diameter.

The motor-driven arc burns 6mmx7-inch copper coated carbons at 45 amperes and 21 volts, to produce 7,500 lumens of light. The burning time for one carbon trim is 80 minutes. The unit plugs into any standard 110-volt outlet.

Tests To Find Quality Of Plastic Materials

STANDARD test methods to determine the various properties of pyroxylin and vinyl coated fabrics, also vinyl sheeting, and thus allow purchasers of the materials to see whether they meet particular requirements, have been developed by the Plastic Coatings and Film Association.

For pyroxylin and vinyl coated fabrics, the association's Technical Committee developed tests for the following: tensile strength, tearing strength, adhesion of coating, weight of coating and fabric, cold crack, blocking, stability to heat and light, abrasion resistance, permeability to water, fastness to rubbing, flame resistance, and volatility.

The tests for vinyl sheeting cover tensile strength, elongation, tearing strength, volatility, stability to heat and light, low temperature impact resistance, fastness to rubbing, blocking, flame resistance, resistance to lifting of lacquer or varnish, and determination of thickness.

The association plans to issue shortly a booklet describing the tests and necessary equipment to make them.

Control System to Dim Fluorescent Lamps Fully

A NEW LIGHT control system designed to dim fluorescent lamps with the same efficiency available for filament lamps, has been developed by General Electric lighting engineers at Nela Park, Cleveland. The system consists of a dimming control unit and especially designed matching ballast.

By means of a circuit which maintains the starting voltage, but changes the current to affect the light output, fluorescent lamps can be turned on instantly at any point in the dimming range. By merely twisting a knob, the lamps may be dimmed from maximum brightness until they produce practically no light at all, and then may be brightened in the same manner.

The control system will be available for use with either the conventional 40-watt pre-heat type of lamp, or with the new 40-watt "Rapid Start" fluorescent lamps. Two sizes of controls will be made, one operating up to eight lamps, and the other up to 35 lamps.

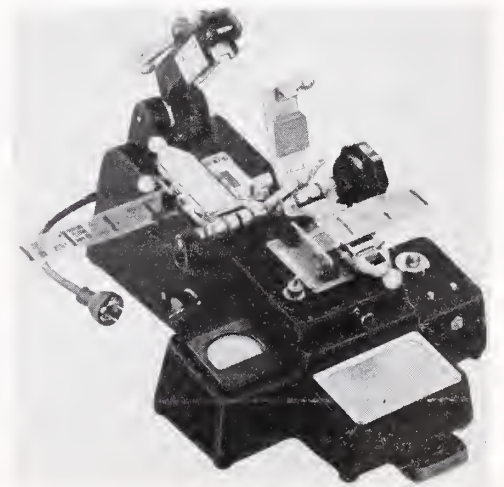
Although the unit will be used effectively in general lighting applications, it is expected to be especially in demand to create special lighting effects with colored fluorescent lamps, according to engineers John H. Campbell and Harry E. Schultz, who designed the circuit. They explain

that although colored fluorescents are much more efficient than filament lamps, their use has been limited in the past because their brightness could not be regulated effectively. Fluorescent lamps produce more than three times the white light, and up to 25 times the amount of colored light provided by filament lamps of the same wattage.

Although the equipment is still in the design stage, early release for production by G-E's Specialty Transformer and Ballast Department is anticipated.

Film Splicer Adapted To Projection Rooms

MODIFICATION of its well-known splicer used in many motion picture studios and exchanges, for application to the speedy, permanent splicing of film in theatre projection rooms, has been announced by the Prestoseal Manufacturing Corporation, Long Island City, N. Y. The "Presto-Splicer Pro" model is designed



to splice either 35mm or 16mm film without scraping or the use of cement. The principle on which it operates is a combination of controlled heat and pressure, applied in precise, automatically controlled time cycles.

Interchangeable heads make the splicer adaptable for both 35mm and 16mm film quickly and without the use of tools. The operation takes from six to ten seconds. The complete cycle includes cutting, welding,

WHY *Strong* RECTIFIERS ARE PREFERRED



The only rectifiers especially designed, manufactured and tested in one plant together with and for use with motion picture projection arc lamps. This is highly important, as efficient operation of each type and rating of arc necessitates a rectifier specifically engineered to its particular requirements.

There is a dependable Strong Rectifier for every type projection lamp:

2-Tube - 4-Tube - 6-Tube
Single and Three Phase Models for

- Rotating Feed Angular Trim High Intensity
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All assure smooth output current, long life, low operating temperature, and flexibility in control.

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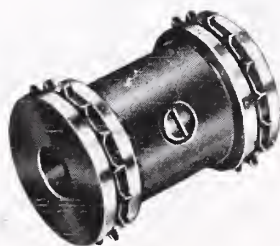
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SPOTLIGHTS • RECTIFIERS • REFLECTORS

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Replace worn parts promptly.

Catalog on request

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cooling and removal of the film from the machine.

Dimensions of the unit are: height, 9 inches; width, 11¼; length, 17; weight, 17 pounds. The splicer plugs into a standard 120-volt outlet and is provided with a current control to compensate for voltage variations. Viewing lights of 2x3½ inches are in the base of the unit.

Electrical Vaporizers For Insect Destruction

ELECTRICAL vaporizing units designed to destroy flies, mosquitoes and other insects have been coming on the market in substantial number in consequence of the development of chemicals which have been found effective for this method of insect control. Mounted on the wall, they are plugged into an ordinary electric light outlet and the heat generated by the simple electrical unit enclosed vaporizes an insecticide supplied by the manufacturer. Use of such devices are especially indicated for the refreshment rooms, possibly also restrooms, of drive-in theatres.

One such unit recently introduced is the "Mortron Vaporizer," a product of the Bedford Company, New York City. The insecticide used is Mortane crystal, which



Showing the Bedford Company's vaporizer.

does not harm food or plants, according to the manufacturer. The unit is designed to operate in an area up to 10,000 cubic feet.

A vaporizer employing a crystal insecticide which is colorless and odorless has been announced by the Exterminator Corporation of America, Philadelphia. The unit is oval-shaped and contains seven ounces of insecticide. It comes in black or ivory colored plastic. It is designed to cover from 10,000 to 15,000 cubic feet of space.

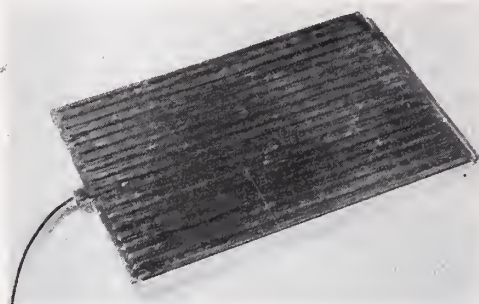
An all-steel vaporizer with a sealed heating element has been developed by Insect Killers, Inc., Edgerton, Wis. The insecticide is non-toxic and will not contaminate food, according to the manufacturer. Pre-

cision temperature control is said to be another feature of this product.

A unit employing an odorless liquid chemical has been marketed by the Home Manufacturing & Sales Company, Piqua, Ohio. Designed to operate in spaces up to 15,000 square feet, the vaporizer has an outer bowl made of cast aluminum.

Electric Rubber Mat For Heating Cold Spaces

A PORTABLE electric mat designed to eliminate discomfort from drafts sometimes suffered by employees confined to chilly areas has been added to the



line of the Interstate Rubber Products Corporation, Los Angeles. Called the "Electro Mat," the foot warmer is 14x21 inches and weighs 5 pounds.

New Material To Patch Concrete Floor Holes

A NEW patching material designed for repairing holes, ruts and other imperfections in concrete floors, has been announced by United Laboratories, Inc., of Cleveland. Called "Superset Tampatch," the product is composed of specially prepared aggregates coated with fast-drying synthetic resins and combined with asphaltic oils.

In application of the material, the surface which is to be patched is cleaned and bonded. The material is then applied and tamped firmly into place. The patched area may be placed in service almost immediately, according to the manufacturer, since it becomes smooth with traffic.

The material is available in drums of various sizes and is ready to use without mixing. The bonding matter is delivered separately and also comes in various sizes of containers.

Heavy-duty Mops of Cellulose Sponge Yarn

ADAPTATION OF its cellulose sponge yarn to fit the requirements of the mop trade for a heavy-duty cleaning and scrubbing material, has been announced

by the E. I. Du Pont de Nemours & Company, Inc., Wilmington, Del. The material is produced from a special cotton yarn covered with cellulose sponge, which is made from pure cellulose and special fiber.

Like Cellophane and rayon, the cellulose is made from either wood pulp or cotton linters. The pulp is treated in caustic soda,



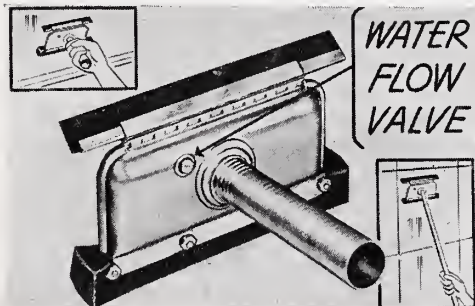
then shredded and dissolved to form viscose. Especially strong fibers are added to give strength and body.

The resultant mass is applied to cotton yarn and submerged in a coagulating bath. During this process, salt crystals, carefully controlled in size and previously added, dissolve and thus form the pores. When this process is completed, the cellulose sponge yarn emerges as a finished material ready to be cut for use in various other products.

Water absorption of the material is said to be three to four times its bone dry weight. Its yield is approximately 101 yards per pound, and its tensile strength 35 to 40 pounds per strand, according to the company.

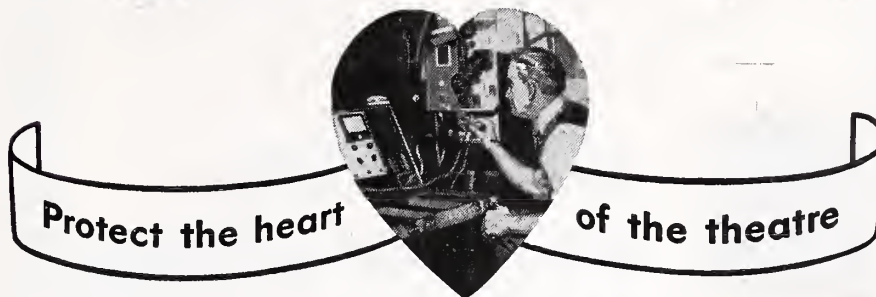
New Window Washer With Own Water Supply

A NEW window-washing hand tool which contains its own water supply, thereby eliminating the need for



carrying a hose or bucket, has been announced by Haldane-Blake, Inc., of Cleve-

THOUSANDS OF EXHIBITORS



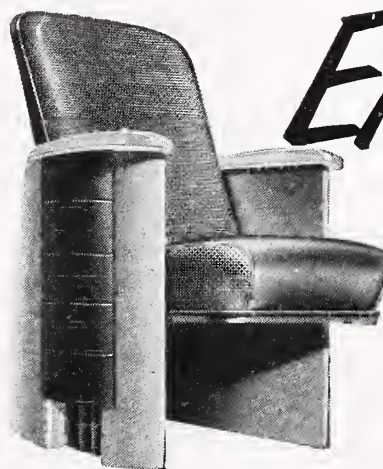
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Easy sitting comfort that
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319 East Town Street Columbus 15, Ohio

"The Buildings We Build Build Our Business"

land. Called the "Windo-Wash'r," the tool is made of aluminum and comes equipped with a hollow handle, which is removed to fill the unit with water. Pushing a water flow valve releases the desired amount of water to saturate the wool felt wick. A

rubber squeegee is attached with which to wipe the window after washing is completed.

A broom or mop stick can be placed in the unit's hollow handle to wash high windows. Both the felt wick and the squeegee measure $7\frac{1}{2}$ inches.



Odorless Paint Found Advantageous to Theatres

Theatre operators throughout the country are learning that it is possible for them to paint without any interruption of business and with no discomfort to their patrons. The secret (which is really no secret at all) is the availability of completely odorless paints for every interior surface and in every finish, from the Keystone Paint and Varnish Corporation of Brooklyn, New York.

Largely responsible for the development of this revolutionary paint product is Douglas C. Arnold, Keystone's president. Under his direction, 15 years of laboratory experimentation and research led to the production of this odorless "paint of tomorrow."

Both motion picture and legit houses from coast to coast are discovering the benefits of odorless paints. They include the Paris theatre, New York, the Crown theatre and Lincoln theatres in New Haven, and the Fine Arts theatre, in Westport, Conn. Some legit users are the Imperial, Bijou and Shubert in New York.

These houses had been painted before opening time, and the paint provided no obnoxious odor during performances. Decoration was permissible during winter months, and the painters worked quicker and easier with non-smelly product.

Mr. Arnold explains the development of odorless paint this way: "Several decades ago, shortly after I became president of Keystone, the owner of a Brooklyn brewery asked me whether I could produce a paint that would enable him to re-do his plant without ruining the beer vats. Experiments were tried by the brewery to remove the acrid fumes from the paint, but they were unsuccessful.

"Being a chemist, I felt confident that such a paint could be created," he said, "and I was sure it would be a boon to many other industries as well as the brewery business."

Inspired by the tradition set by his father, Nelson B. Arnold, in 1908 when Keystone developed the first flat washable paint successfully used on interior walls, the second generation Arnold worked with his lab technicians to find a method to remove the odor completely from paints.

A means of boiling the odor out of the oil used in the manufacture of oil-base paints resulted from the Keystone experiments and, with this encouragement, the petroleum industry set its technicians on the trail of a thinner which has the benefits of turpentine but none of its odor.

When the thinner was developed, Keystone intensified its efforts to correct the technical "bugs" which showed up as each color and finish was processed to deodorize it.

Now, these odorless plants are available in flat, semi-gloss, gloss, enamel, floor paint and varnish.

To indicate just how many colors are available in odorless paints, Keystone has prepared a 200-page volume called the "Cavalcade of Color." It contains full page color samples, painted by hand, of the hues on the market. Many of these colors are sold ready-mixed by the company; others require simple mixing, according to accurate "recipe" instructions printed on the back of every page.—C. J. L.



NEW LITERATURE

Lighting Fixtures: A new catalog (No. 300) describing its line of lighting fixtures has been released by the Gross Chandelier Company of St. Louis, Mo. It illustrates and lists specifications of the company's various models, which are available in numerous finishes including polished aluminum, brass, bamboo, bleached wood, hydrocal, metal and Fiberglas.

Building Maintenance Manual: A 48-page manual containing discussions of repair and building maintenance problems has been issued by the Stonhard Company, Philadelphia, manufacturers of building maintenance materials. Called "Over the Rough Spots," the book discusses patching holes in or resurfacing floors, solving water seepage in underground foundations, repairing leaky roofs, preserving concrete or wood surfaces, protecting structural steel from rusting, etc. Copies are available on request from the company at 600 Stonhard Building, 1306 Spring Garden Street, Philadelphia, 23.

Ad-Offerings

Special information and catalogs are offered free by advertisers in this issue, as listed below. Write for them direct—or use the Theatre Supply Mart postcard (page 35) with reference numbers as given in Index of Advertisers, on same page.

Adler Silhouette Letter Company: Catalog on Section-Ad display and Glass-in-Frame equipment.

Ballantyne Company: Details on complete packaged drive-in equipment.

Bausch & Lomb Optical Company: Information on projection lenses.

Breuer Electric Manufacturing Company: Bulletin #597 on theatre vacuum cleaning equipment.

Coca-Cola Company: Details on vending methods for Coca-Cola.

Griggs Equipment Company: Catalog on auditorium chairs.

Hertner Electric Company: Bulletin #301-A on motor-generators.

Ideal Seating Company: Literature on auditorium chairs.

Kollmorgen Optical Corporation: Bulletins Nos. 207 and 209 on projection lenses.

LaVezzi Machine Works: Catalog on projector parts.

Motiograph, Inc.: Literature on Trad Television complete projection systems, motor-generators and in-car speakers.

Poblocki & Sons: Information on drive-in projection screens, marquees, signs, box offices, portable debris cart, portable food vendor.

RCS Studios: Theatre kit of photo murals.

Robin, Inc., J. E.: Literature on motor-generators.

Strong Electric Corporation: Literature on rectifiers.

Wagner Sign Service, Inc.: Literature on letter mounting tool.

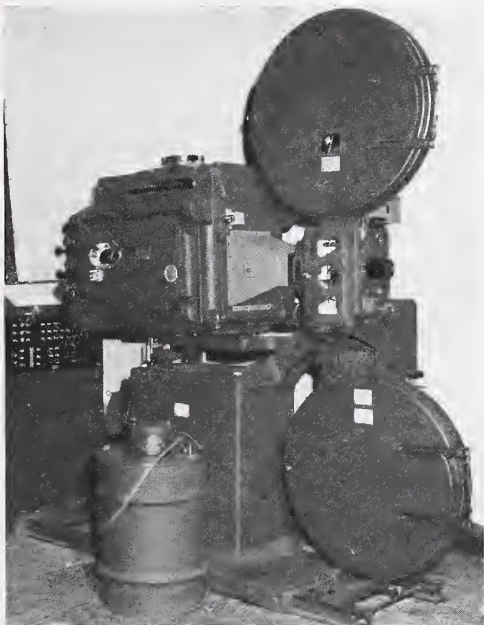
CINERAMA

(Continued from page 15)

other. There is also a flown curtain in the center, on Clancy rigging.

Cinerama photography records three films in synchronism. The camera has three lenses of 27mm focal length and set 48° apart, each shooting one-third of the scene. In projection, these three films are coordinated by three separate projectors synchronized by a mechanism which the Cinerama people admit is "intricate." They call it a "startmark." Just how it works we'll leave to a later piece that may be suggested by the developing importance of the innovation. Anyway, by means of it, an operator at a central remote control keeps all three films, plus the soundhead handling a three-track film, strictly synchronized. Quite a gadget.

The projectors are modifications of the Century mechanism. The Century Projector Corporation, with Larry Davee in charge of design, has worked closely with the Cinerama organization in the development of a special projector built to handle about four times the normal footage at a speed of 26, instead of 24, frames per second. Since there is no sound track on the image film, picture frames are widened to occupy its area, while the height is increased



Projection equipment by Century for the Cinerama process. Magazines hold about 8,000 feet of film. The pedestal is of extra-heavy construction and incorporates special micrometer adjustments for alignment of images. Mechanisms are equipped with the Century aperture cooling system.

to a dimension covering six sprocket holes. The Cinerama frame has twice the area of a standard frame, giving it some advantage of relatively reduced magnification.

The film is guided at the sides above the aperture with large roller guides, applying

What's new at **Century**
for THEATRE OWNERS?

THE NEW CINERAMA PROJECTORS

CENTURY scores again . . . for CENTURY PROJECTORS are the choice when performance demands the best.

CENTURY projection is the choice for CINERAMA—the new "3rd dimensional" matian picture.

Steadier pictures—Cooler apertures—Less film distortion—Better projection.

For theatres or drive-ins; large or small, use CENTURY PROJECTION & SOUND for your own and customer satisfaction.

See your CENTURY dealer or write:

CENTURY PROJECTOR CORPORATION

729 Seventh Ave., New York, N. Y.

Be Ready For The Floor Cleaning Problems of Winter

Slush, mud, water, all the wet filth brought in by patrons during the winter season can be easily removed from both bare and covered floors by the Super Theatre Cleaner. Super wet pick-up gives you a big improvement in appearance for half the cost usually spent in bare floor cleaning—no streaks, no spots. Carpets can be shampooed in place and the suds with its burden of dirt quickly removed leaving original colors bright and clean. Why waste money on less efficient methods?

The Super is designed and tool equipped to meet squarely all theatre cleaning problems. One operator and the Super cleans everything from fronts to lobby, including sound equipment and screen. The Super gets the dirt the first time over. Employee fatigue is cut to a minimum.

Ask your supply distributor for a demonstration right in your theatre. See for yourself why leading theatres all over America are Super cleaned.

NATIONAL SUPER SERVICE CO., INC.
1941 N. 13th St. Toledo 2, Ohio

Sales and Service in
Principal Cities.

In Canada: Plant Maintenance Equipment Co.,
Toronto and Vancouver



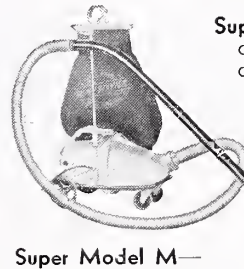
SUPER SUCTION

SINCE 1911

"THE DRAFT HORSE OF POWER SUCTION CLEANERS"



Super Model BP-1—A quiet, double duty cleaner for both wet and dry pick-up.



Super Model M—For all general cleaning and blowing. Powerful, readily portable.

All models approved by Underwriters' Laboratories and Canadian Standards.

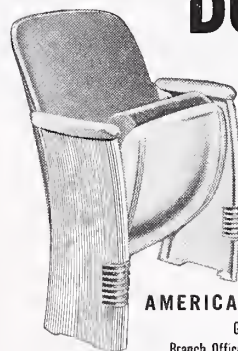
"Once Over Does It"



Free and Easy

Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. Moreover, The Theatre Supply Mart (insert at page 35) provides a postcard for this purpose. . . . Or, if you do not see what you want advertised in this particular issue, you may use the General Inquiry service offered on page 42.

American Bodiform Chairs



COMFORT
BEAUTY
DURABILITY

AMERICAN SEATING COMPANY

Grand Rapids 2, Michigan
Branch Offices and Distributors in Principal Cities

GENERAL INQUIRY COUPON

for types of product NOT ADVERTISED in this issue

Please use coupon and refer to item by its number in listing whenever possible; otherwise explain in space indicated for numbers.

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- 103—Flashers
- 104—Lighting fixtures
- 105—Letters, changeable
- 106—Marquees
- 107—Signs, attraction
- 108—Signs, theatre name

AIR SUPPLY

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- 202—Air washers
- 203—Blowers and fans
- 204—Coils (heat transfer)
- 205—Compressors
- 206—Conditioning units
- 207—Control equipment
- 208—Cooling towers
- 209—Filters
- 210—Grilles, ornamental
- 211—Heaters, unit
- 212—Insulation
- 213—Motors
- 214—Oil burners
- 215—Outlets (diffusers)

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- 302—Acoustic tiles
- 303—Black-light murals
- 304—Decorating service
- 305—Fabric
- 306—Luminescent paints
- 307—Mirrors
- 308—Porcelain enamel tiles
- 309—Tiles, ceramic
- 310—Wall boards and tiles
- 311—Wall paper and plastics
- 312—Wood veneer

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- 402—Box-offices
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- 405—Fencing
- 406—In-car heaters
- 407—In-car speakers
- 408—Insecticide foggers
- 409—Lighting fixtures (outd'r)
- 410—Screen paint
- 411—Screen towers
- 412—Signs, attraction
- 413—Signs, name
- 414—Signs, ramp and traffic
- 415—Stadium seating

EMERGENCY

- 501—Fire extinguishers
- 502—Lighting equipment

GENERAL MAINTENANCE

- 601—Blower, floor cleaning
- 602—Brooms and brushes
- 603—Carpet shampoo

604—Cleaning compounds

- 605—Deodorants
- 606—Disinfectants
- 607—Gum remover
- 608—Ladders, safety
- 609—Lamps, germicidal
- 610—Paint, aud. floor
- 611—Polishes
- 612—Sand urns
- 613—Soap, liquid
- 614—Vacuum cleaners

FLOOR COVERINGS

- 701—Asphalt tile
- 702—Carpeting
- 703—Carpet lining
- 704—Concrete paint
- 705—Linoleum
- 706—Mats, rubber

LIGHTING

- 801—Black-light equipment
- 803—Dimmers
- 804—Downlighting equipment
- 807—Luminaires
- (See also Advertising, Stage)

LOUNGE FURNISHINGS

- 901—Chairs, sofas, tables
- 902—Cosmetic tables, chairs
- 903—Mirrors

PROJECTION and SOUND

- 1001—Acoustic materials
- 1002—Acoustic service
- 1003—Amplifiers
- 1004—Amplifier tubes
- 1005—Cabinets, accessory
- 1006—Cabinets, carbon
- 1007—Cabinets, film
- 1008—Changeovers
- 1009—Cue markers
- 1010—Effect projectors
- 1011—Exciter lamps
- 1012—Fire shutters
- 1013—Hearing aids
- 1014—Lamps, reflector arc
- 1015—Lamps, condenser
- 1016—Lenses, condenser
- 1017—Lenses, projection
- 1018—Microphones
- 1019—Mirror guards
- 1020—Motor-generators
- 1021—Non-sync. turntables
- 1022—Photoelectric cells
- 1023—Projectors, standard
- 1024—Projectors, 16-mm.
- 1025—Projector parts
- 1026—Projection, rear
- 1027—Public address system
- 1028—Rectifiers
- 1029—Reel and alarms
- 1030—Reels
- 1031—Reflectors (arc)

1032—Renovators, film

- 1033—Rewinders
- 1034—Rheostats
- 1035—Safety devices, projector
- 1036—Screens
- 1037—Speakers and horns
- 1038—Splicers
- 1039—Soundheads
- 1040—Stereopticons
- 1041—Tables, rewind

SEATING

- 1101—Chairs
- 1102—Expansion bolts
- 1103—Fastening cement
- 1104—Foam rubber cushions
- 1105—Upholstering fabrics

SERVICE and TRAFFIC

- 1201—Crowd control equip't
- 1202—Directional signs
- 1203—Drinking fountains
- 1204—Lockers, checking
- 1205—Uniforms
- 1206—Water coolers

STAGE

- 1301—Curtains and drapes
- 1302—Curtain controls & track
- 1303—Lighting equipment
- 1304—Rigging and hardware
- 1305—Switchboards

THEATRE SALES

- 1401—Candy
- 1402—Candy Machines
- 1403—Grills
- 1404—Gum
- 1405—Gum machines
- 1406—Ice cream
- 1407—Popcorn
- 1408—Popcorn machines
- 1409—Popping oil
- 1410—Soft drinks, bottle
- 1411—Soft drinks, syrup
- 1412—Soft drink dispensers
- 1413—Showcases
- 1414—Vending carts

TICKET SALES

- 1501—Box offices
- 1502—Changemakers
- 1503—Signs, price
- 1504—Speaking tubes
- 1505—Ticket choppers
- 1506—Ticket registers

TOILET

- 1601—Hand driers, electric
- 1602—Paper dispensers
- 1603—Soap dispensers
- (See also Maintenance)

VENDING—See Theatre Sales

the same principle of design as that of a standard Century mechanism; additionally, there are spring-loaded flanges integral with the intermittent sprocket to reduce side weave, which must be minimized for exact registration of the three films to form one screen image. The mechanism includes the Century aperture-cooling system.

The intermittent movement is of special design, with a 24-tooth sprocket, and a cam and starwheel heavier than standard to handle the large footage (about 7500). There are also 24-tooth upper and lower sprocket wheels because of the increased film speed. Incidentally, the Cinerama productions so far made are printed on acetate stock, and sprocket wheels are designed to handle this with a minimum of sprocket hole wear.

Projectionists who are conscientious about aligning their projectors will appreciate the problem of projecting three integrated images simultaneously. The Cinerama-Century projector has especially large and heavy pedestals with micrometer adjustment forward and back, and sideways. The provisions allow adjustments to compensate for differences in lens magnification, reducing the factor of exactly uniform focal length.

EQUIPMENT INTERLOCKED

The three projectors are interlocked for absolutely synchronized projection through standard three-phase driving motors. At the upper sprocket, connection is made to serve generators which in turn control synchronous motors connected to differential gears between the motor and the main drive of the mechanism. In this way each projector is interlocked frame for frame.

Lamps are also interlocked. Electrically controlled dowsers are mounted on the shutter guards and controlled from a central booth. Light from each projector thus reaches the screen at the same time. Lamps at the Broadway are Strong "Mighty 90."

And now the big question: How are the three images joined without noticeable division? Here is the mechanical provision for that: The projectors are equipped with oscillating aperture plates that are driven from a cam with the saw-toothed edges moving at a high rate of speed. The object is to fade out the edge of one image while the adjoining one is fading in, thus obscuring the line of connection enough to make it discernible.

At the first public performance this division was not indiscernible. It wasn't intrusive enough to spoil the effect; there was, however, a narrow panel of diffused light. We have been advised that such an effect is not characteristic.

The screen is a tricky contrivance for the control of reflected light. Being curved, with a substantial radius, the extremities

(Continued on page 44)

GENERAL INQUIRY COUPON

(TO BE MAILED IN SIGNER'S BUSINESS ENVELOPE)

10-52

To Better Theatres Service Department: I expect to buy products as indicated by the reference numbers below, and I would like to have the manufacturers thereof, or their dealers, get in touch with me.

_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

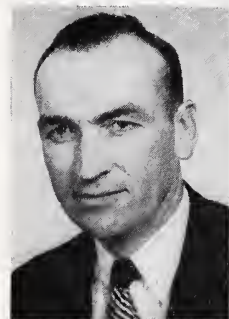
Name..... Theatre.....

Address.....

About People of the Theatre

AND OF BUSINESSES SERVING THEM

The resignation of W. C. (Bill) Stober as its general sales manager has been announced by the General Register Corporation, Long Island City, N. Y. Effective October 1, he assumed a new position with the Burroughs Adding Machine Company in their transportation division at Chicago. A director of TESMA, Mr. Stober is also chairman of TESMA's



W. C. Stober

membership committee and a member of its dealer relationship committee. He entered the theatre equipment field in 1934 as a shipping clerk for National Theatre Supply Company at their Seattle, Wash., branch. Later he became a salesman for that branch, resigning in 1937 to go with the Theatre Utilities Services Company at Portland, Oreg., also as salesman. In 1940 he joined General Register as Chicago branch manager, and except for four years in the Navy (1942-1946) he has remained with that company. He was appointed their general sales manager in 1947. Mr. Stober was born in Lewiston, Idaho, and attended the University of Washington at Seattle, Wash. He is married and the father of one son, Bill, Jr., 12 years old.

Opening of his new Parkvu drive-in at Nowata, Okla., has been announced by owner CHESTER FLEMING, who also owns the Rainbow and Luxor theatres in downtown Nowata. The new drive-in is the second for the city.

Construction of a new 400-seat theatre at Peace River, Alberta, Canada, has been started by STANLEY KONOPSKI. The new house will be named the Barbara.

Following remodeling, the Lux theatre at Joplin, Mo., was recently reopened, according to MARION PHILLIPS, manager.

MORRILL PARMENTER was recently appointed manager of the Hope theatre, a Lockwood & Gordon house at Providence, R. I., replacing JOHN J. ROGERS, who has

HERE'S A PROFOUND STATEMENT:

It's a matter of Opinion...

We at Raytone have been boosting wide angle vision for years. Today two systems are available... a fluctuating light surround, or the system we believe in... a steady light surround of constant, low intensity level. Day or night, the human eye views a panorama in *constant* light. That's the system for us—the one most nearly approaching *normal* viewing conditions. We CAN give you wide angle vision. It's a tremendous step forward. Our new system, the **TRANSCENIC SCREEN SURROUND**, will be marketed in November. It will also be the ideal stage treatment when true Third-Dimension projection arrives.

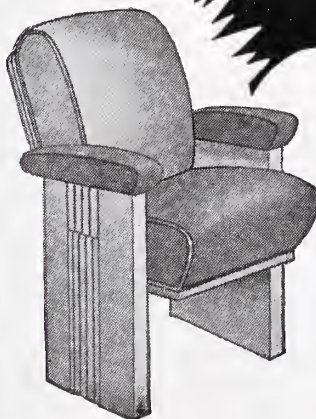
Need a new screen?
Try Pantex... the best screen
your money can buy.

Stays white. Tearproof.
Washable. All vinyl plastic.

RAYTONE
SCREEN CORPORATION
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SEE OUR NEW SCREEN SURROUND AT BOOTH 16 TESMA TRADE SHOW

Let us put NEW LIFE into your OLD CHAIRS



We have serviced hundreds of theatres and welcome your inquiry. Our staff of trained repairmen will put **new life** and **new beauty** into your **old theatre chairs** without any interruption to your daily show.

We rehabilitate or supply new cushions, replace parts and reupholster any style or make of theatre chairs. Make **your** seating problem **our** problem. Write today; outline your needs.

MANUFACTURERS: Foam Rubber and Spring Cushions—Covers for Backs and Seats
DISTRIBUTORS: Upholstery Fabrics and General Seating Supplies
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"Better Your Theatre
and You Better
Your Boxoffice."

THEATRE SEAT SERVICE CO.
160 HERMITAGE AVENUE • NASHVILLE, TENNESSEE

YOUR QUESTIONS ARE INVITED. If you have a problem of design or maintenance, the editors of BETTER THEATRES will be glad to offer suggestions. Please be as specific as possible so that questions may be answered most helpfully. Address your letters to BETTER THEATRES SERVICE DEPARTMENT, Rockefeller Center, New York.

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from Coast
to Coast
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Refreshment
Service for
**DRIVE - IN
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SPORTSERVICE BLDG. • BUFFALO, N. Y. Phone MA 3014

left the circuit. Mr. Parmenter comes from Hillsboro, N. H., where he managed the Capitol. RAYMOND F. BURKE is his assistant.

A. D. TRAXLER, formerly manager of the Cliff theatre in Wray, Colo., is now in that position at the Golden theatre in Golden, Colo. He succeeds JERRY WEST, who resigned.

ROBERT HILLS, formerly assistant manager at the Warner theatre, Worcester, Mass., has been named manager of the Warner Palace at Norwich, Conn., succeeding JOHN PETROSKI, who is now manager of the Warner at Bridgeport. PHIL HARRINGTON succeeds Mr. Hills in Worcester.

GARY VANDEN BERG has been named to succeed HERMAN FELDMAN as manager of the Legion theatre in Sioux City, Ia.

A new drive-in, with a capacity of 300 cars, is planned at Vreston, Ia., by the Commonwealth Theatre Corporation. The firm owns the Strand and Uptown, indoor houses there.

NICK LANETTI, formerly assistant manager of the Roger Sherman theatre in New Haven, Conn., has been appointed manager of the Warner Commodore Hull theatre in Derby, Conn., succeeding EDGAR LYNCH, who has left the circuit.

Redecoration of the lobby of his Roxy theatre at Bloomington, Ind., is reported by owner DOYLE CARTER.

Purchase of the 700-seat State theatre in Waterloo, Ia., from LEONARD KAPLAN has been announced by the Dickinson Operating Company, owners of the Waterloo theatre there. Managing both houses will be HIRAM MEEKS.

MICHAEL KING, formerly manager of the Village theatre, Toronto, Canada, has been appointed to that same position at the Bloor theatre, also in Toronto. He replaces MALCOLM MCCAMMON, who is now manager of the Alhambra there.

A new drive-in is under construction at Navarre, Minn., on Lake Minnetonka. Owners are the Navarre Amusement Corporation of Minneapolis.

BEN SCHLANGER, New York theatre architect, and WILLIAM A. HOFFBERG, engineer associated with him, have returned from a six-week visit to Europe where many installations of their synchronous surround motion picture screen are in progress. RCA Photophone, Ltd., recently took over distribution of the screen in Europe, marketing it, as RCA does in the United States, under the name of "Synchro-Screen."

An April opening is planned for the new drive-in at Iowa Falls, Ia., on Highway 65, according to an announcement by I. C. JENSEN, manager of the Rex and Met theatres there.

Complete remodeling and renovation of his 590-seat Vacaville theatre in the California town of that name is reported by owner DON ISABELLA.

A new drive-in has been opened at Ironwood, Mich., by the Ironwood Amusement Company. O. P. SUPRENT is manager.

New RCA "Hy-Arc" lamps were installed at the El Rancho drive-in in New Orleans recently by the Southeastern Theatre Equipment Company there.

ROY KANE, who was manager of the Lyric theatre in Elkin, N. C., for two years, has been named city manager for the Statesville Theatre Corporation, in Boone, N. C. Mr. Kane replaces B. E. SMILEY, who is now manager of the Playhouse theatre in Statesville.

NEW OWNERS REMODEL THEATRE IN WISCONSIN CAPITAL



Entrance area of the 32-year-old Strand theatre in Madison, Wis., following a modernization program both inside and out by the new owners, Twentieth Century Theatres, a recently formed corporation. The entrance area was refaced with porcelain enamel, and new outside installations included poster cases, a fluted stainless steel box-office, large display windows that can be serviced from the back, a new marquee with Wagner advertising panels using 17- and 10-inch letters, and "Herculite" entrance doors that open the 100-foot lobby to view from the street. A stainless steel ceiling beginning as a marquee soffit continues to the auditorium, mounting recessed PAR 150-watt lamps throughout. This work was done by Poblacki & Sons, Milwaukee. Installed across the foyer is a new 60-foot refreshment stand for which three rows of seats had to be removed. The auditorium itself was redecorated and retreated acoustically. Other Madison theatres purchased at the same time, all from Asher Levy, were the Orpheum and Madison, which will also be remodeled; the Parkway, which will be sold as a commercial building; and the Madison drive-in. Officers in the new firm include Dean Fitzgerald, son of H. J. Fitzgerald, president of Fox Wisconsin Amusement Corporation; and Ray Reed, who owns the new Fox-Bay theatre at Whitefish Bay, a suburb of Milwaukee.

Cinerama on Broadway

(Continued from page 42)

might reflect across to the other side. To prevent this, Fred Waller, inventor of Cinerama, devised a screen made up of 1100 vertical strips of perforated plastic tape, mounted in a louver formation so that they bounce inward-reflected light through the intervening spaces instead of across the screen. At the first performance some of these strips sometimes created a rib effect in the picture. Apparently the problem, obviously a tough one, needs working on.

And that, in the main, is Cinerama. Whatever its ultimate place in the industry's scheme, it has made, at least for the moment, a tremendous impact upon the public. And that very impact suggests that the business take notice of the dimensions and optical range, the visual domination and use of peripheral vision which achieve that impact.

Of immediate potential value, too, is what it has to say to the TV-minded public about "that old thing," the motion picture. Cinerama is new—it is wonderful; and it is Theatre.

for the biggest drive-in screen's — it's ASHCRAFT'S

SUPERHIGH

"100"

UNBEATABLE

... NO OTHER LAMP CAN
MATCH IT IN SCREEN
BRILLIANCY OR ECONOMY



Time after time we have demonstrated the Super-High "100" against all makes of lamps and at all currents up to 185 am-pères. In every instance the Super-High "100" attained greater brilliancy.

Its large diameter, high speed reflector and water-cooled 10mm. positive carbon, good for currents up to 100 amperes, produce more light than ever has been seen on a Drive-In Screen before.

Low-priced, efficient Water-Recirculator can be supplied to eliminate plumbing and to insure constantly perfect operation.

ASHCRAFT SELENIUM RECTIFIERS

The ideal power source for all Drive-In operations—either 90 or 110 ampere capacity—standard for 3-phase, 220 volts.



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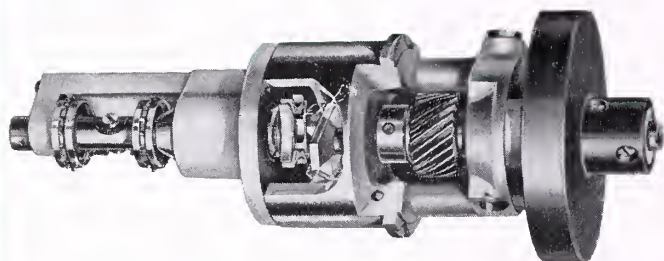
C. S. ASHCRAFT MANUFACTURING COMPANY, INC.

36-32 THIRTY-EIGHTH STREET

LONG ISLAND CITY 1, N. Y.



LET'S GO STEADY!



Every motion picture shown on the screen today must be sent through a magic-like stop-and-start process by the Intermittent Movement of your projector! — For it is this intricate mechanism, working in synchronization with the shutter and the individual film frames, which brings you the steady image your patrons demand! . . . Small wonder that SIMPLEX engineers have gone to great lengths to design a more dependable, more efficient Intermittent Movement!

The flywheel of this new Intermittent Movement is mounted directly on the cam shaft, and the gears on both the driving shaft and the cam shaft have been constructed to provide constant pressure lubrication to the unit! So ingenious is this system that the protective film of oil which is forced through the movement cannot possibly reach the film! . . . Performance has proven that this new concept results in less wear, quieter operation and drastic reduction of maintenance costs!

— One more SIMPLEX exclusive that has really paid off! . . . One more reason for you to see and "go steady" with the new SIMPLEX X·L Projector!

Simplex X·L
T.M. REG. U. S. PAT. OFF.

PROJECTION AND SOUND SYSTEMS

Better Projection Pays!

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MOTION PICTURE HERALD

ALLIED MOVES TO END COOPERATION

*Col. Cole recommends leaders
resign all-industry posts to
resume traditional militancy*

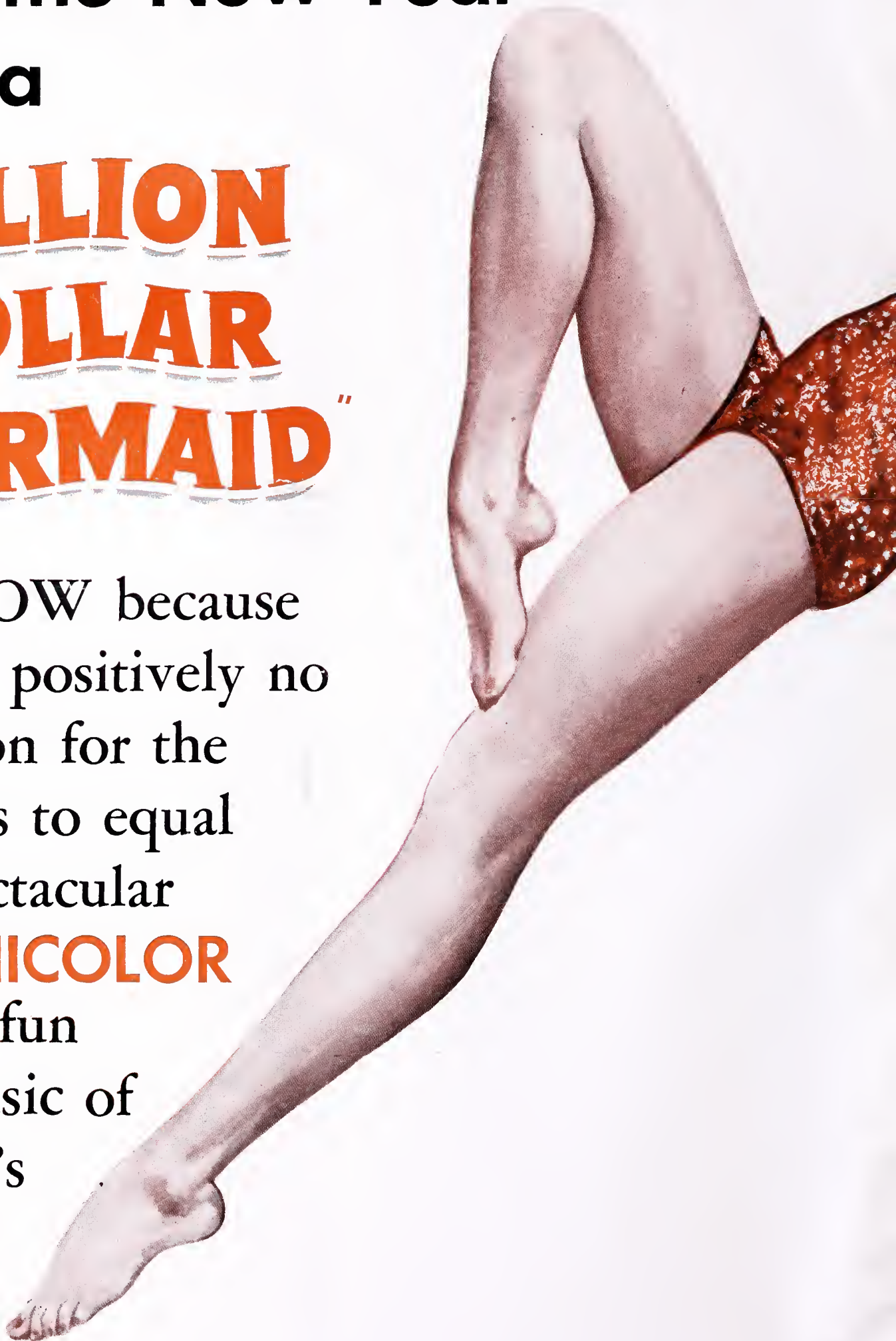


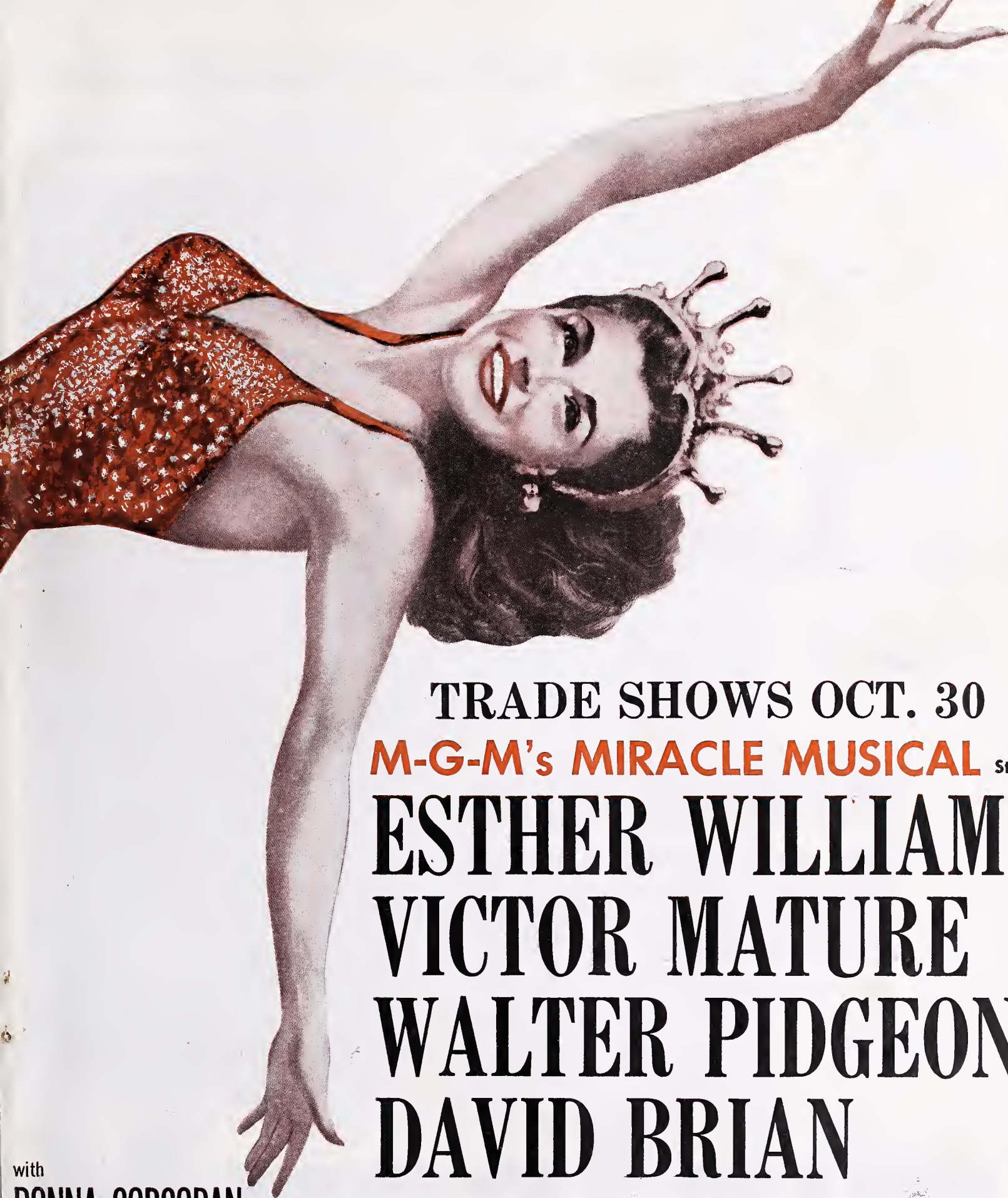
REVIEWS (In Product Digest): THE PRISONER OF ZENDA, THE IRON MISTRESS, BATTLE ZONE
Product Digest Special, including Short Subjects Chart

Start the New Year
with a

**"MILLION
DOLLAR
MERMAID"**

Plan NOW because
there is positively no
attraction for the
holidays to equal
the spectacular
TECHNICOLOR
beauty, fun
and music of
M-G-M's
Gala
Show!





TRADE SHOWS OCT. 30
M-G-M's MIRACLE MUSICAL Starring
ESTHER WILLIAMS
VICTOR MATURE
WALTER PIDGEON
DAVID BRIAN

with

DONNA CORCORAN

Screen Play by **EVERETT FREEMAN** • Directed by **MERVYN LeROY** • Produced by **ARTHUR HORNBLow, JR.**

ALBANY	20th-Fox Screen Room	1052 Broadway	10/30	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	10/30	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	10/30	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	10/30	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	10/30	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	10/30	8 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	10/30	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	10/30	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	10/30	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	10/30	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	10/30	1:30 P.M.	NEW YORK	M-G-M Screen Room	630 Ninth Avenue	10/30	2:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	10/30	8 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	10/30	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	10/30	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	10/30	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	10/30	10:30 A.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	10/30	2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	10/30	2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	10/30	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	10/30	1 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	10/30	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	10/30	1:30 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	10/30	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	10/30	10:30 A.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	10/30	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth St.	10/30	2 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	10/30	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	10/30	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	10/30	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	10/30	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	10/30	2 P.M.



er lips had to be bought with
he handed it to her on the blade

ALAN LADD

as Jim Bowie,
the Louisiana Bayou man...
with a challenge on his lips
and his name on a knife.

VIRGINIA MAYO

as the shameless belle of Natchez
-with a weapon
all her own!



THE IRON M

WITH
JOSEPH CALLEIA • JAMES R. WEBB

SCREEN PLAY BY

FROM THE NOVEL BY PAUL I. WELLMAN • MUSIC BY MAX STEINER

PRODU

HENRY

a Southland kingdom... and
of his Bowie knife!



THE
BIG
BEST-SELLER
IS A
NEW GIANT
OF SCREEN
ADVENTURES

—AS
EVERY
SHOWMAN
WHO WAS
AT THE
TRADE SHOWS
NOW
KNOWS!

Warner
Bros.



STRESS

COLOR BY

TECHNICOLOR

PRODUCED BY
BLANKE • DIRECTED BY
GORDON DOUGLAS

MARILYN MONROE

is voted
top "Star
of Tomorrow"

Exhibitors throughout the country have chosen Marilyn Monroe as the number one "Star of Tomorrow" in the 12th annual poll conducted by *Motion Picture Herald*.

THE 'STAR OF TOMORROW' IS HERE TODAY — AND TERRIFIC IN



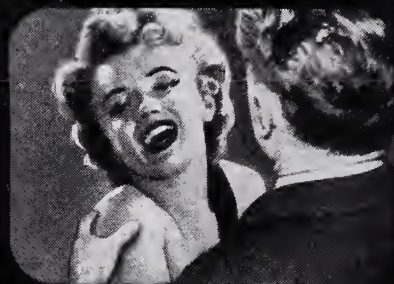
MONKEY BUSINESS



O. HENRY'S FULL HOUSE



WE'RE NOT MARRIED



DON'T BOTHER TO KNOCK

"Everybody
loves
that gal!
Wait till
you see her
in Technicolor
in 'NIAGARA'!"



Branch Managers' Testimonial Sept. 28—Dec. 27

There's No Business Like 20th Century-Fox Business!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 189, No. 3

October 18, 1952



Status of Arbitration

CROSS currents were running this week in the industry's arbitration sea. On the one hand a draft of an arbitration system approved by the distributors was being circulated for study by exhibitor groups. On the other hand Mr. Abram F. Myers, Allied chairman, called the draft a "mishmash" and inevitably uncertainty arose over what action the Allied board would take on it at the meeting in Chicago next month.

No group—distributor or exhibitor—nor any individual—should block the establishment of an arbitration system and thus incur the blame for the failure of this effort. Too much is at stake. No matter what obstacles may develop, negotiations should continue until the force of persuasive arguments or uncontested circumstances make full agreement possible.

Admittedly complete harmony in the development of an arbitration system is difficult to attain. Arbitration is seen as a good thing by almost all parties but for different reasons. From a practical standpoint, distribution seeks arbitration in the hope that it will cut down exhibitor complaints and, more importantly, diminish the number of law suits. On the other hand, fundamentally most exhibitors are interested in arbitration because they see in such a system the possibility of getting better film deals.

The over-all role arbitration might play in promoting harmonious relations in an industry that sorely needs them has received thus far little more than lip service from both sides. And that is understandable and in itself blameless. The arbitration conference delegates were not ambassadors of the industry without ties or personal interests. Each one was a representative of a particular group and individual point of view. Acceptance of an arbitration system and the rules and regulations to make it operable can come only with the realization by distributors and exhibitors alike that their own point of view must be compromised in order to protect their interests as well as those of the industry as a whole.

Those who want all the cake or none frequently go very hungry.



Small But Not Marginal

LAST week the *Herald* published a page-long letter from a veteran exhibitor dealing with the plight of small town theatres located within about twenty-five miles of larger communities. The writer asked that his name be withheld because he wanted the question studied in its over-all implications and not simply as applied to his own case.

Like so many problems in the industry—and in the world at large—there are no ready, easy solutions to the grave problems of small town operation in areas which

are within a half-hour driving distance of large communities served by many regular and drive-in theatres. A complication in the situation is that most of the large communities have or soon will have television stations that will blanket not only the cities but also all the surrounding small towns.

The growth of multiple subsequent runs, coupled with reductions in clearances, has made it necessary for the distributors to serve cities and larger towns with more prints than was the practice prior to World War II. One result is that small towns often must wait months for a print.

The loss of a small percent of small town patrons to the nearby city can easily put that small town operation in the red. More than a quarter of all the theatres operating in the U. S., according to the Department of Commerce, gross less than \$500 per week. A couple of thousand gross under \$200 per week. Nearly one-third of all the theatres in this country are in communities with populations of less than 2,500.

As was pointed out by the exhibitor letter-writer last week, a considerable portion of the small town audience cannot journey to the city to see motion pictures. If the only theatre in the community shuts down those patrons will be lost to the industry. Such a development would turn over those citizens, particularly the youngsters, absolutely to the domain of television.

One of the motion picture's priceless attributes is its portability. The film show, unlike a stage presentation, can readily be brought to the smallest community. Any trend that would leave theatreless hundreds of thousands of small towns ought to be checked.

A theatre is only "marginal" when it is obsolete or in an over-seated area. No properly equipped theatre in a one-theatre town should ever be considered expendable.



Q The current, effective tieup between the theatres in the New York Metropolitan area and the National Broadcasting Company is an excellent demonstration of what can be done to use television and radio to promote theatre attendance. What makes the thirteen week arrangement worked out by the Organization of the Motion Picture Industry in New York the more remarkable is that it is being done at no direct cost to the theatres. In exchange for screen time for a brief trailer inviting theatre patrons to listen to and see some NBC radio and TV programs to learn about forthcoming feature product, the theatre group receives time on seven weekday programs and one on Sunday. Two of the daily programs are on TV; the other weekday programs and the Sunday show are on the radio. Film material on the shows runs all the way from one minute of institutional copy to a half hour of Hollywood copy. This is a type of sustained promotion that will pay rich dividends in any key city market.

Letters to the Herald

Sell the Public

TO THE EDITOR:

Why don't the producers use the same type of ads to sell the public as they use to sell us in the trade magazines? We are more hard boiled than the patrons, and if we fall, the trade paper ads must be good.

Trying a case in the newspapers instead of the courts is bad policy. I suggest care and circumspection in the Department of Justice matter of mandatory 16mm product for TV.—*S. GOLDSTEIN, Paxtang Theatre, Paxtang, Pa.*

Regional TV Selling

TO THE EDITOR:

The small town theatres cannot afford to advertise on TV and spend a great deal of money for large scale exploitation purposes. It has been proved here that a picture that is plugged extensively on TV will gross considerably better than average. The film companies can afford to do this on a regional basis. Everyone would benefit and the additional returns from the theatres within the region would more than pay for this expensive but effective advertising.—*JOE MELCHER, Paramount Theatre, Ashland, Ky.*

Yesterday's Greats

TO THE EDITOR:

Exhibitors on this page are frequently crying out for more and better reissues of proved worth—the recent fabulous successes of the 20-year-old "King Kong" and "Dracula" establish that the passage of time does little to lessen the drawing power of a top film—and yet the insignificant reissue schedules of most companies list only familiar and usually anaemic five and six-year-old subjects.

The really good oldies are rarely dated ("Intolerance," made in 1916, is still as great as it ever was) and now especially, when there is a concerted, and well-advised, effort to cut down on quantity and build up quality, it would seem there is a very real place for carefully selected reissues from the early and mid-thirties.

Some of these films may be masterpieces, others may be artistically valueless—but what a wealth of material there is that is loaded with solid entertainment, fabulous star value and real showmanship. What a couple of unbeatable exploitation combinations Paramount would have, for example, in "King of the Jungle" and "Island of Lost Souls"—or "The Devil and the Deep" and

"HERALD" IS BEST

To the Editor:

I find the *Herald* the best trade magazine going and the most informative.—*Theodore N. Blace, Route 6 Drive-In Theatre, Rochelle Park, N. J.*

"The Eagle and the Hawk" (March-Grant version). There must be vast new audiences that would jump at the chance of seeing those classic Warner melodramas with Cagney and Robinson, their musicals with Jolson and Powell; Fox's Shirley Temple subjects, or such pictures as "Deluge" and "Cimarron" from Radio.

And what a storehouse of box office must be contained in the MGM vaults—who couldn't make money today with "China Seas," "The Secret Six," "Mask of Fu Manchu," "The Big House," "Payment Deferred," "Rasputin" or "Grand Hotel"—or any one of the early Gable or Beery films. Certainly the trade can't afford, either artistically or commercially, to live too much in the past, but neither, in these ticklish days, should it be able to afford to overlook the latent box office potentialities lying dormant within its vaults.—*WILLIAM K. EVERSON, New York City.*

Defeatist Attitude

TO THE EDITOR:

Many exhibitors are taking a defeatist attitude toward the business. This has a decided effect on the public. If an exhibitor did not knock the business and sold it a little more, his former patrons eventually would come around again to see what was going on. It then would be the exhibitor's business to keep them coming back. You cannot sell what you would not buy yourself.—*J. H. FORD, Broadway Theatre, Oakland, California.*

Make "A" Features

TO THE EDITOR:

Tell the movie makers to concentrate on "A" features and eliminate the second features. Let's give the patrons a well rounded show to include an "A" picture, a two-reeler, a cartoon and news. It will make them much happier and more movie-conscious.—*TED C. RODIS, Boulevard Theatre, Jackson Heights, New York, N. Y.*

Blindness

TO THE EDITOR:

The thing that is on my mind that is most serious regarding motion pictures is the acute blindness of which the industry is suffering by its attitude toward TV. Here we have the greatest advertising medium in history and the studios are not using it to publicize the motion pictures. Instead of being afraid, why don't the studios wake up, make attractive trailers for TV use and pack our theatres like they've never been packed before.—*G. A. HAMID, Jr., Steel Pier Theatre, Atlantic City, N. J.*

Political Move

TO THE EDITOR:

I sincerely hope that the industry can settle this dispute between the Government and the film companies to the advantage of the theatre industry, and to be drawn out until after the election, because I believe, as so many others do, that it is purely a political move. Besides, I've never heard of radio or anyone connected with radio suing the film industry to get radio programs and stars by force. It amounts to the same.—*EDWARD J. JONES, Columbus and Madison Theatres, Whiteville, N. C.*

Simultaneous Showings

TO THE EDITOR:

I believe there are too many theatres playing the same program at the same time. This practice gives the public little or no choice. Also I am almost sure that the public is fed up with the double feature policy. A large percentage of patrons do not like to come into a theatre during the middle of a picture and in order to run double features the "A" picture seldom is shown to suit patrons, for the 7 P. M. or the 10:30 P. M. showing is either too early or too late.—*Exhibitor, Massachusetts.*

Child Patrons

TO THE EDITOR:

The backbone of motion pictures as far as I have seen is the children's attendance. They are the greatest walking ads of the industry. Where are all the child stars like years back such as Shirley Temple, Bobby Breen, Deanna Durbin, etc.? They brought the children and adults who in turn influenced adult attendance and record business—not like today's Disney pictures for children and no adult business.—*MARTIN WINTZBURG, Deluxe Theatre, Bronx, New York, N. Y.*

MOTION PICTURE HERALD

October 18, 1952

ON THE HORIZON

had sometimes been suggested." Reception licenses during the year under review in England almost doubled, from 764,000 to 1,457,000, and to date total 1,597,947.

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ARBITRATION plan draft to go out to exhibitor units Page 13

A. T. & T. pushing theatre TV, company advises industry Page 14

THEATRE TV is seen most useful for industrial conventions Page 14

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 16

RKO high command in drastic changes through company Page 17

MONOGRAM reports year net profit as reaching \$589,259 Page 20

SUPREME COURT agrees to hear Government Crescent appeal Page 20

NATIONS seen moving toward European film entente Page 21

DENHAM Studio will be auctioned next year by Arthur Rank Page 24

BRITISH clarify situation with respect to U. S. agreement Page 24

CINERAMA plans four new productions, still big on Broadway Page 25

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 30

SERVICE DEPARTMENTS

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IN PRODUCT DIGEST SECTION

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► Repercussions of Allied's bomb-shell, the move to withdraw all the organization's leaders from posts of all-industry cooperation, will re-echo through the trade, particularly in the arbitration and tax repeal sectors, from now until the Allied convention in November. If Col. H. A. Cole's recommendation (see page 13) is adopted, drastic changes in the plans for both arbitration and the tax campaign will have to be made.

► Signs of the healthy times: Universal Pictures this week announced an agreement with two banks establishing a four-year revolving credit of \$6,300,000. The banks are the First National Bank of Boston and the Guaranty Trust Co. of New York and the agreement replaces a 1950 contract with those two and the Bank of Manhattan Co. The rapidly growing company borrowed \$3,800,000 under the new pact to repay \$2,800,000 outstanding under the old and to add \$1,000,000 to working capital.

► The British Broadcasting Corporation, in its annual report released last week in London, leaves plenty of encouragement for the motion picture industry. Discussing increased time found for home viewing, the report indicates the company's belief that the public has rearranged its home life, and says, "comparatively little of it came from reducing activities outside the home, for television's power to keep people at home is much less than

► Nicola de Pirro, director general of the Italian Government's Entertainment Industry Bureau, and a member of the visiting delegation to Salute to Italian Films Week, in New York, took two occasions last week to warn the American industry. Despite remarks couched in Italian and the efforts of translators, Mr. de Pirro let it be known unmistakably that the privileges and profits which American films are permitted to enjoy in Italy are to be quite realistically related to the success or lack of it of Italian screen product now in search of a profitable market in the U. S. (See page 27.)

► Loren A. Gillespie, exhibitor of Okanogan, Washington, has an admission tax repeal plan of his own which Northwest exhibitors are watching closely. Acting, he says, on the advice of an Internal Revenue deputy, he announced that patrons instead of paying a fixed admission could donate any amount they liked at the box office. Gross receipts are down but refreshment sales are up and there's no tax.

► The showmanship crown of the United States now rests in its proper berth, Texas. This was the pungent essence of a wire dispatched by the executive board of Texas COMPO to Allied Theatre Owners in Indiana. Exhibitors of Indiana recently put in a strong bid for the crown on the basis of their successful Indiana State Fair and their triumphant Movietime tours. The Texas showmen invite all to examine plans for the 1953 Motion Picture Exposition.

WILL ROGERS HOSPITAL

Independent exhibitors and circuit operators throughout the country, in ever increasing numbers, are placing collection boxes on theatre candy stands to raise funds for the Variety Clubs' Will Rogers Memorial Hospital. All who have not yet pledged the cooperation of their theatres should write immediately to Mr. Joseph R. Vogel, Loew's, Inc., 1540 Broadway, New York, N. Y. Reports from the more than two thousand theatres that already have installed the collection boxes are that not only does the public show no resentment of the silent reminder for charity but that patrons comment favorably on the industry's effort in the fight against tuberculosis.

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This week in pictures



WALT DISNEY, producer, with the plaque from the Southern California Motion Picture Council, for "creative genius, exemplary service, consistent adherence to the highest standards, and use of color, fantasy and realism."

THE "SPRINGFIELD RIFLE" in Springfield, Mass. Warners opened its Civil War western thriller at the birthplace of the famed Army rifle. Above are some of the scenes at the two theatres, the Art and the Capitol. The early crowds are shown immediately above. At the upper right, David Brian in the parade passing the Art. In the lower right picture, some of the stars and honored guests at the Capitol. In order, zone manager Harry Feinstein, "Big Boy" Williams, Phyllis Kirk, Mayor Daniel Brunton, Boston manager Ralph Iannuzzi, and Mr. Brian.

SPYROS S. SKOURAS, right, last week was elected president of the Skouras Theatres Corp., operating some 52 houses in the New York area. He succeeds George Skouras, his uncle. Mr. Skouras, son of Spyros P. Skouras, president of 20th-Fox, is 28 years old and a Yale University graduate. He joined the company in 1948. George Skouras has become chairman of the board.



SEEING IS BELIEVING for Cuban exhibitors, right. The same sort of show MGM put on for showmen here was held by its Cuban office the other day. At the luncheon accompanying the screenings are Maurice Silverstein, division manager; Helier Rodriguez, exhibitor; Manuel Alvarez, circuit owner; Julian Berman, branch manager; Raul Trelles, exhibitor in Cienfuegos; and Gabriel Guzman, exhibitor.



IN HOLLYWOOD to confer on production—two exhibitor leaders, Fred Schwartz, left, of New York, and M. A. Lightman, of Memphis. They have been conferring with producer Lester Cowan on "Main Street to Broadway", which Cinema Productions will make. Mr. Schwartz is treasurer of that organization, and Mr. Lightman is president. The film will star many of the legitimate theatre.

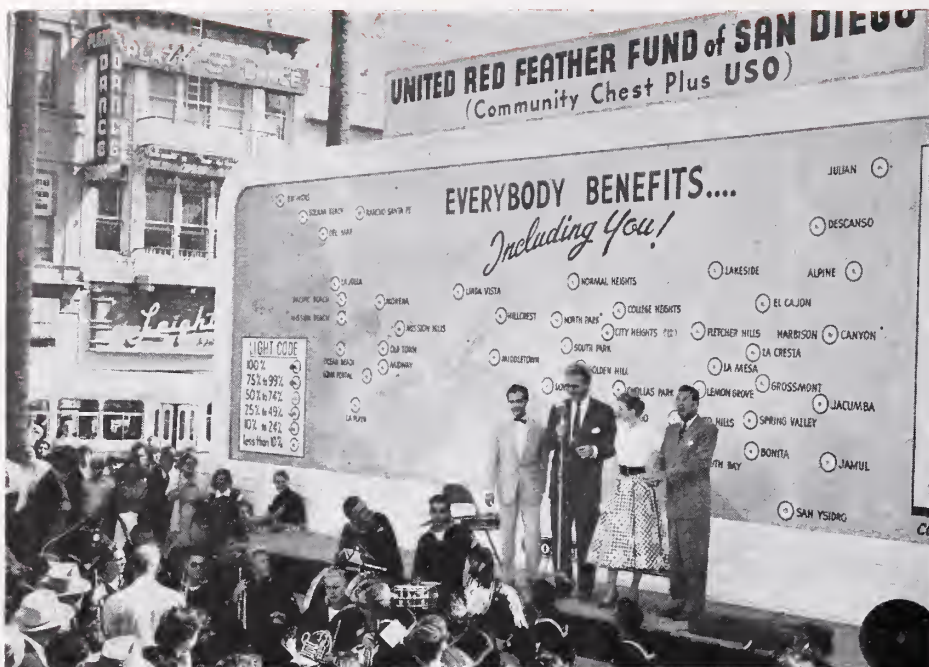
ENTERTAINMENT, at the annual convention of the Motion Picture Theatre Owners of Eastern Missouri and Southern Illinois, last week. RKO Radio star William Bendix chats with the president of the organization, Tom Bloomer, left, and with past president Tom Edwards, right.



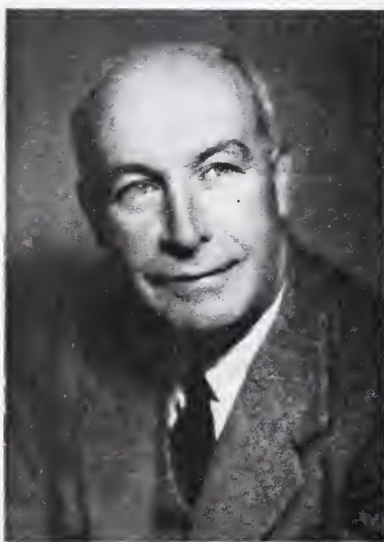
PROMOTION DISCUSSED, as U-I executives met in New York, with Alfred E. Daff, executive vice-president of the company. In order, Ray Moon, Foster M. Blake, James Jordan, P. T. Dana, F. J. A. McCarthy, Mr. Daff, Charles J. Feldman, David A. Lipton, Charles Simonelli, Jeff Livingston, Henry A. Linet, and Philip Gerard.

TESTIMONIAL, right, to James S. Abrose, new Warner central district manager, by the Cincinnati Variety Club. Left to right at dinner are branch manager Robert H. Dunbar, Mr. Abrose, and Eastern and Canadian division manager Jules Lapidus.





PART OF THE PREMIERE, of Paramount's Nat Holt production, "Hurricane Smith", in San Diego—the community chest campaign which attracted thousands. On the platform above are stars Tony Romano, Forrest Tucker, Jan Sterling, and Richard Arlen.



CHARLES H. DAND has replaced Katherine Noel Parker as director of the films and publications division, British Information Services in the United States.

MARRIAGE, right. Charles W. F. Bethell, Wometco circuit partner in the Bahamas, arrives in Miami with his new bride, the former Brenda Brice, also of the Bahamas.



THE CHRISTOPHER AWARD, to Warners, for "The Miracle of Our Lady of Fatima". Father James Keller, right, presents it to Major Albert Warner, at the company's New York office. Father Keller, Christophers founder, characterized the picture as "living proof of the power of the creative arts".

WILLIAM C. KUNZMANN, retiring vice-president of the Society of Motion Picture and Television Engineers, was honored at the 72nd semi-annual convention, in Washington, not only officially, at the banquet, and with a gold life membership card—but also afterwards, at a surprise luncheon in the Shoreham Hotel. Above is the scene at that testimonial luncheon. At the far end above are John Servies, Peter Mole, Mr. Kunzmann, Oscar Neu, Nate Golden, and Jack O'Brien. At the tables and present but not caught by the camera were Barton Kreuzer, Emerson Yorke, E. Geib, Herbert Barnett, Ralph Tears, John Dostal, Wilson Gill, Ray Gallo, Ellis D'Arcy, Don Alexander, Wally Wolfe, Frederick Kobb, Jr., E. E. Moyer, Bill Rivers, Ed White, Jack Norling, Dick Hooper, Wallace Dozier, George Colburn, Brad Bradbury, Norwood Simmons, Ed Stifle, W. Corbin, Charles Fordyce, John Hilliard, Bill Offenhausser, Joseph Aiken, R. T. Van Nieman, Keith Lewis, John Frayne, C. E. Heppburger, Vaughn Shaner, Gordon Chambers, Boyce Nemec, Henry Fisher, and Loren Ryder.

ALLIED STEPPING AWAY FROM COOPERATIVE ROLE

Cole Urges Leaders Quit Trade Posts and Allied Resume Former Stance

by JAMES D. IVERS

National Allied leaders are preparing to abandon the "united front" policy under which they have cooperated with other elements of the industry for the last three years and return to the militant and aggressive defense of the small exhibitor which marked the organization's earlier history.

Confirming earlier rumblings, particularly from the direction of the arbitration conferences, Col. H. A. Cole, veteran and eloquent Texas Allied leader, this week wrote Wilbur Snaper, national president, "reluctantly recommending" that all the organization's leaders now engaged in posts of cooperation with all-industry units withdraw from those posts. Those would include, most notably, the tax repeal campaign committee, of which Col. Cole is co-chairman, as well as Allied's representatives in the leadership of COMPO, headed by Trueman Rembusch, and on the arbitration negotiating committee.

"I think the time has come," Col. Cole said, "that we in Allied must recognize the fact that we stand almost alone in an unselfish attempt to do an all-industry job and that in doing this we have sacrificed the interests of thousands of exhibitors because other elements in our industry have taken advantage of our pre-occupation and through one means or another are shortsightedly doing the industry a great disservice.

"This recommendation is made with the greatest reluctance," he concluded, "because these jobs have not been completed and, while others probably can and will take over, the causes themselves will inevitably suffer."

The letter followed closely a statement from Abram Myers, general counsel, in Washington, that Allied could not act upon the arbitration plan approved last week by the distributors until the November convention. The statement called the plan a "mish-mash . . . contrived by film company attorneys behind closed doors and issued under Eric Johnston's imprimatur. . . ."

That Mr. Myers and the top Allied leaders were not satisfied with the progress of the arbitration plan first became evident after the August 20 meeting of the drafting committee in New York. The Allied general counsel issued a sharp blast at what he

ARBITRATION PLAN DRAFT TO GO TO EXHIBITOR UNITS

Copies of the distribution-approved industry arbitration plan were to be mailed this week to exhibitors throughout the country after what was reported to be a typographical error in the original stencil delayed an earlier mailing. Awaiting the new draft with some caution were the boards of National Allied, Theatre Owners of America, Western Theatre Owners, Independent Theatre Owners Association and the Metropolitan Motion Picture Theatres Association.

Eric Johnston, president of the Motion Picture Association of America, in announcing distributor approval of the draft in New York last week, emphasized that it was not being handed to exhibitors on a "take-it-or-leave-it" basis. "The door is

open," he said, "for changes in the draft which may be requested by exhibitors."

It is expected that all the exhibitor organizations will act on the draft soon, although Abram F. Myers, Allied general counsel, announced Tuesday that his group would not be able to act on it until mid-November at the regular fall meeting.

In a statement from Washington, Mr. Myers also said, "It goes without saying that a mishmash of the August 20 draft contrived by film company attorneys behind closed doors and issued under Eric Johnston's imprimatur will be carefully scrutinized by Allied's (Arbitration) Committee and the board of directors before they reach a conclusion. I hope it will be found worthy."

called unduly optimistic statements from distributor and TOA representatives, his opposite numbers on the drafting committee.

This stand was emphasized during the TOA convention in Washington last month when, after a hastily called meeting of the drafting committee to consider what were called "proposed minor changes" made by the distributors and TOA members, Mr. Myers, obviously angry, said arbitration was a long way off.

Attacks Johnston Speech Made at TOA Meeting

Two weeks ago Mr. Myers sent a mimeographed copy of a letter he had written to Lauritz Garman, president of Allied of Maryland, to other regional leaders. In it he attacked violently the part played by Eric Johnston and the Motion Picture Association office in the arbitration proceedings, and in particular Mr. Johnston's speech at the TOA convention, which, Mr. Myers charged, was an attempt to make arbitration "a tail to the TOA kite."

Col. Cole's letter rehearsed at length Allied's fight against the distributor-exhibitor structure which culminated in the final court order for divorcement in the U.S. vs. Paramount *et al* anti-trust suit. He said the relief granted by the courts in some particulars was good but charged that in some cases the divorcement was only formal and that most especially the distributors "and their attorneys with customary adroitness have seized on some issues and some court decisions to introduce such abortions, not a part of the immediate court decision, as bidding."

He charged also that the distributors had gotten around the court order against forcing higher admission prices, had used the bidding system to force up terms and prices, and had evaded the rules on clearance so as to create "almost intolerable competitive conditions."

In a later statement, Col. Cole emphasized that his letter did not imply that individual Allied exhibitors should cease their personal tax repeal efforts and said that he expected to continue the fight as an individual.

Tracing the "united front" period, Col. Cole said, "With the monopoly suit in back of them, Allied to some extent abandoned its traditional militant leadership. Our leaders thought the time had come to build rather than tear down." He related Allied's support of COMPO, including the drafting of Trueman Rembusch as one of the triumvirate now heading that body; the cooperation on the early arbitration meeting under Mr. Myers; and his own appointment as co-chairman of the tax repeal committee for the industry.

List Allied Officials on Inter-Industry Boards

The resignations which Col. Cole recommends would include in addition to his own, the following: Mr. Rembusch, Abe Berenson, Benjamin Berger, Allen Johnson, Col. Cole, Mr. Garman, Mr. Snaper and Nathan Yamins as representatives on the COMPO executive committee, and Mr. Myers, Col. Cole, Mr. Snaper, Mr. Rembusch, Mr. Kirsch and Mr. Yamins on the arbitration committee. These are typical of the all-industry groups referred to.

Conventions Seen Use of Theatre TV

WASHINGTON: John Wolfberg, Denver exhibitor, told the Federal Communications Commission this week that "unassembled industry conventions" offer the primary field for use of theatre television. "I can't see anything else that would provide a steady flow of product," he added.

The testimony was offered at an FCC hearing on two applicants competing for a Denver television station on Channel 7. Mr. Wolfberg owns 21 per cent of the stock in the Denver Television Company which is competing for the channel with Aladdin Radio and Television Company, in which Frank Ricketson, president of Fox Intermountain Theatres, owns 13.7 per cent of the stock.

Mr. Wolfberg, whose ideas concerning the use of theatre TV for conventions had been previously expressed by officials of United Paramount Theatres, also told the commission he thought the simultaneous release of motion pictures through each of the country's exchange centers and fanning out over a local theatre television network would result in great savings in time and money for the industry.

When questioned by attorneys for the Denver Television Company, Mr. Ricketson told the commission earlier he had never been named as a defendant in an anti-trust suit and to the best of his knowledge Fox Intermountain had never been an anti-trust defendant. He also told James Cunningham, hearing examiner, that he foresaw the day when motion pictures and television "would complement" each other.

FCC Grants First Missouri Post-Freeze TV Station

WASHINGTON: The Federal Communications Commission authorized construction of the first post-freeze commercial television station in Missouri with a grant last week to the Independent Broadcasting Company in Springfield. At the same time the Commission made four other commercial television grants. They were: Bryant Radio and Television, Inc., and Texas Telecasting Inc., Lubbock, Tex.; The Plains Radio Broadcasting Company, Amarillo, Tex., and the City of St. Petersburg, St. Petersburg, Fla.

Lippert Franchise in New York to Favorite

Favorite Pictures, owned by Moe Kerman and Joe Felder, has taken a three-year franchise on the Lippert Pictures exchange in New York, it was disclosed last week with the resignation of D. M. Sohmer as branch manager of the exchange. Mr. Sohmer, whose resignation is effective as of October 25, had been in the post for the past five years. He said he has no immediate plans. No successor has as yet been named.

GOLDSMITH CONSULTANT FOR RKO THEATRES

RKO Theatres announced this week that it had engaged Dr. Alfred N. Goldsmith, well known engineer and inventor in the motion picture and television fields, to undertake detailed studies of possible technical and industrial improvements in motion picture and television exhibition in theatres. Dr. Goldsmith, who has to his credit numerous inventions in black and white and color television, is a former vice-president and general engineer of the Radio Corporation of America and has been a consultant to the General Electric Company, the Marconi Wireless and Telegraph Company of America, NBC and other industrial corporations.

Urges Educators to Use FCC TV Allocations

WASHINGTON: Unless educators exert more activity in the next few months in acquiring and using television channels now set aside for them, there will be "slight basis" for continuing to reserve those channels, Robert Bartley, Federal Communications Commissioner, said here last week. Mr. Bartley told a group of Alabama broadcasters that educators "failed to avail themselves" of the opportunities given to them in the AM and FM fields and that it did not appear to him "that the pattern has changed very much during the past six months under the television allocation plan." Under the current allocation plan, the FCC has set aside 242 channels for educational television stations.

Legislation Calls for Censorship of TV

TORONTO: Legislation is to be brought in by the Province of Quebec to censor television on the same basis that motion pictures are, according to Premier Maurice Duplessis of Quebec.

The legislation is being brought in despite a Federal Statute of 1938, the Radio Act, which, according to the CBC, gives the right to censor all broadcasting to the CBC, the national radio system in Canada. The project would have the CBC submit all programs televised in Quebec province to the Quebec Board of Censors, established to censor movie films and obscene literature.

No Toledo Appeal in Newsreel Censorship

TOLEDO: The question of the legality of Ohio's censoring of newsreels was still unresolved when authorities here failed to appeal the Municipal Court ruling in the Martin G. Smith newsreel censorship case. A spokesman in the office of the City Law Director declared no appeal was contemplated. The Toledo Municipal Court held that the Ohio censor's statute was unconstitutional in that it censored news subjects.

AT&T Push Theatre TV, Trade Told

WASHINGTON: The American Telephone and Telegraph Company is continuing development and research to make the facilities for theatre television transmission available when needed, the company informed attorneys for the Motion Picture Association of America and for the National Exhibitors Theatre Television Committee last week.

In a letter to James Fly and Vincent Welch, of the MPAA, and to Marcus Cohn, of the NETTC, the company said work is proceeding as rapidly as possible on the broad band service for theatre television transmission which it is hoped "will meet or closely approach the transmission characteristics" specified by industry theatre television engineers.

Earlier in the week, the MPAA and the committee told the Federal Communications Commission that seven witnesses will present engineering and accounting facts in the first phases of the theatre television hearing, which opens October 20. Earl Sponable will describe Eidophor method and equipment, and Paul Raibourn will describe the film storage method and equipment. Also testifying in the equipment field will be Herbert Barnett, on kinescope projection.

Andrew Inglis and Frank H. McIntosh, MPAA theatre television engineers, will testify on technical requirements and standards, as will Stuart I. Bailey. Manfred K. Toeppen will join Mr. Bailey and Mr. McIntosh in testimony on costs for an inter-city relay, an inter-city multiple address and an intra-city system for theatre television.

Civil Liberties Union Says TV Code "Illegal"

A "restraint in trade of ideas" is what the American Civil Liberties Union calls the recently adopted television industry code, and a representative last week told the Harris sub-committee of the Interstate Commerce Committee the code is illegal in view of the anti-trust laws.

The representative, Herbert Monte Levy, added the code also is illegal because subscribing television stations delegate responsibility to the National Association of Radio and Television Broadcasters.

Committee members, who have been hearing testimony about the content of television programs, were reported unenthusiastic about M. Levy's contentions.

Schine Asks TV Channel

The Schine Chain Theatres, Gloversville, N. Y., has applied to the Federal Communications Commission for a television station on Channel 27 in Rochester, N. Y., the FCC has announced in Washington.

WARNER BROS.
**"Operation
Secret"**



An Undercover U. S. Marine —
and the 7-year manhunt that
zigzagged across the globe!



SET TO FOLLOW
'SPRINGFIELD RIFLE'
AT THE PARAMOUNT, N. Y.
—AND NATIONALLY
ON ARMISTICE DAY

STARRING

CORNEL WILDE · KARL MALDEN · STEVE COCHRAN · PHYLLIS THAXTER
WITH PAUL PICERNI · LESTER MATTHEWS · DAN O'HERLIHY · JAY NOVELLO
SCREEN PLAY BY JAMES R. WEBB AND HAROLD MEDFORD PRODUCED BY HENRY BLANKE DIRECTED BY LEWIS SEILER



Terry Ramsaye Says

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HINTERLAND REPORT—I return from a three thousand mile loop by motor from the Hudson into the trans-Missouri country, to read and find special cogency in the current issue of the *HERALD's Better Theatres* monthly and a commentary in our papers from Martin Quigley, publisher, anent "the hopeless obsolescence of large numbers of the theatres. . . ."

Examination of the scene from whistle-stops to key cities gave strong visual impress of what was to me an alarming evidence of discouraged inattention in the operations of exhibition. Too many, a surprising number, of theatres which were once the bright spots of Main Street, gleaming, aggressively inviting, now present dusty weathered facades, shabby marquees, faulty lights, with the approach to the box office over pavements encrusted with dirt and discarded chewing gum unto a resemblance to the guano deposits on a Chilean island. A sad, unalluring setting for the presentation of some of the best entertainment that the screen has produced!

As the *HERALD* and *Better Theatres* have detailed, the effect on the patron is like breakfast with a once lovely lady who now comes to table unkempt and glum in a frowsy stained old kimono.

The brave boast of advertising, association speeches and pre-canned whoopla publicity releases need, just to begin with, the local support of some soap and water and a paint job.

The most effective display of enterprise, with a zest of showmanship reflected, was to be observed among the impressive drive-ins, and the perky, handsome little theatres of the spreading suburban shopping centers.

~ ~ ~

SEMANTIC ANTICS—A friendly reader, Frank Boyle, Saxon Theatre, Fitchburg, Mass., took advantage of my absence on a survey of Maine recently, to send in a letter calculated to take me to task for a recent utterance to the effect that the success of the "King Kong" reissue contradicted the considerably recorded exhibitor stance against "fantasy." Says Mr. Boyle: ". . . fantastic melodrama has always been box office, but whimsical fantasy, or fantastic whimsy is, was and ever shall be box office poison. . . ."

Mr. Boyle says "King Kong" customers buy popcorn, whereas ". . . open with clouds of steam, a voice from the Limbo,

Never-Never-Land or even Heaven and you have lost the sparse gathering of customers in the first three minutes. . . . That is, all but the town's seven lovers of whimsy who never, never buy—O, terrible word! —popcorn. . . ."

Obviously it depends on how you slice the word "fantasy." The word apparently has a long-hair implication, or a poetic implication, maybe as in Disney's glorious but unpopular "Fantasia." Not, however, as in the space-ship adventures which just now so claim the adolescent fancy. It is to be remembered too there was melodrama in that Korda-H. G. Wells "The Shape of Things to Come" which did not do so well in spite of all its action. It was too thoughtful for the popcorn trade, since it contained social implications.

What Mr. Boyle is contending for is to: "keep 'em dumb, keep 'em simple, keep 'em moving." The gentleman is very right indeed.

The problem is one of intellectual levels, of which we have so many in the potential total audience. The one at the bottom is the big one. Among them language can be dangerous.

It would be hell for Santa Claus at Christmastime if they ever heard that Santa was a fantasy, and a whimsical one, too.

~ ~ ~

HISTORY LESSON—Interesting, and maybe important, information on the background of the Puritan tradition that has been neglected in euphemistic American history is conveyed in a special brochure for the press anent "Plymouth Adventure." Motion picture research makes available to the many significant facts long known to very few. The truth is that the Puritans are popularly known most through the media of the poetic inventions of Henry Wadsworth Longfellow and the art of the calendar and the Christmas card. Those sentimental conveyances never delivered the facts about what really came over in the *Mayflower*, including a gang of rather rough and ruthless people. The piety, the quest of religious liberty and implications of aggressive morality of the total expedition have been obviously much overdone. There is a touch of daring in Dore Schary's undertaking. Doubtless there will be waves of challenge and controversy, probably beneficial to the picture—and just incidentally educational, too, the only fashion in which it can be an acceptable byproduct of dramatic entertainment.

Sees Heavy French Loss

American distributing companies in France will suffer an irretrievable loss this season due to the delay in Franco-American negotiations, Al Daff, executive vice-president of Universal declared last week, following his return from a tour of France, England and Holland.

"One-half the season will be gone before any new American films will be played there (France), excluding one or two left over from last year," Mr. Daff said. He added: "This happens at a time when quite a few very important, very good American films would have been available, and could have done very well. The people of France will suffer a great loss of entertainment, for American films are gaining in popularity there. But the exhibitors will probably resort to reissues or inferior products."

The executive did not think French film production could take up much if any of the slack and noted that the French patrons suffer unjustly since they are supporting their own films even with American films playing.

Business is generally holding up very well elsewhere, Mr. Daff said, but England's box office was brought down by an unusually hot summer. That country, however, has bounced back and is now doing well again. Commenting on Holland, he said the Dutch now have in progress a reconstruction program on damaged theatres.

SIMPP Plans to Attend Any New French Talks

Ellis G. Arnall, president of the Society of Independent Motion Picture Producers, said in New York this week the SIMPP intends to be represented at any future negotiations for a new Franco-American film agreement. He said, however, he did not plan to accompany Eric Johnston, president of the Motion Picture Association of America, to Paris in the near future since he assumed any such trip by Mr. Johnston would be an exploratory one and not for the purpose of negotiating. Actual negotiations, he reminded, have been and must continue to be handled by officials of the French and American governments, although representatives of both the MPAA and the SIMPP are entitled to sit in on the talks.

Douglas Fairbanks, Jr., To Release Museum Films

The American Museum of Natural History in New York has concluded arrangements with Douglas Fairbanks, Jr., and the Dougfair Corporation to edit and prepare more than 2,000,000 feet of color and black and white film, Alexander M. White, Museum president, announced last week. The film covers approximately 1,000 subjects of varying lengths and represents the accumulated photographic record of expeditions to every part of the world.

NEW RKO COMMAND IN DRASTIC STAFF CHANGE

Boasberg Sales Head with Branson Aide; Condon Ad and Publicity Chief

Shifts and changes in the executive command of RKO Radio followed quickly this week—with the expectation of more to come—in the wake of the new controlling interest. Dismissals and replacements took place at the home office and the studio.

Charles Boasberg, for the past five years north-south division manager of the company, was appointed general sales manager, succeeding Robert Mochrie, who resigned last Friday.

Walter Branson, RKO Radio western sales manager, was named assistant general sales manager, a new post.

Alfred Crown, formerly vice-president in charge of worldwide sales for Samuel Goldwyn Productions, was named to the newly created post of foreign sales manager. He replaces Phil Reisman, vice-president in charge of foreign distribution who has resigned, and will work under Arnold Picker, executive vice-president.

William Zimmerman, formerly assistant to Mr. Mochrie, was named head of the legal department, succeeding J. Miller Walker, resigned.

Harry Pimstein of the home office legal staff was named assistant to Arnold Grant, chairman of the board.

Richard Condon, former publicity director for 20th Century-Fox and Walt Disney Productions, was named national director of advertising, publicity and exploitation, a post which has been vacant for the past four years.

Don Prince, publicity manager, who has been with the company 16 years, resigned. His post will be filled when Mr. Condon takes over in a week. A statement issued by the company said reorganization of Mr. Condon's departments "and the people therein will await his having undertaken and completed a thorough study of the operations and the personnel."

Also announced by the company was the discontinuance of the eastern talent scout, story and research departments at the home office and the assignment of their functions to the studio. Consequently, Arthur Willi, talent scout; Leda Bauer, story department, and Harold Hendee, research department, have resigned. Richard Gavin, who is head



Herald photo

THE NEW LOOK at RKO Radio Pictures' home office this week: the men appointed by the new management to head sales and publicity, and to assist management. Seated are Charles Boasberg, left, new general sales manager, and Harry Pimstein, who will assist Arnold Grant, new board chairman and one of the principals. Standing, left to right, William Zimmerman, the new head of the legal department; Walter Branson, assistant general sales manager, and Richard Condon, who becomes national director of advertising, publicity and exploitation.

of the purchasing department, also resigned.

Mr. Boasberg and Mr. Branson "will reorganize the domestic sales department in accordance with their own thoughts and ideas," a statement from the new board of directors declared.

The statement said: "It is regretted that a thorough consideration of the company's affairs requires the elimination of persons

who have served the company faithfully. It is a source of satisfaction, however, that the board has been able to promote many employees from within the ranks."

Several of the studio personnel were affected by the new control. C. J. Tevlin, who was in charge of the studio, and his two principal aides, J. Kneeland Nunan and Joseph Rivkin, have turned in their resignations. Mr. Tevlin and Mr. Nunan will return to the Hughes organization with which they were associated before going to RKO. Other studio executives who resigned are Charles Guest, Henry DiRoma and William Feeder.

SEES NO SUIT PROBLEM IN RKO TRANSFER

WASHINGTON: The Justice Department sees almost no major problems growing out of the sale of Howard Hughes' RKO Pictures stock to the syndicate headed by Ralph Stolk as long as Mr. Hughes' RKO Theatres stock remains in trusteeship, a Department official has said. The spokesman would not say whether the Department would regard it as a violation of the consent decree if Mr. Hughes were to recover his RKO Theatres stock from the Irving Trust Company, which now holds it. Such an act would pose problems which the Department would have to study, he said.

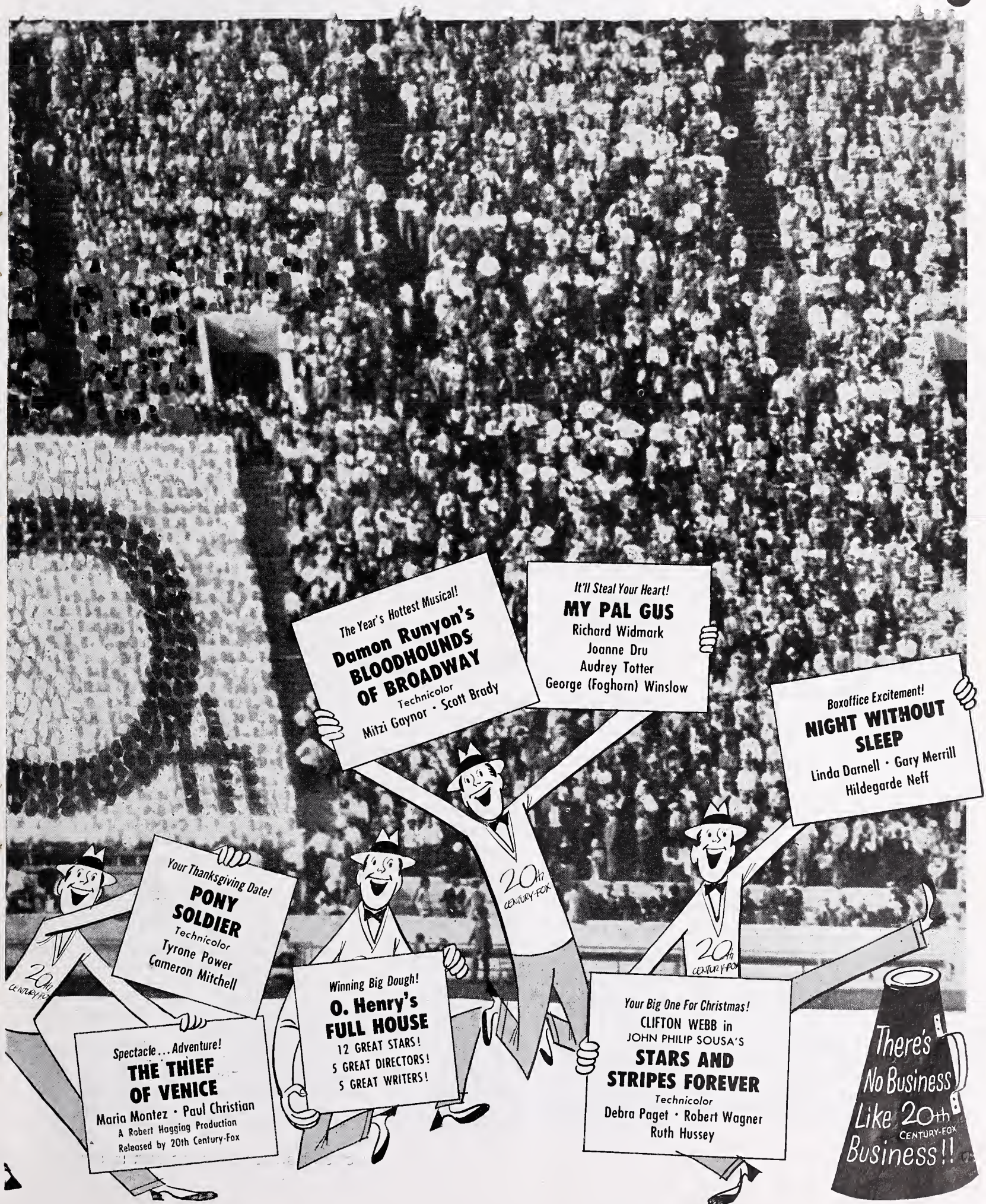
Photoplay Poll Is Won By Lori Nelson, Tab Hunter

Photoplay Magazine's annual "Choose Your Stars" poll has been won by Lori Nelson, 19-year-old Universal-International actress, and Tab Hunter, 21-year-old ice skater who has appeared in only one picture. The winners and the runners-up were honored at a *Photoplay* reception in Hollywood last week at which Tyrone Power officiated. Past winners of the poll have usually attained Hollywood stardom. In the last two years the winners were Mitzi Gaynor and Anthony Dexter, and Sally Forrest and Howard Keel.

THE INDUSTRY IS CHEERING T



THE ALL-AMERICAN LINE-UP!



The Year's Hottest Musical!
**Damon Runyon's
BLOODHOUNDS
OF BROADWAY**
Technicolor
Mitzi Gaynor • Scott Brady

It'll Steal Your Heart!
MY PAL GUS
Richard Widmark
Joanne Dru
Audrey Totter
George (Foghorn) Winslow

Boxoffice Excitement!
**NIGHT WITHOUT
SLEEP**
Linda Darnell • Gary Merrill
Hildegard Neff

Your Thanksgiving Date!
**PONY
SOLDIER**
Technicolor
Tyrone Power
Cameron Mitchell

Spectacle... Adventure!
**THE THIEF
OF VENICE**
Maria Montez • Paul Christian
A Robert Haggard Production
Released by 20th Century-Fox

Winning Big Dough!
**O. Henry's
FULL HOUSE**
12 GREAT STARS!
5 GREAT DIRECTORS!
5 GREAT WRITERS!

Your Big One For Christmas!
CLIFTON WEBB in
JOHN PHILIP SOUSA'S
**STARS AND
STRIPES FOREVER**
Technicolor
Debra Paget • Robert Wagner
Ruth Hussey

There's
No Business
Like 20th
CENTURY-FOX
Business!!

High Court to Hear Appeal On Crescent

WASHINGTON: The U. S. Supreme Court has agreed to hear the Government's appeal from a Nashville District Court decision dismissing civil contempt charges against Crescent Amusement Company.

The decision to review the Crescent case was one of five actions on industry cases taken by the court in the first business session of the new term. Justices Black and Clark took no part in the consideration or the decision in the Crescent case.

The court also agreed to hear argument in two other industry cases—a lower court decision which said that motion picture advertising companies are not in restraint of trade when they enter into long term contracts with exhibitors; and a decision declaring that the American Federation of Musicians had engaged in unlawful featherbedding against the Palace theatre in Akron, Ohio.

Argument in the three cases will probably be heard by the court late this year or early next year. The court placed the Palace theatre case on the summary docket, indicating it would allow only half an hour to each side for argument.

The court refused to review three other industry cases. Two involved a complicated legal squabble over the U. S. copyrights to the film "Ecstasy." The other was a tax claim brought against the Internal Revenue Bureau by Jeanette Brecher, owner of the Plaza theatre in New York. The court gave no reason for refusing to review, merely noting them down in a long list of orders.

Allied Artists Extends November Sales Drive

Because of the strong array of product now available, Allied Artists has extended its November sales drive to run from November 7 through the week ending January 30, 1953, Harold Mirisch, vice-president, announced. Three sales divisions have been set up for the drive, with 10 branches in each division. Among the new pictures released during the campaign are "The Rose Bowl Story"; "Battle Zone," a Walter Wanger production; "Hiawatha," based on the Longfellow classic, and "Flat Top" and "Torpedo Alley," both produced with the cooperation of the U. S. Navy.

Sell Illinois Theatres

Mr. and Mrs. Ed F. Clarke, Mattoon, Ill., have announced they have sold their interests in the Clarke, Mattoon and Time theatres in Mattoon and in the Will Rogers and Lincoln theatres in Charleston to their partners in the enterprises. They are Mr. and Mrs. Dominic Frisina, James Frisina and Rose Marie Bell, all of Taylorsville, and Mr. and Mrs. Antonio Bianchi and Rino Bianchi of Charleston.

FUN VS. VANDALISM SHOW AT CLEVELAND THEATRE

A "Fun vs. Vandalism" show will be presented Friday, October 31, at the Hilliard Square theatre in Cleveland. Manager Sam Fritz has obtained the cooperation of a group of merchants, the Lakewood school board and PTA and the Palewood police and fire departments with the idea of keeping as many youngsters as possible off the streets on Hallowe'en. Merchants are providing free doughnuts and cider to the youngsters served by PTA members. They are also providing prizes for contests involving costumes, pie eating and apple ducking. All school bulletin boards will carry announcements of the special "spook" show which Mr. Fritz has promoted without any cost to the theatre other than the price of a couple of "horror" features.

Monogram's Net \$589,259

The consolidated net profit of Monogram Pictures Corporation for the fiscal year ending June 28, 1952, was \$589,259 as compared with a net profit of \$1,061,648 for the preceeding fiscal year, it was disclosed in the company's annual report released last week. The net profit is equal to 76 cents per share. No Federal taxes were incurred in either year because of loss carry-forward credits.

Gross income in the 1952 fiscal year was \$9,223,700 as compared with \$9,311,900 in 1951. As a result of last year's profitable operation, the earned surplus account at June 28, 1952, showed a surplus of \$546,081, whereas the preceeding year showed a deficit of \$43,178. The annual report revealed the company's net working capital for 1952 was \$1,979,016 and included cash of \$522,106.

Cox Signs New Contract With West Coast Theatres

LOS ANGELES: A new employment contract covering the period from December 1, 1952, to December 31, 1957, has been signed by Henry C. Cox as West Coast Theatres vice-president, it was announced last week. Under the agreement, Mr. Cox will receive a weekly salary of \$1,000 plus weekly expenses of \$100. He makes his headquarters in Los Angeles, and any expenses for traveling on business are to be repaid apart from the regular allowance. In the event of the executive's death during the term of the contract, his wife, Mrs. Jesse L. Cox, will receive \$300 weekly for five years. If, for reasons of health, Cox should be unable to perform his duties and the company decides to terminate his contract, he would receive \$400 weekly for two years from that date.

Senate Unit "Turns Up Evidence"

WASHINGTON: The staff of the Senate Small Business Committee said its film industry investigation so far has "turned up evidence of possible violations of the anti-trust laws." The assertion came in a confidential report prepared by the committee staff for members. Committee officials refused to discuss details but presumably such violations would be by distributors.

The report pointed out that the committee has had under investigation for some time the trade practices of the distributors, following complaints from small theatre owners. It said the preliminary investigation has shown that relations between small exhibitors and distributors were "strained."

Exhibitor complaints were summarized as follows: That small exhibitors can't get the same availabilities as larger theatres; that they are being forced to buy blocks of pictures; that in some areas, branch managers of the distributors also own shares of theatres and favor these theatres in distributing the company's films; that distributors use competitive bidding unnecessarily to get higher prices from small theatres. Additional complaints continue to come in.

New Jersey Allied Reelects Snaper

In annual convention Tuesday in New York the Allied Theatre Owners of New Jersey reelected Wilbur Snaper president. Mr. Snaper also is president of the National Allied organization. Other officers reelected were Louis Gold and John Harwan, vice-presidents, and A. Louis Martin, treasurer. The unit elected William Basil secretary, replacing Haskell Block. On the new board are Irving Dollinger, Ralph Wilkins, Maurice Spewack, Howard Herman, Mr. Harwan, John Fioraventi, Herb Lukin, Jacob Unger, David Snaper, Henry Brown. The unit met after the meeting at the Latin Quarter for dinner.

Chicago Tax Collections Indicate Summer Gains

CHICAGO: Chicago's three per cent city amusement tax collections for September (on August receipts) reflects the upsurge of business experienced by theatres here from midsummer to Labor Day, showing an increase of approximately 20 per cent over the previous month's collections (on July receipts). September collections this year were \$93,939, a drop of roughly 10 per cent from the corresponding month last year. The year to date also shows a drop of 10 per cent with collections down about \$76,000 from 1951 to \$758,000 in 1952. Part of this drop is undoubtedly due to a large number of theatre closings in 1951 and early 1952.

NATIONS MOVE TOWARD EUROPEAN FILM BLOC

A Franco-German-Italian Production Pool Seen a Potential Blow to U. S.

The formation of a European film bloc, or entente, which would have as its prime purpose the pooling of the production resources of several countries to satisfy the exhibition requirements of the continent's 20,000 theatres, is said to be the major topic of discussion these days among film officials returning to their capitals from the Venice Film Festival.

According to reports from Paris, Rome and Bonn, such an entente envisions the expanding of current bi-lateral co-production deals on a multi-lateral scale, with money, talent and other resources, scarce in varying degrees in individual countries ever since the war, pooled to the mutual advantage of the member European nations.

Observers on the scene report the widespread belief among the European officials that the entente is by no means a remote possibility at this time. They point out that with the signing of the co-production deal between Germany and Italy last month at the Venice Festival, there now exist bi-lateral co-production deals between each of the three major Western European nations.

France and Italy have been partners in such an agreement since 1949; while on September 1 this year, France and Germany signed a similar pact, the details of which have not yet been disclosed.

These agreements provide the foundation upon which the larger, multi-lateral European film pool agreement would be based, the ultimate effects of which American officials are not underestimating. The entente could conceivably produce the 150 to 200 films a year necessary to satisfy the needs of continental exhibitors, thus drastically reducing the market in those areas for American films. Although the British have not, as yet, been mentioned in connection with the pool talks, it is to be assumed they will watch any developments with great interest and could eventually be themselves included in a continental pact.

Italo-German Deal Gives Dual Nationality

The terms of the Italo-German agreement show clearly the intent of one European film pool. The 10 productions covered under the agreement will have a dual nationality so as to benefit from the laws of both countries, whether they are made on a 50-50 basis by German and Italian interests or in individual language versions.

The films made in Germany will profit

PRODUCTION PRIZE MAY BE \$100,000

The first annual "Great Production Prize" sponsored by the International Federation of Associations of Film Producers may reach a grand total of \$100,000, according to a news report from Rome. Each member association of the federation contributes to the prize. The contributions, however, are voluntary and are not based on the number of productions entered by each respective association, nor on the annual production capacity of each member association.

from the same prizes, credits and reimbursements as are granted Italian films, and also will have made available to them the facilities of the Italian Films Export organization in the United States. In sales abroad, the co-produced films will assume whichever of the two nationalities is more favored in the particular market, with receipts to be shared according to respective contributions. It is assumed with good reason that the other two pacts are substantially the same as the Italo-German agreement, especially in its general aspects.

Statements by European film leaders, calling for the formation of a film bloc, have been appearing in the continental trade press with increasing frequency in the last several months.

Monaco Urged Working Toward Pool Goal

In the June issue of the monthly magazine, *Unitalia Film*, Eitel Monaco, president of the Italian Association of Producers and Distributors, urged that European Governments and film industry leaders work toward that goal. Three months later, in the Venice Film Festival number of *Film Francaise*, Mr. Monaco cited the three-year-old Italo-French agreement as providing the background for a new all-European organization.

At the signing of the Italo-German agreement in Venice in September, Nicola de Pirro, director of the Italian State Department for the Venice Festival, was quoted as calling the newest agreement a further step toward the development of an European film production organization and foresaw the possibility of Italian-French-German *çaise*, Mr. Monaco cited the three-year-old production within not too many months of the Italo-German pact.

On the same theme, Jacques Flaud, general director for the French State Department for Motion Pictures, said Italy and France "must give to the motion picture its actual and effective magnitude," adding that

this could only be done by giving up immediate national interests.

On his return to Paris from Spain several weeks ago, Henri Decoin, French director, declared that costs of production are so high that it is impossible to get them paid in the country in which the picture is produced, and thus the only way to meet the crisis is to rush the formation of the United States of Europe for the Motion Picture.

Paul-Auguste Harle, editor of "La Cinematographie Francaise," in his editorial entitled "Europe," printed in the special issue for the Venice Festival, wrote: "It would be extremely reasonable (it will be—because this is our future) that the 20,000 movie theatres of the European peninsula be the fundamental market of the producers and distributors of its component territories. . . . There is a common organization to be founded. The motion picture is an evident element of the European Union. The European Council for the Motion Picture is urgent."

Calling for a "Schuman Plan for the European motion picture," Paul Levy, director of the information office of the Council of Europe, in an article in a recent issue of *Notre Europe*, outlined in specific terms the proposals for a pool organization.

He asked establishment of a committee of producers and professionals for unifying European film production; a European motion picture federation to assemble all organizations of producers, distributors and exhibitors with a semi-government authority; a mutual organization for propaganda in favor of European production; a common organization for the distribution of European films in non-European countries; abolition of all protectionism and quota systems within Europe and the establishment instead of an European system of protectionism; European statutes and agreements for the rights of authors, trade unions, costs of production, etc.

Many Compromises Are Seen as Necessary

American observers point out that there will have to be many compromises made before any large European entente—covering all production—can come into being, and, when it does, it will have to absorb the same stress and strain of public whim and taste as any single production unit does today.

An example of the trouble that can beset an over-all international agreement can be seen in a discussion of the Italo-French agreement in *La Cinematographie Francaise*. This agreement, it is revealed, has been much more profitable to the Italians than to the French, to the latter's dismay.

More **Holiday Playing Time** In N And Paramount Has The Picture

NOVEMBER

SUN.

MON.

TUE.

WED.

THU.

4

Election Day

11

Armistice Day

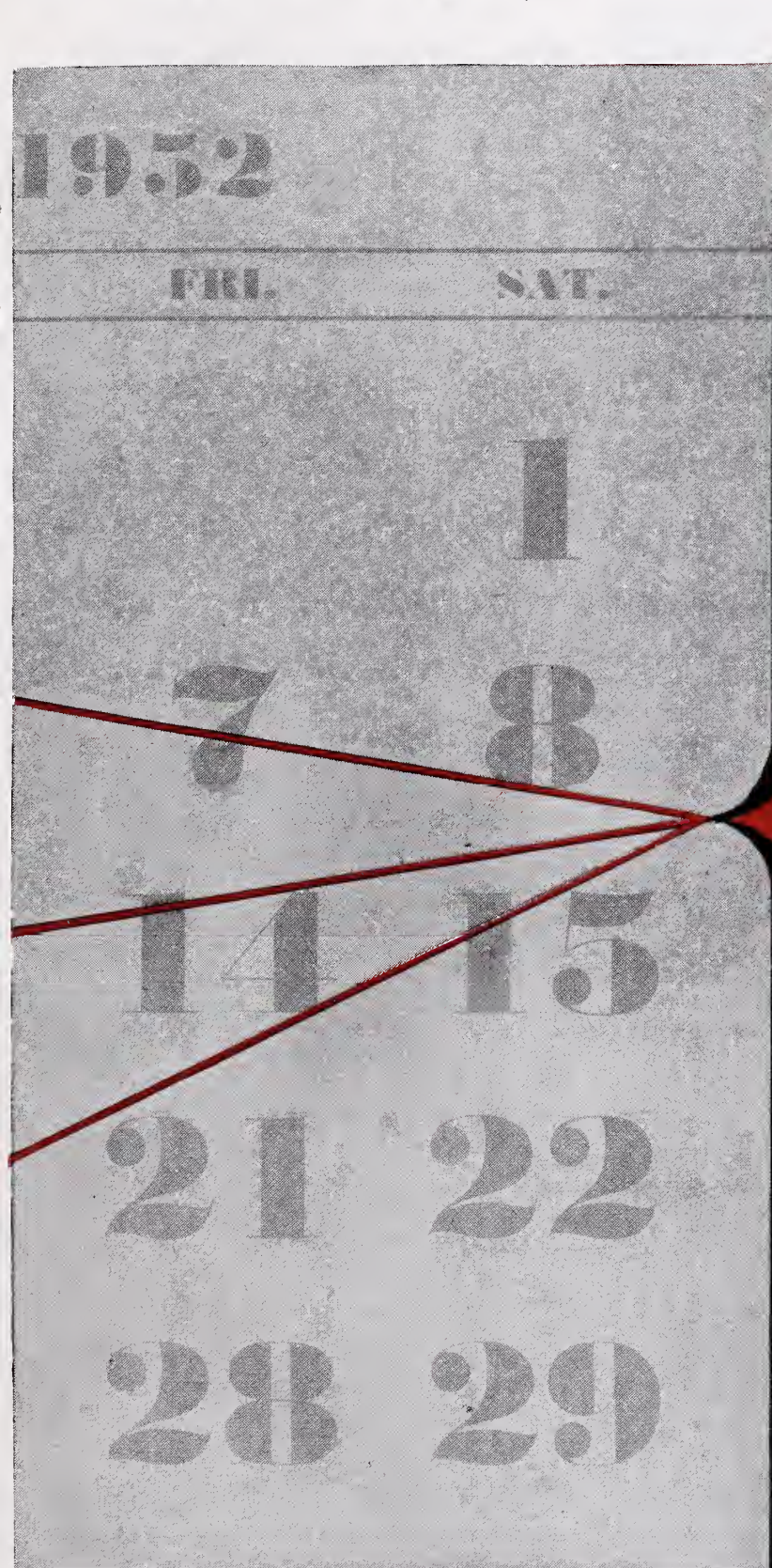
27

Thanksgiving Day



BING CROSBY · BOB HOPE · DOROTHY
THEIR NEWEST AND FUNNIEST "ROAD"

November Than Any Other Month...
Those That Can **Cash In On It** Best!



THE TURNING POINT

THE SAVAGE

Color by Technicolor

Cecil B. DeMille's

**THE GREATEST SHOW
ON EARTH**

Color by Technicolor

JUST FOR YOU

Color by Technicolor

Perlberg-Seaton's

SOMEBODY LOVES ME

Color by Technicolor

SON OF PALEFACE

Color by Technicolor

Hal Wallis'

JUMPING JACKS

LAMOUR in **ROAD TO BALI**
SHOW! FIRST IN Color by **TECHNICOLOR**.

WILL AUCTION DENHAM STUDIO

Rank to Sell Plant Early Next Year; Built in 1936; Dark Many Months

by PETER BURNUP

LONDON: The biggest dispersal-sale the film trade this side has ever known will take place early next year when the contents of the J. Arthur Rank Organization's seven-stage Denham studio will be put under the hammer.

Rumors several months ago of the plan to sell the plant as part of an economy campaign brought bitter protests from technicians' unions. The latter urged the Government requisition it in order to maintain British production at the then existing level. Whitehall ignored the plaint. The powerful E.M.I. group has been mentioned as a bidder for the plant but it is understood the bid did not measure up to the value which the Rank financial advisers attached to Denham.

Concentrate at Pinewood

In his statements accompanying his recently issued accounts, Mr. Rank said, "We have decided that the Denham studio should be sold when the opportunity arises. . . . It is obviously more advantageous to concentrate all our production activities in the Pinewood studio."

Goddard and Smith, well known estate agency firm, has started making an inventory of the Denham contents, the listing of which is likely to take months. They admit also that negotiations for the building itself still are being considered.

Denham has been dark for many months. Last film made there was Walt Disney's "The Story of Robin Hood." Prior to that, the plant was kept going largely with 20th Century-Fox production. The studio was built in 1936 by Alexander Korda's London Films in association with United Artists and with finances supplied by the Prudential Assurance Co. It passed into the hands of Mr. Rank's D. and P. Studios, Ltd., in 1938.

Object to "X" Rating

General exhibitor opinion indicates a strong and growing resistance to pictures carrying the "X" Censor's Certificate. (An "X" certificate forbids the admission of children to a screening.) The "X" category was introduced two years ago in an effort to liberalize the censorship and following the recommendation of a Government committee that a film of merit should not necessarily be banned from the country's screens because it was unsuited for children. Although some exhibitors capitalize on the "X" rating, most say the category hits the backbone of their business, which is the family trade.

J. Arthur Rank has announced that no

film with a "no children" certificate will play his circuits. ABC's D. J. Goodlatte says that a good "X" film still may play at selected houses but such pictures are definitely out for his neighborhood houses.

American distributors here show a disposition to keep such "X" films as come their way in the vaults. Last year the British censor gave the "X" ticket to 31 pictures out of 631 films submitted to them. In the West End currently four "X" pictures are playing, all at comparatively small houses.

Children's Films Ready

Reporting on the progress at the end of its first year's working, the Children's Film Foundation, financed out of the Eady Pool and formed when J. Arthur Rank felt compelled for economy reasons to abandon his own production of children's films, says that by December it will have ready for distribution six features, six two-reelers, six interest pictures and a colored novelty subject.

There will be no attempt, the Foundation says, to force up the charges for its films which are designed for showing at Saturday morning children's shows. They will be rented at existing rates, with distribution plans made in advance to prevent any price battle for the product. It is anticipated some of the films at least will find a market overseas, including the United States.

The main reason for the establishment of the Foundation was to stifle criticism of the allegedly undesirable type of pictures often screened at children's matinees.

Lift Light Restriction

To the relief of exhibitors throughout the country, the Government here has announced that restrictions on lighting for advertising, theatre vestibules and other purposes will be lifted completely, providing it is made evident that theatres affected cooperate to reduce the peak load as far as possible. In recent years, theatres have been compelled in winter to wait until at least 7:30 in the evening before using all their outside lights. Some such ordinance was expected this year. Theatres are told now in effect that if they're not extravagant with power, there'll be no restrictive order. The power-peak load occurs between the hours of 4 and 5:30 P.M.

▽

The Chaplin story continues to build here daily. One day Buckingham Palace announces that Princess Margaret has "consented to attend the world premiere of Mr. Charles Chaplin's film 'Limelight' at the Odeon theatre, Leicester Square, on October 16." The next day comes an equally solemn announcement that "Mr. and Mrs. Charles Chaplin have accepted the invitation to attend the Royal Film Performance at the Empire theatre on October 27." The exchanges have all the air of high diplomatic

protocol and represent a fine essay on the Art and Craft of Selling the Picture. By all portents, the film promises to be one of the all-time sellouts this side.

▽

Queen Elizabeth has approved the series of "Queen" trailers in color by Technicolor which National Screen's Arnold Williams made of Her Majesty on horseback in the courtyard of Buckingham Palace

British Clear Air on U. S. Finance Deal

LONDON: The British Board of Trade recently called a press conference here to clarify misunderstandings which arose over terms and intentions of the Washington revision of the monetary agreement.

The Board spokesman took pains to explain that the £2,100,000 (approximately \$5,900,000) which the American party agreed to treat as non-convertible related only to additional film rentals arising from seat-price increases in the recent revision of the Eady Plan. It is not to be implied, he said, that at the end of the two-year agreement in September, 1953, there will be a balance of unremittable earnings. The British Government's sole concern, he added, was to ensure that the utilization of American earnings did not create an undue drain on Britain's dollars. In short, Whitehall wants the dollars set to work here.

American film trading currently runs at around £14,000,000 annually, of which £7,000,000 is convertible under the agreement, leaving a balance of £7,000,000 to be spent or invested in this country. There is, too, nothing in the agreement to prevent one American company from transferring unremittable sterling to another.

On the subject of quota defaulters, the Board spokesman declined to say whether its policy is to make examples of willful defaulters in monopoly situations where it is obviously an easier matter to book British pictures than in competitive areas. Also it will not admit what proportion of last year's 771 first feature defaulters it proposes to prosecute.

British Newsreels Plan For 1953 Coronation

LONDON: Representatives of the Newsreel Association here have been assured that in connection with the filming of next year's coronation festivities, they will have at least equal if not greater facilities than the B.B.C.'s television service. Under consideration at the moment is the possibility of filming in color inside Westminster Abbey, although it's not known whether present lighting there would allow for the use of color film. Theatres will be serviced with a regular 700-foot reel of the coronation within two days of the event. Also discussed is a feature length newsreel of 5,000 to 6,000 feet which might rate world-wide release.

Unesco Unit Asks Screen Subsidies

VENICE: The Cinema Committee of the International Conference of Artists, meeting here last month under the sponsorship of UNESCO, passed a resolution asking member governments "to contribute to the raising of the standard of production by subsidies drawn from taxes paid and by the greatest possible reduction of fiscal dues."

At the same time, the committee indirectly protested governmental censorship by passing a resolution stating that since "freedom is vital to the very life of the art . . . the public interest should be entrusted to judicial authorities [the Courts] which alone are competent to render decisions."

In another one of its resolutions asking governmental protection without restrictions, the committee asked support of "all efforts made towards expressing the national spirit in films."

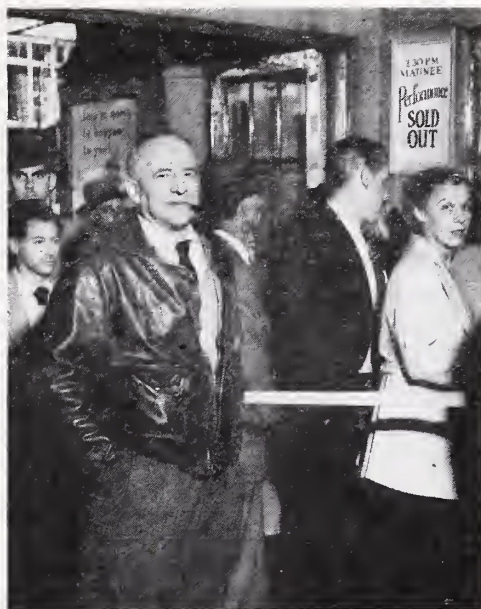
The committee, composed of some 20 members representing 12 nations, including directors, script writers, critics and producers, unanimously elected Alessandro Blasetti of Italy as its chairman and Valentine Davies, American Academy Award-winning screen writer for "The Miracle on 34th Street," as its vice-chairman. Pierre Gregoire of Luxembourg was named secretary.

New 20th-Fox Company Files in New York State

Twentieth Century-Fox Film Corp., incorporated under the laws of Delaware, July 18, 1952, filed a statement with the New York secretary of state at Albany declaring that its New York offices, opened for "the conduct of a motion picture, television, radio, amusement, entertainment and refreshment business," are at 444 West 56th Street, and that its capital stock is \$3,000,000 at \$1 par value. The certificate, executed by W. C. Michel, executive vice-president, stated that the new corporation is "acquiring the assets and good will of Twentieth Century Fox Film Corporation, a New York corporation now in the process of dissolution." The New York corporation, originally Fox Film, had previously filed a certificate changing its name to Twentieth Century-Fox Film Corporation of New York.

Columbia Reports Year Net Profit of \$803,000

Columbia Pictures reported Tuesday that for the year ended June 30 its earnings per share of common stock were 80 cents, its net profit \$803,000, its provision for Federal taxes \$760,000, and operating profit \$1,563,000. This compares with an operating profit of \$2,668,000 for the same period last year, with net profits of \$1,170,000, and earnings per share of common stock at \$1.81.



CHECKING THE BOX OFFICE—and it's sold out. That's Meriam C. Cooper, one of Cinerama's principals, and its motion picture producer, with a satisfied smile. He's at the Broadway theatre, New York, where the new process is apparently assured of many weeks of filled seats.

Cinerama Is Planning 4

HOLLYWOOD: Cinerama, the new motion picture projection system now being displayed to sellout audiences on Broadway, is going into regular production, the Cinerama Corporation announced last week. Arrangements are being completed for the filming of four features. Merian C. Cooper, who helped the company put together its experimental program, has been signed to a five-year contract as general manager in charge of production. The Cinerama features, to be made in color by Technicolor, will be filmed simultaneously by the new process and by standard 35-mm cameras for showing on ordinary theatre screens as well.

John Ford is scheduled to make one of the Cinerama productions—a story about the Civil War. Also, negotiations have been started with Tay Garnett to direct a large-scale Western. Mr. Cooper himself plans to make a "King Kong" type of chiller-melodrama. The fourth picture contemplated will be a musical.

Meanwhile, the experimental showing of Cinerama on Broadway continues to big grosses. According to company spokesmen, ticket orders continue to pour in, many of them coming from distant points outside of New York. The public response has extended the advance sale indefinitely. The film had originally been set for an eight-week minimum.

Acquires Two Carolina Houses

S.T.C. Theatres, with general offices in Statesville, N. C., has taken over control of the Colonial and Strand theatres in Canton, N. C. Robert Grover has been named city manager for Canton.

Canada Had 1951 Gross Gain of 11%

Total receipts of Canadian motion picture exhibitors rose 11 per cent in 1951 as compared with receipts of the previous year, a preliminary report from the Canadian Government showed last week. The report showed total receipts of \$96,319,580 exclusive of taxes, in 1951, as compared with \$86,713,357 for the previous year.

Paid admissions increased four per cent, from 242,396,679 in 1950 to 252,159,125 in 1951. Amusement taxes collected last year from 2,189 movie exhibitors of all types reached \$11,887,226.

The number of theatres operated last year reached 1,880 and accounted for \$90,986,110 of total receipts, 239,132,227 paid admissions and \$11,373,629 of total amusement taxes. This indicates an over-all increase of 10 per cent in receipts of regular motion picture theatres last year as compared with the previous year. All provinces reported gains ranging from six per cent in Nova Scotia to 27 per cent in Newfoundland.

Drive-in theatres numbered 82 last year and accounted for \$3,347,670 in total receipts, with 6,554,572 paid admissions and \$406,611 of total amusement taxes.

Community enterprises totaling 632, accounted for \$1,499,560 in receipts, 4,860,700 paid admissions and \$72,675 in taxes. Itinerant operators numbering 167, took in total receipts of \$486,243, accounting for 1,611,626 paid admissions and \$34,311 in amusement taxes.

Pioneers Membership Not Assessed Dues

Jack Cohen, president of the Motion Picture Pioneers, has pointed out that the organization has an initiation fee, but no dues are collected from the membership. The sole yearly assessment is a ticket to the Pioneers annual dinner, and even this assessment is not compulsory. This year's jubilee dinner honoring N. J. Blumberg, chairman of the board of directors of Universal Pictures, as the motion picture pioneer of the year, will be held November 25 at the Hotel Astor in New York. Ned E. Depinet has been announced as dinner chairman.

Florida Theatre Names Majors in Trust Suit

John J. and Agnes Gillooly, operators of the Capital theatre, St. Petersburg, Fla., last week filed a \$1,800,000 triple-damage anti-trust suit against eight major distributors in the U. S. District Court. Florida Coastal Theatres also was named a defendant. The complaint asked for an injunction to enjoin the defendants from "allocating first and subsequent runs to affiliated theatres, and to enjoin the defendants from granting any clearance to affiliated theatres competing with the Capital."

People in The News

ADOLPH ZUKOR, chairman of the board of Paramount, was awarded the 50-year service medal at a meeting of the Centennial Lodge Free and Accepted Masons of New York State. Mr. Zukor also appeared on the "Time Capsule" radio show. He spoke on the past, present and future of the motion picture business.

MADELINE CARROLL was presented with the 1952 Americas Award by the Americas Foundation for her work in promoting a closer understanding between the Americas.

JACK DAVIS, British film executive, sailed for England October 10, following a four-month stay in the United States and Canada. Mr. Davis closed a number of deals for short and newsreel product for his circuit of British theatres, and started negotiations on several co-production schedules.

JULIUS HABER has been appointed director of public relations for the RCA Victor division of Radio Corporation of America, effective November 1, the company announced. Mr. Haber's association with RCA dates back to 1922.

MILT MOHR, newspaperman and film publicist, has been appointed New York newspaper contact for Paramount Pictures, JERRY PICKMAN, vice-president in charge of advertising and publicity, announced. Mr. Mohr was formerly with the *New York Sun* and the publicity department of Columbia.

EUGENE FRENKE, co-producer of "Lady in the Iron Mask" for WALTER WANGER, has joined Motion Picture Artists, Inc., as executive producer.

LARRY GOODMAN has been appointed promotion manager for the Filmack Trailer Company at the home office in Chicago. He will assist LOU KRAVITZ, advertising manager in the company's advertising-sales division.

HAROLD BENNETT is the new manager of National Screen Service's Buffalo office. Mr. Bennett formerly was manager of National Screen in New York. JACK GOLDSTEIN of that office has been promoted to sales manager.

JOHN J. FITZGIBBONS, president and managing director of Famous Players Canadian Corp., and head of the Motion Picture Industry Council of Canada, will be honored at a dinner of the Canadian Council of Christians and Jews October 23. Guest speaker at the dinner, to be held in Toronto, will be GENERAL CARLOS P. ROMULO, Philippine Ambassador to the United States.

JOHN TASSOS, former Paramount Pictures publicist, has been named director of public relations and publicity of the Roney Plaza and Gulf Stream Hotels in Miami Beach, the McAllister in Miami and the Boca Raton Hotel and Club at Boca Raton. G. DAVID SCHINE, president and general manager of the Schine Hotels, announced.

firm started in 1924. He is survived by his widow, Ada, a son, David E. Feinberg, vice-president of the refrigeration division of the company, and daughter, Mrs. Leonard Gordon, of Minneapolis.

Harry H. Beall

HOLLYWOOD: Harry Hammond Beall, publicist who promoted footprinting of famous film stars at Grauman's Chinese theatre, was found dead in his home here October 2. Mr. Beall had been a prominent figure in promotion for more than three decades. He was also credited with the introduction of Walt Disney's Mickey Mouse to the motion picture public. Mr. Beall is survived by his widow, a daughter, Mrs. Barbara Beall Jones, and two grandsons.

Harry P. Yette

BUFFALO: Harry P. Yette, 48, manager of Schine's Riverside theatre in Buffalo, died October 11, after suffering a stroke. Mr. Yette had been with the Schine Circuit for 25 years and at his present post for the past 21 years. He is survived by his widow and two daughters.

U-I Has 22 Films Ready Or in Work

HOLLYWOOD: Universal-International reports 22 pictures in various phases of production or awaiting release. This is the largest backlog the studio has amassed in the last several years. Of the films already completed, 14 are in color by Technicolor. In addition, U-I currently has five pictures before the cameras, of which four are Technicolor.

Films now in the cutting rooms or awaiting release are "Horizons West," "The Lawless Breed," and "Seminole," Technicolor, and starring Rock Hudson. Other Technicolor films include: "The Raiders," with Richard Conte; "Against All Flags," starring Errol Flynn and Maureen O'Hara; "City Beneath the Sea," with Robert Ryan; "Meet Me at the Fair," co-starring Dan Daily and Diana Lynn; "A Man's Country," starring Audie Murphy; "The Redhead from Wyoming," starring Maureen O'Hara; "Mississippi Gambler," starring Tyrone Power; "Desert Legion," starring Alan Ladd; "Column South," starring Audie Murphy; "Law and Order," starring Ronald Reagan, and "Lone Hand," starring Joel McCrea.

Black and white films in the backlog are: Bill Mauldin's Willie and Joe in "Back at the Front"; "Ma and Pa Kettle Go to Paris"; "Ma and Pa Kettle at Waikiki"; "It Grows on Trees," starring Irene Dunne; "Abbott and Costello Go to Mars"; "Because of You," co-starring Loretta Young and Jeff Chandler; "The Black Castle" starring Stephen McNally, and "Francis Covers the Big Town," starring Donald O'Connor.

20th-Fox Will Disclose High Bids to Exhibitors

COLUMBUS: Under given conditions, Twentieth Century-Fox will disclose winning bids for films to losers where the company has invited competitive bidding. The Independent Theatre Owners of Ohio has advised members in a current bulletin that it has been so informed by Al Lichtman, head of Twentieth Century-Fox distribution. The bulletin quotes Mr. Lichtman as saying offers will not be opened until 14 days after the invitation date for bids, and that only on that date, and in the distributor's office to which the bids were mailed, will the offers be disclosed. Moreover, any affected exhibitor who desires the information must have requested it in writing at the time of making an offer. Several months ago, United Artists also agreed to disclose terms of winning bids when requested.

Stanley M. Pariseau

Stanley M. Pariseau died in Santa Monica, Cal., October 7. Mr. Pariseau was western division manager for Altec Service Corporation.

Jack Conway, Director, Dead on Coast at 65

HOLLYWOOD: Jack Conway, silent film actor who became one of Hollywood's top directors, died at his home here October 11 of a pulmonary ailment. Mr. Conway was the star in what is believed to be the first picture filmed in Hollywood, a two-reeler called "Her Indian Hero," produced in 1909. After appearing in dozens of pictures Mr. Conway turned to directing in 1918. He joined MGM in the early 1920s and in 1928 made that studio's first talking film, "Alias Jimmy Valentine." His last picture was "Julia Misbehaves," starring Greer Garson. He is survived by the widow, Virginia, daughter of the former star, Francis X. Bushman, and two sons and a daughter.

A. A. Feinberg, 59, Headed U. S. Air Conditioning

Albert Allen Feinberg, 59, president of the United States Air Conditioning Corporation, died October 7 in the Mt. Sinai Hospital, Minneapolis, Minn. Mr. Feinberg was one of the founders of the manufacturing

Movietime in Year Sent 38 Star Tours

COMPO'S Movietime U.S.A. was one year old last week, an occasion which called for summing up on the part of R. J. O'Donnell, national chairman, and Marvin Schenck, Hollywood chairman.

Since October 7, 1951, the first public relations operations of its kind in the 50-year history of the industry has been responsible for a total of 38 "star" tours, during which 360 Hollywood personalities gave at least a week of their time to visit some 1,300 cities and towns throughout the country.

The pioneering effort saw the tours developed by trial and error, from an original plan of blanketing the U.S. in one week with tours, to a policy of staggered tours sent out weekly during the spring and fall months. Said Mr. Schenck, "The tours now go out at a time and with a group designed to do the best and most concentrated job in each particular territory."

Producers, directors and writers who have gone on the tours are enthusiastic in their praise, according to the chairmen, who quoted producer Carey Wilson as saying the tours are "an industry project which will keep our business moving forward."

Five tours are scheduled for October and November, with the next one now being assembled for Florida the week of October 19. At least 20 sections of the country are said to be requesting tours.

Texas COMPO Exceeds Quota in Collections

More than \$15,000 has been raised by Texas in COMPO dues collections during the fund-raising drive conducted by film salesmen from the Dallas exchange, Don Douglas, chairman of the Texas COMPO finance committee, has announced. The figure represents approximately \$2,000 over the quota set at the beginning of the collection drive.

Arthur L. Mayer, former executive vice-president of COMPO, was to speak before the Film Council of Springfield, Mass., October 17.

Lazar Theatre Circuit Reorganization Completed

BUFFALO: Management and operation of the Lazar Circuit of theatres in New York, Ohio, Virginia, Maryland and Kentucky has been taken over by Elmart Theatres, Inc., Elmer F. Lux, president and general manager of the new corporation declared last week. Mr. Lux, formerly vice-president and general manager for Lazar, said the officers for the new organizations are Howard Antevil of Gloversville, vice-president and George Kubick of Albany, secretary-treasurer.

EXHIBITOR REPORTS ON WHERE PROFIT GOES

An income tax statement of an exhibitor, published in the October 6 issue of the service bulletin of the Independent Theatre Owners of Ohio, shows that all that glitters in a showman's receipts is not gold. The statement is published as part of the campaign to repeal the 20 per cent Federal admission tax. The statement shows total gross profits of \$60,866. After expenses, including salaries, repairs, and taxes amounting to \$13,722 the net profit is whittled down to \$1,334. The Federal admission tax of \$8,689 is actually many times more than the actual net profit, the statement shows.

Screen Fox Art Shorts

A special screening was held here last week by 20th Century-Fox of five of the seven one-reel shorts in color by Technicolor dealing with world renowned artists and their paintings. The shorts are instructive and fascinating gems that would lend distinction to any showman's program. Although they shine with a high degree of quality their appeal is of a popular nature.

Arrangements for world distribution of the seven films were made about a year ago by 20th Century-Fox with Art Films Productions. Following this, a unit headed by Marilyn Silverstone went abroad to make the films in France, Italy, England and Holland.

The films previewed were "Light in the Window," the art of Vermeer; "Curtain Call," Degas; "I Remember the Glory," Botticelli; "Joy of Living," Renoir, and "The Young Immortal" Raphael. Others in the group are "The Night Watch," Rembrandt, and "Birth of Venus," art of the Renaissance.

Each film harks back to the time and locale of the painter with a slender story serving as an introductory framework. The color is strikingly effective. The series was produced by Boris Vermont and scenarized by Mildred B. Vermont from research prepared by Miss Silverstone.—M.H.

Variety Club Chief Beresin Embarks on Tent Tour

Jack Beresin International Chief Barker of Variety Clubs, has embarked on a tour of several of the Variety Club tents to stimulate interest in the coming mid-winter meeting scheduled for November 21-23 in Pittsburgh. His junket includes stopovers at Cincinnati, St. Louis, Chicago and Detroit. John H. Harris, one of the original founders of Tent number one, Pittsburgh, has been named chairman of the 25th anniversary banquet to be held November 23.

Italian Films Aim at Gross Of 20 Million

"Salute to Italian Films Week," the first film festival of its kind in the United States, came to a close in New York last week amid an atmosphere of understanding and good will. The seven days ending October 12 witnessed the American premieres of nine new Italian films, special inter-industry luncheons and dinners, as well as many speeches and presentations of scrolls, all to the honor of the post-war Italian film.

Dr. Renato Gualino, director general of Italian Films Export, said at a Waldorf-Astoria banquet Wednesday that an annual goal of \$20,000,000 in distribution gross in the U. S. had been set for Italian films. The sum is equal to the gross of U. S. films in Italy, Dr. Gualino pointed out significantly.

Highlight of the luncheon given at the Hotel Plaza October 8 by the Film Estimate Board of National Organizations, was a speech from Sigmund Spaeth, motion picture chairman of the National Federation of Music Clubs. This address, delivered by Mrs. Jesse M. Bader of the Protestant Motion Picture Council due to Mr. Spaeth's illness, paid tribute to the Hollywood Production Code as an instrument which blocked the growth of "political censorship" in the United States.

At a luncheon at the Hotel Pierre for the Italian delegation October 9, Dore Schary, head of production at MGM, urged that the Italians "continue your stimulating work in your terms but (also) seek out the talents of people from other countries to work in Italy." While praising the Italians for "the good pattern of realism," Mr. Schary told them not to be "afraid or ashamed of the escapist film."

Comprising the Italian delegation were Dr. Renato Gualino, Dr. Emanuele Casuto, managing director of Unitalia; E. R. Zorogniotti, U. S. representative of I.F.E.; Nicola De Pirro, director general of Italy's Entertainment Industry Bureau; Eitel Monaco, president of the National Association of Motion Picture and Allied Industries of Italy and of I.F.E., and others.

Scrolls presented to the delegation during the week included ones from New York, Mayor Vincent M. Impellitteri, the American Jewish Committee and the Foreign Language Press Film Critics Circle. Among the hosts to the delegation at various functions were Eric Johnston, president of the Motion Picture Association of America; Barney Balaban, president of Paramount Pictures, and officials of 20th Century-Fox.

Proceeds from the showing of the nine Italian films at the Little Carnegie theatre were turned over to the American Theatre Wing and the Will Rogers Memorial Hospital.

Hollywood Scene

ESTEEMED EDITOR:

It was quite a week here, what with professional Hollywood ceremoniously entertaining 14 ranking members of India's film industry and the lay population wildly welcoming roving politicians, but the unpretentious and profitable visit of Leo Peterson to this QP watch-tower was the topper. Leo, you'll remember, is our Rapid City, S. D., charter subscriber whose State Theatre company has branched out during the long years of his readership to take in Pierre and other congenial communities, inclusive of drive-ins, and also of some problems he felt he might find answers for here. He was right.

First House in 1913

Leo, who built his first theatre in Rapid City in 1913, and who says he thinks it was the first to install two-machine projection (circa 1915), has not yet experienced television competition, but it's cast its shadow before it and he was of the opinion, leaving Rapid City for here, that his circuit might have five good years in store but no more, barring miracles. Nevertheless, he had a new theatre under construction, "best I ever built, to leave as a kind of monument," when he began hearing about the various technological "miracles" recently dotting the trade news, and he stopped his builders in their tool-tracks so he could investigate the prospects and find out how to build a proper projection booth for his new theatre's tomorrow.

It was by the merest of chance that Leo strolled into these quarters with these tidings on the precise morning of the exact day when your assiduous agent was to sit with some representatives of *Look* Magazine at a screening of the first reel of the first Natural Vision picture, "Bwana Devil," to emerge complete from the Ansco Color laboratory. There had been screenings of sample scenes in Natural Vision before now, for press people and some others, but this was the McCoy. This was the day for an exhibitor holding up construction of a projection booth to be here, and here he was!

Saw Oboler Film

Leo witnessed with the rest of us the screening of the "Bwana Devil" reel and other reels, and when it was over he discussed the picture with Arch Oboler, its writer-producer-director, and the Natural Vision process with its inventor, Milton L. Gunzburg, who showed him how the two projectors were interlocked, the polaroid panes affixed to the port-holes, and so on, to achieve the three-dimension image experienced by the observer.

The conversations with these gentlemen went on quite a while, and the upshot of

them was that Exhibitor Leo Peterson has scrapped those notions about this business having only five good years left, and is back in Rapid City by this time telling his building contractors to make allowance for four projectors in the booth of that new theatre. Although the Natural Vision people told him only two projectors are necessary, he's going to have four, just as he had two back in the 'teens when one was enough. And he isn't thinking of that new theatre as "a kind of monument" any more, but as the gateway to a new prosperity for "the movies."—W. R. W.

NINE pictures, six of them in color by Technicolor, were started during the week, with eight others going to the cutting rooms, leaving 42 in shooting stage at the weekend.

"Love Song," Technicolor, is a Columbia undertaking produced by Oscar Saul and directed by Alexander Hall with Jane Wyman, Ray Milland, Aldo Ray and Valerie Bettis in the cast.

Richard Conte, Linda Christian and Terry Kilburn top the cast of Columbia's "Slaves of Babylon," Technicolor, produced by the prolific Sam Katzman and directed by William Castle.

"Pack Train" is a Gene Autry Western for Columbia, produced by Armand Schaefer and directed by George Archainbaud, with Smiley Burnette and Gail Davis.

Universal-International producer Albert J. Cohen is using Technicolor on "Sioux Uprising," directed by Lloyd Bacon, which has Jeff Chandler, Lyle Bettger and Faith Domergue as principals.

Technicolor is in use, too, on U-I's "Flame of the Timberline," which Ross Hunter is producing and Douglas Sirk directing, with Ann Sheridan, Sterling Hayden, Philip Reed and Lee Patrick.

Coronado Productions, shooting in England for RKO release, is filming "Toilers of the Sea," Technicolor. David E. Rose is producing and Raoul Walsh is directing, with Yvonne DeCarlo and Rock Hudson.

"Miss Robinson Crusoe," Technicolor, is a Motion Picture Artists production with Amanda Blake and George Nader which Harold Nebenzal and Al Zimbalist are producing with E. A. Dupont directing.

Lindsley Parsons began shooting "Timber Wolf" for Allied Artists, with Rex Bailey directing Kirby Grant, Inga Borg and Chinook.

Edward Alperson started producing "Invaders from Mars," which 20th-Fox will distribute. William Cameron Menzies is directing Jimmy Hunt, Helena Carter, Arthur Franz and some other people in the enterprise.

THIS WEEK IN PRODUCTION:

STARTED (9)

ALLIED ARTISTS
Timber Wolf

COLUMBIA
Love Song (Technicolor)
Pack Train
Slaves of Babylon (Technicolor)

INDEPENDENT
Invaders from Mars (National Pictures, 20th-Fox release, Color)

Miss Robinson Crusoe (Motion Picture Artists, Technicolor)

RKO RADIO
Toilers of the Sea (Coronado Prod., England, Technicolor)

UNIVERSAL-INTERNATIONAL
Sioux Uprising (Technicolor)
Flame of the Timberline (Technicolor)

COMPLETED (8)

INDEPENDENT
Return to Paradise (Aspen—Technicolor)

MGM
Dangerous When Wet (Technicolor)

PARAMOUNT
Jamaica (Technicolor)

20TH-FOX
Silver Whip

UNIVERSAL-INTERNATIONAL
Law and Order (Technicolor)

WARNER BROS.
By the Light of the Silvery Moon (Technicolor)
The Jazz Singer (Technicolor)
Sea Rogue (Technicolor)

SHOOTING (33)

ALLIED ARTISTS
Cow Country
The Marksman

COLUMBIA
The Red Beret (Warwick Prod.—London—Technicolor)
Juggler (Kramer Company)

INDEPENDENT
Body Beautiful (Savoy Picts., Inc.)
Melba (Horizon Pict.—U. A. release)
Swords Against the Mast (Edward Small Prod.—U. A. release—Technicolor)

20TH-FOX
Man on a Tight Rope
Call Me Madam (Technicolor)

WARNER BROS.
Baptism of Fire
The President's Lady
Sailor of the King (formerly "Single Handed")

UNIVERSAL-INTERNATIONAL
Night Flowers
Thunder Bay (Technicolor)

WARNER BROS.
I Confess
His Majesty O'Keefe (Technicolor)
She's Back on Broadway (Warner-Color)

MGM
Young Bess (Technicolor)
Remains to Be Seen

Seek to End Studio Waste

HOLLYWOOD: A survey to discover the most effective methods to eliminate waste footage is being conducted by Don Hartman, in charge of production for Paramount, among studio department heads.

While the final plans to achieve this goal await the outcome of the survey, Mr. Hartman summed up his preliminary ideas on the subject with the following remarks: "We hope to eliminate waste footage, a problem which has plagued production since the industry began. With careful pre-editing and planning long in advance, we believe we can do this. Naturally there will be exceptions, such as comedies in which some of the laughs probably can't be prejudged for public appeal and whose most suitable lengths can only be determined in previews."

Lincoln-Mercury Holds Meeting at Warners

Warner Brothers announced this week that it was to turn over a sizeable portion of its Burbank studio facilities for a special one-day sales meeting of Lincoln-Mercury dealers on Saturday, the first deal of its kind in the history of both the automotive and motion picture industries. Scheduled for use in the October 18 meeting were three sound stages and other facilities.

IN NEWSREELS

FOX MOVIE TONE NEWS, No. 83—150,000 hail "The" in San Francisco. Stevenson talks on subversives. Crash near London. Premiere on ocean liner. Olympic star wins 100-mile walk. Convict cowboys.

FOX MOVIE TONE NEWS, No. 84—Throngs hail Eisenhower on tour. Stevenson talks on Tidelands. German show of future. Hindu stars visit Hollywood. New York Rosary crusade. Football.

NEWS OF THE DAY, No. 213—War in Korea. Campaign in home stretch. British train disaster. Duke of Windsor golfing. Ocean volcano keeps roaring. Persimmon festival.

NEWS OF THE DAY, No. 214—Campaign spotlight. Korea Reds blasted with kitchen sink. Russians here for UN meeting. MGM stars greet India film leaders. Ohio State routs Wisconsin. Penn ends Tiger winning streak.

PARAMOUNT NEWS, No. 16—Campaign roars into final week. Election returns from Japan and Chile. Three-train crash. UN troops regain hill.

PARAMOUNT NEWS, No. 17—Let's All Vote. Football.

TELENEWS DIGEST, No. 41B—English train crash. Japanese election returns. Canadian record wheat crop. German mono-rail train unveiled. Italian news. Boys-town dedicated. Texas convict rodeo. Korean helicopter airlift.

TELENEWS DIGEST, No. 42A—Truman tour nears end. Stevenson campaign. New Chile president to take office. Ducks and bugs destroy plants. New pet booster assists cargo plane. General Naguib tours Egypt.

UNIVERSAL NEWSREEL, No. 403—Train wreck in England. Reds leave and Japanese elect. New president in Chile. Commando memorial in England. Wingless plane. Korea.

UNIVERSAL NEWSREEL, No. 404—Presidential campaign. Air strike over Korea. Speedy train. Rosary celebration. Football.

WARNER PATHE NEWS, No. 18—Three-train British wreck. The campaign. Flight of fashion aboard sky-liner. Cards upset Bears in pro-football.

WARNER PATHE NEWS, No. 19—Campaign in home stretch. UN Assembly building ready for business. UN planes in Korea. Train of future runs on one rail. Football.

Ask Suit Go To Public

INDIANAPOLIS: The current bulletin of the Allied Theatre Owners of Indiana reports its members urging that the fight against the Government's suit to force the sale of 16mm films to television be taken directly to the people, by pointing out that, if successful, this plan will only perpetuate TV programs of inferior quality.

"Most exhibitors attack the Government suit on the basis of its unfairness to the motion picture industry," the ATOI bulletin observes. "Here is the suggestion of an attack from a new angle—how the public will be adversely affected if the Government is successful."

"By forcing the sale of old movies of the 16mm 'free show' variety to TV, the set owners face the inevitable prospect of sitting at home night after night and viewing entertainment they already have seen at movie theatres."

"The public has cried long and loud about the ancient films now being shown over TV," the bulletin continues. "If big government and their conspirators, the TV network moguls win this suit, TV set owners might as well face the prospect of fewer and fewer live shows, new faces and fresh entertainment. They will see hour and hour upon end of old movies interrupted every 15 minutes" with commercials.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

STANLEY KRAMER'S Production of

EIGHT IRON MEN

with

Bonar Colleano • Arthur Franz • Lee Marvin • Richard Kiley
Nick Dennis • James Griffith • Dick Moore • Barney Phillips
and Mary Castle

Screen Play by HARRY BROWN • Adapted from his Broadway Play "A Sound of Hunting"

Associate Producers—EDNA and EDWARD ANHALT • Directed by EDWARD DMYTRYK

General Release: December

RANDOLPH SCOTT in HANGMAN'S KNOT

with

DONNA REED

Claude Jarman, Jr. • Frank Faylen • Lee Marvin

A SCOTT-BROWN PRODUCTION • Produced by HARRY JOE BROWN

Written and Directed by ROY HUGGINS

General Release: November

STRANGE FASCINATION

starring

Cleo Moore • Hugo Haas • Mona Barrie

Written, Produced and Directed by HUGO HAAS

General Release: December

MARILYN MONROE in LADIES OF THE CHORUS

with Adele Jergens • Rand Brooks • Nana Bryant
Eddie Garr • Steven Geray • and The Bobby True Trio

Screenplay by Harry Sauber and Joseph Carole

Directed by PHIL KARLSON • Produced by HARRY A. ROMM

Reprint

General Release: November

JOHNNY WEISSMULLER

as Jungle Jim

in VOODOO TIGER

with Jean Byron • James Seay • Jeanne Dean • and Tamba (The Talented Chimp)

Story and Screen Play by SAMUEL NEWMAN

Based upon the famous Jungle Jim King Features Syndicate newspaper feature

Produced by SAM KATZMAN • Directed by SPENCER G. BENNET

General Release: November

GENE AUTRY

and CHAMPION

in BLUE CANADIAN ROCKIES

with Gail Davis • Carolina Cotton • CASS COUNTY BOYS and PAT BUTTRAM

Written by GERALD GERAGHTY • Produced by ARMAND SCHAEFER

Directed by GEORGE ARCHAINBAUD • A GENE AUTRY PRODUCTION

General Release: November

The National Spotlight

ALBANY

Chief barker Nate Winig disclosed that the annual Variety Club Denial campaign for Variety's Albany Boys Club Camp Thatcher will confine collection activities to November and December, concentrating on the public phase for one week in the latter part of November. Goal is \$15,000. The club is estimated to have raised \$125,000 for the camp in the past 11 years. Harry Lamont, head of Lamont Theatres and president of Albany TOA, will be campaign chief. . . . The RPI Field House, Troy, will feature Dean Martin and Jerry Lewis in person Oct. 29, at \$1.80 to \$4.80. . . . Sid Kulik, of Bell Pictures, was a visitor from New York. . . . The dusk-to-dawn show booked by Harry Lamont for Riverview drive-in, Rotterdam, was discontinued after three of the six feature pictures had been screened. It was too cold for patrons to stay longer. . . . Nate Dickman, who is associated with Harry Berkson in the Monogram franchise for the Albany and Buffalo districts, has moved from the former to the latter city. He and Berkson also operate the Allegeny drive-in, Allegeny, N. Y.

ATLANTA

On the row visiting and booking were: J. W. Baird, Newport, Tenn.; R. E. Ziebell, Swan, Norcross, Ga.; N. B. Mills, Mills theatre, Moultrie, Ga.; L. J. Duncan and Sidney Laird, Al-Dun Amusement Co., West Point, Ga.; P. L. Taylor Dixie, Columbus, Ga., also editor of the *Columbus World*; John Thompson, Family, Gainesville, Ga.; J. H. Thompson, Martin and Thompson Theatres in Georgia; Chas Pitman, Pitman, Gasden, Ala.; John Gaither, Heflin, Ga.; E. F. Ingram, Lineville, Lineville, Ala.; Hugh Martin MGM Theatres in Florida; R. E. Cannon, Live Oak and Lake City, Fla.; and John Carter, Brookhaven, Brookhaven, Ga.

BALTIMORE

Joe Grant, Northwood theatre, is now back, full time, at his desk after a siege of illness. . . . The feminine counterpart of the Variety Club, the Variety Guild, has just made Sara Cohen, secretary to the Police Department, an honorary member. Miss Cohen is active in the Police Boys' Clubs, sponsored by the Variety Club Tent 19. . . . Wife of Sam Ward, manager of the Royal theatre, passed away recently. . . . John Volz, Northwood publicist, screened "The Guest" for members of the clergy. . . . Ike Fuman, for many years head of the billposters' union, died last week after a long illness. . . . Eddie Wyatt, manager of the Capitol theatre, is at home ill. . . . Ken Most, assistant at the Little theatre, has been transferred as assistant to Irving Cantor at the Town theatre. . . . Stanley Stern moves from the Town to the Little as manager. . . . The Allied Motion Picture Theatre Owners of

Maryland have moved into their new offices in the Stanley Theatre building. . . . Leon Back, president of the AMPTOM and head of the Rome Theatres here, is representing a group of stockholders applying for a TV station permit in Norfolk, Va. . . . Joe Grant has moved the office of the Jorthwood Theatre Company from downtown to the Stafford Hotel. . . . George Browning, Stanley publicist, has returned from a show seeing tour of New York.

BOSTON

The Strand theatre, Winooski, Vt., owned for many years by George Valley, has been sold to Mrs. U. T. Barrett of Burlington, owner of the Milton drive-in. . . . David Hodgdon has been forced to close the Wakefield, Wakefield, leaving no theatre in that city. He continues to operate the Middleboro, Middleboro. . . . Edward S. Redstone, vice-president of Redstone Drive-in Theatres, was married October 12 at the Plaza Hotel, New York, to Miss Leila Warren of New York and Westport, Conn. . . . Ned Eisner, owner of the Cameo theatre, Uxbridge, and the Quaker drive-in, is serving on the Worcester County jury.

WHEN AND WHERE

October 20-22: Annual convention, Allied Theatres of Michigan, Tuller Hotel, Detroit, Mich.

October 27-29: Annual convention, Motion Picture Theatre Owners of Arkansas, Mississippi & Tennessee, Hotel Gayoso, Memphis.

November 9-11: Fortieth anniversary convention, Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

November 15-19: Joint convention and trade show, Allied States Association, Theatre Equipment and Supply Manufacturers Association, Theatre Equipment Dealers Association, Morrison Hotel, Chicago.

November 21: Annual convention, Colosseum of Motion Picture Salesmen of America, Atlanta.

November 23: Silver Anniversary Banquet, Variety Club of Pittsburgh, William Penn Hotel.

November 25: 13th annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

December 2-3: Annual convention, Allied Theatre Owners of Indiana, Hotel Lincoln, Indianapolis.

BUFFALO

George H. Mackenna, general manager, Basil's Lafayette theatre, acted as master of ceremonies for the first part of the program in Memorial Auditorium when President Truman visited this city the other night. . . . Bill Brereton, ad-pub chief, Basil's Lafayette, got a lot of display space through his tie-up with the Nick Delgato store on "Bonzo Goes to College." . . . Joe Lebworth, Fox exploitation representative, in town for conferences with UPT's Arthur Krolick and Charlie Taylor on advance campaign for "Snows of Kilimanjaro" which will open Oct. 22 at advanced prices at the Center Theatre. . . . The entertainment committee of Tent 7, Variety club of Buffalo, announces a big party for evening of Oct. 18 in the Delaware Avenue headquarters when "all the oldtimers will be present." Dave Miller's announcement says there will be "lots of laughs and all the roast beef sandwiches you can eat for one dollar." . . . Schine Theatres, Inc., has applied for a TV station on Channel 27 in Rochester.

CHICAGO

Local columnists have been giving a great deal of space to Adolph Zukor's fighting speech at the Paramount banquet here in the Bismarck Hotel. . . . Jack Beresin, international chief barker of Variety Club, was scheduled to visit the Chicago tent Oct. 16. . . . Andy Nichols, manager of the H. & E. Balaban Windsor, left for a vacation of several weeks in Florida. . . . Jack Mabley, local television columnist, pointed out in TV Forecast that Chicago TV sets were turned on less (in proportion) than those in any other large city during the month of August, which was a good month for the moving picture theatres here. . . . "O. Henry's Full House" will have its Chicago premiere Oct. 31 at the H. & E. Balaban Esquire, bypassing the Loop first run houses. . . . Nate Platt accompanied John Balaban to the West Coast in a quest for stage show talent.

CINCINNATI

"Ivanhoe" has given the 3,300-seat RKO Albee the best all-film gross in recent months, garnering an estimated gross of \$28,000 on its first week at an advanced scale of 75 cents and \$1, the figure exceeding many of the stage shows that have played this house in the past. . . . Jack Finberg, United Artists branch manager, who suffered a heart attack recently, has returned to the office following treatment in Jewish Hospital. . . . Richard L. Rosenfeld, formerly associated with his father-in-law, William Bein, in the operation of the local Bein chain of neighborhood theatres, has acquired an interest in Standard Vendors, Inc., of Baltimore, which handles theatre concessions. . . . J. V. Snook and Mrs. Ruth P. Williamson are now sole owners of the Fifth thea-

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tre, at La Grange, Ky., having acquired the interest of the third partner, George L. Payton.

CLEVELAND

"Ivanhoe" closed its local run at Loew's Stillman after ten weeks of good business. This compares with seven weeks for "Great-est Show" and 18 weeks for "Quo Vadis." . . . Drive-ins in this area started to close as of Oct. 15. . . . Frank Murphy, Loew theatre division manager, is chairman of the local Will Rogers Memorial Hospital drive. . . . Variety Club initiates its new Hollenden Hotel quarters with a housewarming dinner dance on Oct. 18. Cleveland Salesmen's Club holds its fall dinner dance at the Theatrical Grill on November 1, President Sam Lichter announces. . . . Jerry Lamm, who left Imperial Pictures several weeks ago to join the United Artists sales force, is no longer with that organization. . . . Transfer of RKO exploiteer Joe Longo from Cleveland to Buffalo, as previously announced, has been held up pending the company's reorganization. . . . Fairmount and Shaker, two of the city's most deluxe neighborhood houses, have boosted children's admissions to 20c without any parental objections. Other theatres expect to follow.

COLUMBUS

Local crackdown on bingo will continue following decision of the Second District Court of Appeals that charity bingo violates the state constitution. . . . Mrs. Sarah Holleb, Chicago, mother of Lou Holleb, manager of the Uptown here, died. . . . Renie Riano, best known on the screen for her Maggie character in Monogram's Jiggs and Maggie series, has started a television career on WTVN here. She's the star in the daily afternoon cookery program, "Star in the Kitchen." . . . Charles Williams, assistant manager of Loew's Broad, has resigned. . . . Ben Hayes, *Columbus Citizen* columnist, printed this item recently: "Mrs. Max Stearn has done a fabulous job in restoring her Southern theatre to its original grandeur, local theatremen say."

DENVER

Hearings are currently being heard in Washington, D. C., as to who gets Channels 4 and 7, with theatre men involved in two, and with Bob Hope concerned in the other. On one side of the argument for channel 7 is Aladdin Radio & Television, with partners Harry Huffman, Frank H. Ricketson Jr., and Ted Gamble, all theatre men, aligned against Denver Television, controlled by Harris and John Wolfberg, also theatre. Bob Hope is one of the owners of Metropolitan Television, which is contesting with KMYR for Channel 4. Channels 2 and 9, over KFEL-TV, and KBTB, are on the air here, this being the first week for the latter. . . . Don Hammer has sold his interests in the Realart franchise here and Salt Lake City, and returns to Indiana for a vacation before opening a new exchange here. . . . Tom Bailey, Lippert Pictures franchise owner, has signed a long-time contract with Lippert for the Denver and Salt Lake City franchises. While in Los Angeles closing the deal Mr. Bailey looked at the new third-dimension films, seeing the new Arch Oboler film, "Bwana Devil."

E. L. ORNSTEIN, COMMUNITY AND EXHIBITION LEADER

Edward L. Ornstein, the genial chief of E. L. Ornstein Theatres with headquarters in Marengo, Ind., is a man of parts in the exhibition world of Indiana and Kentucky. Besides heading the circuit which bears his name and controls theatres in Marengo and Milltown, Ind., and Brandenburg and Cloverport, Ky., Mr. Ornstein has since 1948 run a buying and booking service which today includes 20 theatres.

The 43-year-old theatre man is probably best known for his extensive participation in the work of exhibitor organizations. He has been a director of the Kentucky Association of Theatre Owners for the last four years and last July was elected first vice-president of the group. At the same time, he is a director of Allied Theatre Owners of Indiana, a post he has held for the last five years. In the realm of "extra-curricular" activities, he runs a successful food locker plant in Marengo and also is a tax consultant, an activity which has enhanced his community reputation and certainly keeps him busy during the dreariest months of the year.

Mr. Ornstein, Louisville-born, considers his affiliation with the motion picture industry as having begun in 1917 when, at the age of eight, he obtained employment doing "odd jobs" around the Preston theatre in Louisville. Later came various duties with the Louisville *Courier-Journal* in their advertising and sports departments. All this while, he says, he was looking for an opportunity to re-enter the theatre business.

This opportunity came in 1930 when, with Ted Schlosser as partner, he took over operation of the Vernon theatre, Mount Vernon, Ky. He stayed with this operation for five years, at which time he sold out to his partner and on his own took a lease on the Lyric theatre, Brooksville, Ky. Shortly thereafter, he returned to Mount Vernon just long enough to marry his wife, Ruth, who incidentally happened to live next door



E. L. ORNSTEIN

to the Vernon. He operated both the Lyric and the Gem, Mt. Olivet, Ky., until 1941, when he sold out and moved to Marengo to form the present E. L. Ornstein Theatres. This enterprise controls the Rialto, Marengo; the State, Milltown; the New Ace, Brandenburg, and the Rio, Cloverleaf.

Mr. Ornstein, today the father of a 15-year-old daughter and an important figure in the civic life of each of the communities where he has theatres, is a showman who emphasizes the importance of good equipment and furnishings as well as of efficient operation. He selects all personnel himself and personally supervises their training. He is "concession-minded." Concession space in all of his operations is just as important as the theatre proper. He handles all promotion himself and, indirectly in this connection, says he makes it a point always to make his theatres available for worthy civic enterprises.

DES MOINES

E. W. Kerr, owner of the Grand and Marion theatres at Knoxville, is planning a drive-in near there on Highway 60. The 400-car theatre will be open in April. . . . Mrs. C. N. Johnson has purchased the Red Oak drive-in from Ed. Haals. Mrs. Johnson will continue to operate the Grand at Red Oak. . . . Mr. and Mrs. Eben Hays have taken possession of the Iowa, Winterset, purchased from Jack Kennedy of Des Moines. . . . The trustees of Spaulding township, adjoining the city of Creston, have announced they will issue necessary permits for the construction of a drive-in theatre despite protests from a group of citizens. The theatre will be built by the Commonwealth Theatre Corp., which operates the Creston theatres. . . . W. S. Wilker-

son has been named resident manager of the Palace in Muscatine, succeeding Clayton Bosten. . . . Charles E. Gross, former manager and operator of the Ackley theatre, has died in Kalamazoo, Mich.

DETROIT

"Ivanhoe" played to capacity crowds at the Adams on opening day. . . . Pearce Parkhurst, of the Lansing, drive-in in Lansing, Michigan, is the father of a boy, Ronald William. . . . Projectionists Local 199 is still negotiating for a new contract with representatives of Detroit exhibitors. The contract expired last year Oct. 1. . . . Lt. Howard Stewart of the Detroit Police Film Censor Bureau has retired. Sgt. Richard Loftus, who was with the bureau

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before will replace him. . . . Joseph Ellul of the Empress is leaving for Hollywood, Florida for the winter. . . . Governor G. Mennen Williams will attend the Allied Theatres of Michigan convention Oct. 20, 21 and 22 at the Tuller Hotel. . . . The Mayfair, operated by the Cohen circuit has been closed down.

HARTFORD

Two new Connecticut amusement corporations have filed certificates of incorporation. Crown Amusement Co., Inc., New Haven, listed amount paid in cash, \$1,000; president-treasurer Myron Anderson. Film Locations, Inc., Greenwich; amount paid in cash, \$1,000; president, Charles W. Petten-gill. . . . Sperie Perakos general manager, Perakos Theatres, New Britain, Conn., and Mrs. Perakos, the former Nikki Pappas of Detroit, are on their honeymoon, following marriage ceremonies in Detroit last week. . . . Paul Klinger, relief manager on Loew's Poli-New England Theatres Circuit, has been named assistant manager, Loew's Poli, Waterbury, Conn., succeeding Robert L. Gentner, resigned.

INDIANAPOLIS

The Allied Theater Owners office here is urging exhibitors to write their appreciation to incumbent Congressmen and candidates who have pledged support to repeal the amusement tax. . . . An early cold spell has brought spotty closing of outdoor theaters in the state. . . . Modern Talking Pictures has moved from 443 North Illinois street to 102 East Vermont. . . . Keith's, usually a moveover house, is playing "The Miracle of Fatima" first run for an extended engagement at advanced prices. . . . Business is pretty good at downtown theaters despite formidable competition from two competing ice shows, Sonja Henie's at the Butler Fieldhouse and Arthur M. Wirtz's "Hollywood Ice Revue" at the Coliseum. . . . Wm. A. Carroll, ATOI secretary, reports an exceptionally large Indiana delegation will attend the national Allied convention in Chicago Nov. 17-19.

KANSAS CITY

Committees for the Third Annual Golf Tournament and Sports Carnival of the Motion Picture Association of Greater Kansas City, October 20, are: general chairman, James W. Lewis; ticket sales, Robert Withers; prizes, Finton Jones; golf, William Gaddoni; gin rumny and horse-shoes, Joseph Neger; publicity, Joseph Redmond and Senn Lawler. It will be a stag affair, culminating in a steak dinner. . . . The Associated Theatres, Inc., operating theatres in Independence, Mo., and nearby communities, was granted a permit to construct a drive-in theatre in the Inter-city district. . . . L. O. Honig, in charge of property for Fox Midwest Theatres, spoke recently on fire prevention before the Cosmopolitan Club of Kansas City. . . . The newsreels on the two leading presidential candidates, shown at the Paramount, met with voluble response—many appeared to have attended primarily to see these particular reels.

LOS ANGELES

Norman Moray, Warner shorts subjects chief, winged in from New York for a series of conferences with studio and branch office officials. . . . L. D. Dover has turned over his interests in the Glendora theatre, Glendora, to J. Pokorney. . . . Stan Tariseau, Altec district manager, passed on. . . . The Victory theatre, San Diego has been shuttered. Ditto the Coronado theatre, Coronado. . . . The Western theatre, which had been closed by Fox West Coast for many months, will be re-opened by David Thomas. The house will be handled by Exhibitors Service. . . . The Film Row Club dance date has been definitely set for Nov. 21, with the Los Feliz Club in Griffith Park chosen as the site. . . . Out of towners visiting the Row were: Harold Stein, Sierra Madre; Moses Hernandez, Guadalupe; and Bob Musquiz, Anaheim.

LOUISVILLE

According to the Kentucky Revenue, a report of state revenue, compiled by the Department of Finance and the Department of Revenue, tax revenue on amusement (combined) for August 1952 was \$153,184.35 as compared to \$163,305.80 for August 1951. . . . Lester Harlan has been added to the personnel of the Falls City Theatre Equipment Company. . . . Out of town exhibitors seen on the row recently included George Williamson, Griffith, La-Grange, Ky.; Bob Harned, Twin drive-in, Jeffersonville, Ind.; A. H. Robertson, Majestic, Springfield, Ky.; Oscar Hopper, Arista, Lebanon, Ky.; Ralph McClanahan, Irvine, Irvine, Ky.; A. N. Miles, Eminence, Eminence, Ky.; Donald Young, Family drive-in, Bardstown, Ky. . . . According to the *Courier Journal*, The Strand Theatre Building here was sold for about \$550,000, and will be remodeled into a six-story office building.

MEMPHIS

More "bank nights" in Memphis theatres are being planned as a result of the action of Police Commissioner Armour in ruling that the six now being operated by Memphis theatres are legal. . . . Irving Sochin, New York, was a visitor at Universal's Memphis exchange in connection with a short subjects drive. . . . Fred Meyers, Colonial Pictures, made a business trip to Fort Smith, Little Rock and Hot Springs. . . . W. & M. Film Service, which inspects and ships films, opened this week at 175 Pontotoc. . . . John Miller, booker, 20th-Fox, was married to Mrs. Betty Scott. . . . J. C. Mohrstadt, Hayti, and R. R. Clemmons, Palmer, were on Film Row from Missouri. . . . Waldron theatre, a new theatre at Union City, Tenn., opens Oct. 22 and will be operated by Northwestern Amusements Co., owners. . . . Mrs. Juanita Seay, owner, announced she has leased Grand theatre, Arbyrd, Mo., to John Harper.

MIAMI

Charlie Whitaker, manager of the Paramount where "Somebody Loves Me" is racking up a third week, offered free admission to married couples producing wedding certificates indicating more than 25 years of marriage. . . . Virginia Hooks, formerly

assistant at the Normandy has been promoted to the book-keeping department of the Cloughton office. . . . Rainbow Pictures studios are shooting the Victor Lindlahr television series for Serutan. The Roosevelt theatre will be the locale for the 52 films. . . . Publicity for the run of "Jumping Jacks" at the Gables, where Jack Hegarty is manager, included cooperation with the Miracle Shoe Store where passes for 2 were given with each purchase of 'Jumping Jack' shoes.

MILWAUKEE

John R. Freuler's extensively remodeled Mid-City theatre, now called the Atlantic, reopened Oct. 10. . . . Exhibitors from Milwaukee that attended the luncheon given by Mr. Zuker, president of Paramount, at the Bismark Hotel in Chicago were: Ben Marcus, S&M Theatres; L. F. Gran, Standard Theatres; J. Schuyler, Delft Theatres; Lou Gambel; I. Werthamer, Paramount branch manager here, and George Devine, assistant branch manager. . . . The drive-ins in the state, run by Unity Theatre Management Co., headed by Harry Melcher, have been closed for the season. . . . Barney Sherman has taken over the Plaza theatre here. . . . The Juno theatre at Juneau, Wis., has reopened. . . . Standard's Gateway theatre at Kenosha has been reopened. The Tower theatre's new manager here is William Schoen.

NEW ORLEANS

On November 1, A. L. Royal, Mississippi circuit owner-operator, will assume operation of 320-car Meridian drive-in which he purchased from Gordon R. Moody. Billy Fox Johnson's Joy in Marksville burnt to the ground, October 9, the same night he and his family were at the opening of their new drive-in, the Fox, in Bunkie, La. . . . Among exhibitors visiting and booking were Robert L. Long, Rebel drive-in, Baton Rouge, La.; Mayor Lew Langlois, New Roads, La.; Frank Olah, Albany, La.; A. L. Royal, Meridian, Miss.; Wm. Sindy, Patio; Mike Rippes & Ed Fessler, Do drive-ins, Mobile, Ala.; Roy Pfeffer, Istrouma, Baton Rouge, La. . . . Attending the opening of McElroy's Leo drive-in, Monroe, La., recently were Joy N. Houck, president, Joy Theatres; Wm. Cobb, prexy Exhibitor's Poster Exchange and theatre owner-operator; and B. W. Stevens, Theatre Display Service. . . . Abe Berenson, president Allied Theatre Owners of Gulf States stopped for a few minutes at headquarters after a visit with his doctor. It was his first day out since latter part of July when he suffered a heart attack.

OKLAHOMA CITY

Oklahoma Tax Commission reports sales tax returns for theatres for the month of August, amounted to \$36,926.12 tax, compared with \$34,385.54 for August, 1951. This indicates an increase of 7.39 per cent. . . . R. Lewis Barton, theater owner and operator, is building a new home on S. Western. . . . Charles Rawis, manager of the Cozy and Plaza theaters here, was named temporary chairman of Wagoner's junior chamber of commerce at a meeting last week. . . . Regal and Rio Theatres, Inc., Brownfield, Texas, has been granted a charter for 25 years. Capital stock: \$10,000 (pd).

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all). . . A fire that broke out after the last show at the May, Stamps, Ark., Oct. 7, caused \$3,000 damage to the projection booth. All customers had left the theater when the blaze was discovered.

OMAHA

MGM has added Emma Brereton to the staff as assistant contract clerk and Meri Whalen as booker's stenographer. Bill Matson is to take the cashier's post to replace Gladys Erie and Virginia Struble has been named bookkeeper. . . . Crete, Neb., is paying special recognition to Jim Burrus, who has completed 32 years as exhibitor in the town and who has become known as a leader in Crete's community projects and benefit programs. . . . Charles White, ex-Avoca, Ia., theatre manager who was wounded in a mortar shell accident at Ft. Riley, underwent an operation to remove a piece of shrapnel in Denver.

PITTSBURGH

The Variety Club Tent No. 1 is making a tremendous effort to get General Douglas MacArthur to be the principal speaker at the annual banquet in November. . . . M. A. Silver, zone manager for Warner Brothers, spent a full week in New York lining up stage shows for the Stanley theatre. . . . F. D. (Dinty) Moore, former Warners district sales manager, and Bernard Buchheit, ex-general manager of the Manos circuit, have organized a booking and buying company for independent theaters and will open an office on Film Row here. . . . Chief barker William Finkel of Tent No. 1 has appointed Harry Hendel, owner of the Granada theatre, on the Will Rogers Memorial Hospital Committee. . . . Theatre owners here believe that the popular sneak previews add up to \$1,200 each night to the grosses.

PROVIDENCE

Twenty neighboring business concerns helped Maurice Druker, manager of Loew's State theatre, celebrate the 24th birthday of this city's largest theatre by running a quarter-page "Happy Birthday" advertisement in the Providence Sunday Journal. . . . The Avon Cinema offered Jose Ferrer, Academy Award winner, in "Cyrano de Bergerac" at regular prices. . . . Dignitaries of the Church turned out in good numbers for a special private advance showing of "The Miracle Of Our Lady Of Fatima" which was given at the Carlton. The picture opened at the Majestic. . . . Al Siner, Strand manager, used liberal newspaper space heralding "Somebody Loves Me". . . . A short-lived cool spell failed to chill patronage at the surrounding open-airers.

PHILADELPHIA

Carman, key neighborhood house which dropped the stage policy last year, relights the boards on October 24 without any special emphasis on headliners. . . . Variety Club has raised more than half of the \$60,000 sought for its Camp for Handicapped Children, it was announced by chief barker Victor H. Blanc, with the money to be used to build a new recreation hall at the camp. . . . Wissahickon, neighborhood house operated by Louis Cohen, is changing its name to the Abbey for a new policy of showing foreign

language pictures. . . . Jim Flynn, Republic booker, has been named office manager of the local exchange as well as continuing his booking assignments. . . . Frank Buhler, veteran theatremen, recuperating from a serious operation resulting from a leg injury. . . . I. Edward Kapner, owner of the Park, became a grandfather with the birth of a son to his daughter, Mrs. Harold Lashner.

PORTLAND

The second week of TV in town, unusual hot weather, and expensive transient name attractions have put first run houses into a slump. . . . Mayfair theatre manager Herb Royster is back at his desk after more than six weeks in the hospital. . . . Walter Hoffman, Paramount field man, here to work with Orpheum manager Kenny Hughes. . . . Fred Banker, U-I publicity man here en route to Pendleton, Ore., where his company is shooting "Sioux Uprising" with Jeff Chandler and Faith Domergue. . . . The Danny Kaye Variety Revue inked for the Paramount theatre stage Nov. 1 for four days. Manager Oscar Nyberg reports this will be the first stage show to play the 3,400-seater in more than 15 years. . . . Mrs. J. J. Parker back in town after a business trip south.

ST. LOUIS

The biggest news trade wise in this sector this week was the annual meeting of the MPTO of St. Louis, Eastern Missouri and Southern Illinois. Held at the Chase Hotel here the meeting was a success surpassing other years' meetings. More than 500 delegates and families attended the two day get-together October 6 and 7. The highlight of this year's meeting was the huge banquet on the final day at which Lita Baron, Rory Calhoun, Frank Sinatra and other stars appeared. There was a trade exposition in connection with the meeting at which manufacturers and distributors of equipment exhibited their wares. . . . The West End theatre, dark for two years, is to be reopened, according to St. Louis Amusement Company spokesmen. The Lincoln theatre, owned by Charles Goldman and Julius Leventhal, is also reopening.

SAN FRANCISCO

Gale Santocono has been commissioned to design a 500-car drive-in about a mile north of Garberville for A. E. Vann and B. B. Byard. . . . Herman Ross, popcorn plant and candy warehouse superintendent, United-California Theatres, resigned to go into the luggage business (Edwards Treasures in Leather) in San Mateo. . . . Al Grubstick, Robert Lippert franchise holder, made a deal with Irving Levin of Mutual Productions of the West whereby Grubstick will handle sales and distribution of Mutual product, here. . . . Stanley Pariseau, chief of western division, Altec Service Co., died suddenly in Los Angeles, Oct. 7. . . . Al Chiarpotti, Universal booker, heard from the Army and will be in uniform Oct. 17. . . . Don Mitchell, at one time with Fox West Coast Theatres here, has taken over management of the Embassy, replacing Harry Rice, on leave in the Ross Sanitarium, Marin County. . . . Joseph Meally, with Fox West Coast in Los Angeles a number of years, is now managing the Strand, Modesto, for Affiliated.

TORONTO

William Hartnett, Jr., assistant manager of the Elmdale, Ottawa, has been transferred to the Seville, Montreal, as an assistant to Archie Laurie. . . . Good public relations for the entertainment industry in general was put over by Harry Wilson, manager, Capitol, Chatham. In playing Paramount's "Just For You," he arranged a full page of cooperative advertising, and just to cap it all, he had a front page plug in a box "Let's Take the Family to the Movies." . . . Arch Jolley, secretary of the Motion Picture Theatres of Ontario Association is busy readying plans for the two Ottawa sessions of the National Committee of Motion Picture Exhibitors Association, Oct. 27, and the Motion Picture Industry Council of Canada, Oct. 27-29.

VANCOUVER

Business is spotty here this session. . . . Jack Droy, Jr., a member of Totem theatre, is taking the lead part in a Canadian film shot by Perry Pictures. . . . Irving Zaitzow, resigned as manager of the Odeon-Kingsway to enter the agency business, replaced by Cecil Cameron, formerly with Famous Players at the Paramount New Westminster. . . . Marie Amie of the Park here replaced John Pugh at the Odeon, Abbotsford, B. C. . . . On hunting trips are Gordon Dalglish, of the Park, and Jack Donnelly, of the Dominion. . . . Jean Varga of the Cinema was married to George Wells. . . . Don Curry, 62, died from a heart attack. He was the builder of the Vogue and Studio theatres here. . . . Jack Diamond, Alex Moczov, Joe Feldman and Ben Galley of Edmonton, Alberta started construction of an \$175,000, 1,000-car outdoor theatre on the outskirts of that town, the seventh drive-in theatre in that area.

WASHINGTON

On October 10, the Variety Club of Washington, Tent 11 dedicated a room at the Home for Incurables in memory of George E. Bedell Jr. The room will be used by two little boys who are patients at the Home, A member of the Variety Club from 1944 until his death in 1951, George Bedell was one of the most active workers in the club's annual Welfare Awards Drive. Present at the dedication were Jerry Adams, chief barker; George A. Crouch, vice-chairman of the welfare committee; Mrs. Sara S. Young, chairman of the Variety Club's women's committee. . . . The Pix theatre is closed for repairs. . . . "Ivanhoe" was held for a 4th week at Loew's Palace. . . . Mrs. Sara S. Young, 20th Century-Fox booker, is spending her vacation with her son and his family, in Florida. . . . Loew's Columbia theatre became a first run house on October 17, with the opening of "The Snows of Kilimanjaro."

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COMIC BOOKS, AVAILABLE AS PREMIUMS, giveaways at your kiddie shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412 1/2 Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

HALLOWE'EN—MASKS \$12.50 PER THOUSAND. Dancing skeletons, comic books. Catalogue on request. HECHT, 3074 Park Ave., New York 51.

DRIVE-IN EQUIPMENT

DRIVE IN TO S. O. S. FOR TOP VALUES. Underground cable \$70.00; complete dual projection and sound from \$1,595. In-car speakers \$15.95 pair with junction box. Available on time. Send for equipment list. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

HELP WANTED

THEATRE MANAGERS, EXPERIENCED. H. SCHOENSTADT & SONS, 2nd Floor, 1118 S. Michigan Ave., Chicago, Ill.

NEW EQUIPMENT

EVERYBODY'S BUYING 'EMI TEMPERED Masonite marquee letters: 4", 35c; 8", 50c; 10", 60c; 12", 85c; 14", \$1.25; 16", \$1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

RECTIFIER BULBS, 15 AMP., \$4.59; LAMP-house reflectors 20% off; replacement parts for Simplex, Powers, etc., 20% discount; stereopticons, 500w, \$24.95. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SPECIAL SCREEN SALE WHILE THESE OVERSTOCKED famous brand screens last, 4, 9'x12', \$36; 2, 10'x14'5", \$48; 1, 12'9"x16', \$68; 1, 14'3"x19', \$90; 1, 17'x23', \$130. All white perforated. Also 1, 8'3"x11' silver unperforated, \$35. Black flameproofed duvetyne masking cloth 36" wide, 69c. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

RCA 868 photocells, \$2.95; sand urns, \$4.95; parts for Simplex and Powers, 30% discount; 60 ampere rectifiers, \$435 pair; Brite-Lite soundcreens, 35¢ foot. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

USED EQUIPMENT

TAKE YOUR TIME PAYING FOR REBUILT improved booth outfit applying your old equipment against down payment. Write for details. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

EXHIBITORS! BUY NOTHING UNTIL YOU check our prices! RCA MI-9258 amplifier, like new, \$195; pair Magnaron lamphouses, rebuilt, \$500; pair Super-Simplex mechanisms, rebuilt, \$850; 50 ampere rectifiers, with tubes, \$125 pair; pair Simplex 1 kilowatt lamphouses, with rectifiers, rebuilt, \$625. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

Lease Reade Theatre To New York Bank

The Park Avenue theatre in New York, has been leased on a short term basis to a local banking institution for an annual rental "in excess of \$100,000," Walter Reade, Jr., president of the Walter Reade Theatres disclosed last week. The lease is for two years commencing November 1. There will be no structural alterations, it being contemplated that at the completion of the lease the premises will again be utilized for theatrical purposes. Mr. Reade said the decision to rent the theatre was based not only on the price, but also on present unfavorable conditions in this particular situation. Among these he listed demands of the Motion Picture Operators and Stagehand unions that required the theatre to hire six projectionists although

the house seats only 580. Citing excellent business elsewhere throughout his circuit, Mr. Reade added that the rental was "in no way a reflection of any pessimism by me."

Biberman Applies for Guild Reinstatement

HOLLYWOOD: Herbert J. Biberman, writer-director and a member of the "Unfriendly 10" who served a jail sentence for refusing to tell a Congressional committee in 1947 whether or not he had been a member of the Communist party, has applied to the Screen Directors Guild for reinstatement. Since Mr. Biberman resigned from the Guild early in 1950 it has made mandatory the signing of a loyalty oath by prospective members.

Jarrico Wins Judgment In Contract Suit

LOS ANGELES: Paul Jarrico, screen writer, in a breach of contract suit against Monte Prosser, New York night club operator and television producer, won a \$23,400 judgment last week in Superior Court, Los Angeles. The suit involved writing of the screenplay for an unproduced film called "Shadow of a Hero." The award included \$13,000 for back salary, \$2,400 for travel and secretarial expenses and \$8,000 punitive damages in accordance with provisions of the California State Labor Code. Mr. Jarrico, a witness last year before the House Un-American Activities Committee, has on file a \$350,000 damage suit against RKO Pictures that is scheduled to come to trial next month.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

Never Underestimate the Power of Advertising

WE are lifting this headline right out of the current issue of *Editor and Publisher*—who are basically our allies and friends—and the title is part of an address by the executive vice-president of Cunningham & Walsh, Inc., advertising agency, at the annual convention of the Association of National Advertisers.

Mr. Cunningham argues for the national advertising of brand names, and in that we agree, for it applies to our industry. No better advertising line was ever written than "If it's a Paramount picture, it's the best show in town." Mr. Cunningham says, with a lot of sense, "The force of advertising is difficult to see—and that is why it is difficult to understand." And he makes his point when he defends the power and vigor of advertised brand names.

We'd like to see important theatre circuits place national or regional advertising in magazines and newspapers to sell their theatres as a part of the community, over as wide an area as possible, because this accumulative benefit would help the sale of tickets for individual pictures as well as provide for the backlog of sustained patronage which theatres must have to endure. If the big fellows would buy national magazine space to sell their theatres, as places of rest and recreation, on the local level, it would encourage the little fellow to spend more of his small budget for institutional advertising.

We've often talked about "point of sale" advertising but the other day we encountered a different phrase: "Point of purchase." And there is a distinction and a difference. The latter suggests the place where the patron comes up to buy; and that is a different proposition than merely the point of sale. At the box office wicket, we may have tickets for sale and no takers. We can wait, eagerly, for the forces of nature and gravity to complete the sale, but there won't be a tinkle of the cash register, unless the customer, on his "point of purchase" calendar, is ready to buy.

Think over the distinction, and calculate how often you sit waiting, while the customer goes merrily off on another tangent.

GET OUT THE VOTE

Politics is P. R.—in these vital days—and your help is needed on a community, country and industry basis. Already, exhibitor leaders, good showmen, proper management authorities have asked theatre managers to "get out the vote" in their bailiwicks.

You needn't take sides; just put the benefit of your good showmanship behind the drive to get people to the polls. You can do it for public relations values, that are evident and self-contained. Your community leaders will recognize, and appreciate, your participation in a tremendous national service for a presidential election. Added up, our theatre audiences run into hundreds of millions.

Government, on a national scale, has seen fit to take part in our industry affairs; let's do the reciprocal thing and take part in their status as servants of the public. If the theatres of America develop a voice that can be heard above the intra-industry quarrels and petty squabbles, we will gain new stature in the public esteem. Showmanship is more important in our future than Government regulation of trade practices, for we have nothing in our industry that differs from free enterprise in any other line of business.

Some people apparently believe that the Government owes them a living. Some others feel that the American way guarantees free competition to the best salesmen with the best product.

We are losing our share of the amusement dollar because of a certain slippage in the public's decision to buy at the moment. If our hold on the itinerant public is so slight that we can't keep them in line at their own point-of-purchase, then our point-of-sale tactics need drastic over-hauling and remodeling. Perhaps we need more accurate aiming to obtain on-the-target hits.

Q We venture to predict that the first big production in Cinerama will be a super - super - western, another "Covered Wagon"—in three dimensions. The one best way to create a dramatic, moving, visual story for this production background is to have "Destry Ride Again"—for Cinerama. Imagine "Stagecoach" with the panoramic screen! Picture "Cimarron" or "Red River" with all the scope of sky and land, which you really need, to see and feel the drama of our great frontier.

And when Universal produces another "Bend of the River" or RKO does another "Big Sky"—then why shouldn't Cinerama set up its cameras alongside, and accomplish dual-production for about 25% more than the usual negative cost? On a partnership basis, whereby Cinerama contribute their part of negative cost for the special rights to pre-view their version at advanced admission prices, while the standard Technicolor release follows in the usual manner? Both productions would be under one director, using the same set-ups.

Cinerama will be flirting with fate if they attempt a Broadway stage show, for Broadway is operated for a special audience and does not represent Main Street.

Q Pat Murphy, representing Gene Autry in New York, reports that more than 100 managers in the U.S., Canada and Britain have indicated that they will compete for the \$2,500 in prizes which have been offered for the best "Gene Autry Day" promotion, using new Gene Autry films from Columbia Pictures. A total of nearly 300 kits have been forwarded to those who sent in coupons from the recent page of advertising, and therefore, more contenders will enter in this contest before the end of the year. Many of those who are trying for Gene's prize money, with \$1,000 as the top award, will key their campaigns with the opening of the Christmas season, or the Fall merchandising plans of their local merchants along Main Street.

—Walter Brooks

Rise & Schine In Syracuse!

CHARLES E. GRAZIANO, manager of Schine's Paramount theatre, Syracuse, had these pictorial promotions in five of his recent campaigns. At right, he introduces contenders in his "We're Not Married" contest; also, you'll see his newsboy promotion for "Deadline, U.S.A.," a Cliquot Club tieup for Abbott & Costello at the State Fair, the Annual Square Dance, on stage, and Lori Nelson's personal appearance for the opening of "Yankee Buccaneer."



Longest Line in 32 Years at Center Buffalo



The opening of Warner's "Miracle of Fatima" was a gala affair, with klieg lights, lobby broadcast and society and civic leaders present, so this is the business that followed the premiere—the

best in years. Arthur Krolick, general manager of the Buffalo Paramount, Leon Serin, manager of the Center, and the united effort of Warner's and Paramount, are credited with the result.

These Make Money For Contenders

The Round Table is always glad to tell you more about contests and money prizes that are available for showmen, as awards for superior showmanship because Quigley Award contenders know the ropes well enough to be able and alert, and in line for these cash prizes. While the Quigley Awards themselves have no monetary value, Quigley Award winners know exactly what we mean when we say that these contenders for showmanship awards know their stuff through their entries in the oldest, best known and largest showmanship competition, and this training gets them substantial rewards in the industry.

Currently, 20th Century-Fox is offering \$7500 in prizes for the 148 best entries in a contest to prove showmanship in the handling of "Something for the Birds"—a current release, with the contest closing January 31, 1953. A \$1,000 savings bond is the first prize, with \$500 next, then \$250, then five \$100 prizes and after that 140 other prizes, ranging from \$50 down for the next fifty, down to \$25 for the next eighty winners. You can't lose, trying, and we all hope that you'll be in there, with your best effort.

At the moment, Universal-International announces the winners of its "Steel Town" contest. Five complete sets of prizes were awarded in five different population brackets, from key cities down to small towns. Five "Henry J" Corsair cars went to as many winners, and cash prizes accordingly to the following list:

Group one first prize winner of a Henry J. was Jack Silverthorne of the Hippodrome in Cleveland; second prize of \$250 went to Jack Sydney of Loew's Century in Baltimore and third prize of \$150 went to Ken Hoel of the J. P. Harris Theatre in Pittsburgh.

Group two first prize winner was Charles R. Bick of Dipson's Plaza Theatre in West Erie Plaza, Erie, Pa.; second prize to Norris Hadaway, Alabama Theatre, Birmingham, Ala. and third prize to Hugh O. Jones of the T & D Theatre in Oakland, California.

Group three first prize winner was Ed C. Johnson of the Washington Theatre, Bay City, Michigan; second prize to Jack Day, Strand Theatre, Altoona, Pa. and third prize to E. L. Anthony of the Georgia Theatre, Columbus, Georgia.

Group four first prize winner was Tom Rayfield, Carib Theatre, Miami Beach, Florida; second prize to William C. Wilson, Basle Theatre, Washington, Pa. and third prize to Leonard Elliott, Schine's Olympic Theatre, Watertown, New York.

Group five first prize winners were J. D. King and Shelby Bourne jointly of the Patee Theatre, Lawrence, Kansas; second prize, William Tallman, Ceramic Theatre, East Liverpool, Ohio and third prize, Harold Eppes, Arlington Theatre, Arlington, Texas.

SHOWMEN IN ACTION

Hugh S. Borland, manager of the Louis theatre in Chicago, in strong with entries for the Quigley Awards in the third quarter. Not long ago, he had a sponsored "Beauty Week" in his friendly neighborhood theatre.

Jim Carey's campaign on "Ivanhoe" from Loew's theatre, Indianapolis, in just under the wire as an entry for the third quarter in the Quigley Awards competition.

Bill England, manager of the Muncie Drive-In, Muncie, Indiana, spent seven and a half years in service, built two theatres in the South Pacific, and has now returned to show business.

Sol Sorkin's engagement of "The Miracle of Fatima" at RKO Keith's theatre, Syracuse, had the complete cooperation of two Catholic bishops of the Diocese, the Parochial schools, all radio and TV stations, and both newspapers.

James A. Carey, manager of the Hiway theatre, York, Pa., had the cooperation of the president of the York Fair in his exploitation of "Francis Goes to West Point"—with an estimated 50,000 persons on the Fair grounds.

Interstate Theatres Corp., Boston, under general manager James F. Mahoney, have announced another Manager's Exploitation Contest from September 28th through Thanksgiving, with five district managers of the circuit as judges.

Edward A. Griffith, manager of the Village theatre, Washington, D. C., shows the attractive front of his neighborhood theatre and sends details of his campaign on "Greatest Show on Earth" worked up with the Louis Bernheimer circuit.

John McGrail, U-I fieldman, had Shizu Moriya, Japanese model in Hartford, in advance of "Willie and Joe Back at the Front" and making the newspaper photographers happy.

Bernie Menschell and John Calvocoressi, of the Community Amusement Corp., Hartford, distributing coupons good for one free wash, at a local laundrette. Nice clean promotion.

Jim Darby, manager of the Paramount theatre, New Haven, arranged for a column story on industry progress as newspaper support for his Fall Movie Season.

Jack Sanson, city manager for Warner's theatres in Manchester, Conn., turned a bad piece about juvenile hoodlums in theatres into a public relations story in local newspapers.

Frank Ferguson, handling publicity for the Whalley, Whitney and Westville theatres, New Haven, turns in some examples of his good newspaper advertising with side-notes for attention.

Paramount is sending 19 of its staff as students to the AMPA School sessions on Thursday nights, and the company is picking up the tab for the tuition at \$15 a head.

Elaine George delighted to be a winner in MGM's "Promotion of the Month" contest and now believes there is hope for small situations in the recognition of their showmanship.

J. Maxwell Joice, manager of the Parma theatre, Parma, Ohio, is using some display space near the entrance doors to simulate that Luster-Creme ad, with the line "Don't Be a Living Room Captive" and an assortment of star photos in magazine style.



Sol Schwartz was arriving from Europe on the day that Louis Grossman received his Quigley Grand Award plaque in Washington, so this scene was repeated in the RKO home office for his benefit. In the group above, Harry Mandel, advertising and publicity director for RKO Theatres, Sigurd Wexo, division manager, Sol Schwartz, president of RKO Theatres, Louis Grossman, the winner, and W. W. Howard, vice-president of RKO Theatres, in a re-enactment of the presentation for this photograph.

National Pre-Selling

The American Weekly Showmanship Award

COSMOPOLITAN for October faces a strong four-color, full-page advertisement for "The Snows of Kilimanjaro" opposite Louella Parson's equally strong praise for "Hemingway's Magic Touch," with a following page of pictures and argument to support her theory. She says, "All the romance, poetry, and thrilling action of one of the great stories of our time is faithfully translated to the screen." Continuing, she gives caption credit to "A musical comedy—Just for You," "an operetta, 'The Merry Widow,'" and "the inspiring story of a miracle, 'The Miracle of Our Lady of Fatima,'" which are rated this month's best. . . . *Redbook* has a fine cover portrait of Kathryn Grayson, and the caption, "the story of an amazing girl who has solved all her problems but one—men." And, inside *Redbook*, a color spread in which she says, "I don't have dates with men; I marry them"—an unusual statement from an unusual girl. Movie editor Florence Somers' selection as *Redbook's* Picture-of-the-Month is "Sudden Fear."

American Legion Magazine for October tells the story of how the Reds made a sucker of Edward G. Robinson, and gives the screen star's view-point to its 3,600,000 readers: "If any man is accused of Communism falsely, he owes it to himself and the nation to make a statement of his true position. If he will not do so, I for one would take the charges against him seriously." *Life* carries a striking two-color ad from RKO Radio on "The Lusty Men"—"a fast buck, a fast bronc, a fast thrill." And another feature article on "The Shrinking of Jose Ferrer," showing how the actor is shortened 15 inches to play the dwarfed Lautrec, a role that will be more talked about than "The Hunchback of Notre Dame."

Ruth Harbert in *Good Housekeeping's* November issue tells why history teachers are going to have a tall job explaining when "Plymouth Adventure" comes to both city and town theatres. Helen Deutsch who wrote the screenplay after two years of research here and in England, has challenged many of our favorite fables about passengers on the Mayflower's heroic voyage. You'll be stunned to learn what caused the loudest complaints during the damp, 96-day journey over the winter seas! It's not surprising that Dore Schary, producer of the picture, says that 102 passengers and 33 sailors were "Men and Women of flesh and blood, with just the same outlooks and foibles as we have today."

Photoplay for November has a full-page, four-color, three-dimensional, pin-up portrait of Marilyn Monroe which carries the headline, "I Want Women to Like Me," and is guaranteed to do no such thing. The same issue has a similar color page and stories on Susan Hayward and Jane Powell, and a double color page on Rock Hudson and Pier Angeli. *Photoplay* applauds "Assignment Paris" in this thriving fan magazine, and M-G-M, Warners, Twentieth Century-Fox, Universal, RKO and Paramount carry pages of advertising. . . . Trans-World Airlines carried on a French postcard campaign on "Assignment Paris" for the benefit of the Orpheum in Minneapolis. The airline provided and mailed the cards from Paris to the theatre's mailing list. . . . What may well be the longest greeting of record is being tape-recorded in the lobby of the Capitol theatre on Broadway, to be sent to Bing Crosby with the compliments of his patrons who are enjoying "Just for You" and want to "say a few words to Bing." It can be done elsewhere, with the tape used on local stations as a 15-minute broadcast and the voices identified.

TOP-SIDE national pre-selling is the double-truck in *Look*, dated Oct. 21, now on the news stands, which features Universal's "Back at the Front"—and lists all the runs starting Oct. 15—from Anniston, Alabama, to Anchorage, Alaska, with theatre names and play-dates. This is David E. Lipton's policy, which is worth more in national pre-selling than tons of national magazine space four or five months removed from any theatre playdate outside of pre-release engagements. We hope that theatre managers will buy several copies of this week's *Look*, make a lobby display of the advertising, and show it as proof of the fact that you are running a first-string picture. Don't wait for your patrons to ask for it; the risks are against you. The same issue has a five-page pictorial story on Audrey Hepburn—"the new Hepburn"—whom they say, "captivated Paramount executives with the same puckish charm that brought bravos from Broadway."

Seventeen, magazine for teen-agers, has sent copies of the issue which reviewed "The Big Sky" to 600 exhibitors, with a folder offering free tieup promotional material to the theatres. . . . The October issue of *The Sign*, a Catholic publication, reviews "Because You're Mine" and says in part: "A Technicolor musical rich in entertainment value for all the family." The picture is also selected by *American* magazine as its "Picture-of-the-Month" for October. . . . A special photographic layout in the November Pageant, lists "the beauties of four nations," including Elizabeth Taylor, Leslie Caron, Marilyn Monroe, Greta Garbo, Jean Simmons and Sarah Churchill.

M-G-M will hold the world premiere of "Plymouth Adventure" at the Old Colony theatre, Plymouth, Mass., on November 24th, and theatre managers may be thankful for the exploitation and promotion benefits for the picture which are already underway. Newspaper and trade press people will attend the opening. And at the recent convention of Free-Westinghouse and New Home sewing machine dealers, a \$50,000 nation-wide contest was set, on how to dress the "Modern Priscilla." . . . Darryl Zanuck will be the guest reviewer for *Coronet* magazine in its October issue, and he picks "The Merry Widow" and "Son of Paleface," with a mere mention of "Snows of You-Know-Who." The magazine boasts a new all-time high in circulation—2,762,830 copies, with the customary five readers for each copy. . . . Warner Brothers' star, Doris Day, is set for six forthcoming magazine covers in the next three months, making her one of the most "covered" girls in filmdom.



Bob Whelan, manager of the RKO Orpheum, Minneapolis, looks over a 40x60 blowup of the Saturday Evening Post article on the filming of "Walk East on Beacon"—evidence of the power of national pre-selling as exploitation at the point of sale.

The American Weekly, Sunday magazine section of the Hearst Newspapers from coast to coast, following its precedent in the publication of a special movie section in August, will offer \$1,000 in cash prizes to showmen who perform the best jobs of retail cooperative tie-in advertising in connection with the showing of "The Snows of Kilimanjaro" in their theatres.

This is extraordinary news and a development in national pre-selling that has never been offered before, so we hail it with all credit to a great national newspaper organization, and to 20th Century-Fox for their cooperative endeavor in obtaining this fine objective. First prize will be \$500, with five additional prizes of \$100 each for runners-up. Judge will include the director of the Round Table and Al Lichtman, director of distribution for 20th Century-Fox Film Corporation.

Managers are given the opportunity of working with local newspapers which carry *The American Weekly* in their Sunday editions. These papers are—the Albany Times-Union; the Baltimore American; the Boston Advertiser; the Buffalo Courier-Express; the Chicago Herald-American; the Cincinnati Enquirer; the Cleveland Plain Dealer; Detroit Times; Los Angeles Examiner; Miami Herald; Milwaukee Sentinel; New Orleans Item; New York Journal-American; Philadelphia Bulletin; Pittsburgh Sun-Telegraph; Portland Oregonian; St. Louis Globe-Democrat; St. Paul Pioneer-Press; San Antonio Light; San Francisco Examiner; Seattle Post-Intelligencer; Syracuse Herald-American and the Washington, D. C., Times-Herald.

Prizes will be determined on the basis of originality and execution, with all theatres judged equally. All entries must be postmarked not later than January 1, 1953, and sent to The Snows of Kilimanjaro Campaign Committee, 20th Century-Fox Film Corp., 444 West 56th Street, New York (and thank you, Charlie Einfeld!).

Heads of museum and gallery staffs, national famous artists and art directors, America's top illustrators and both art and motion picture critics of the country's newspaper, magazine and trade press witnessed the combined showing of five of Twentieth Century-Fox's new art-film series in New York last week. . . . Integration of program material centering around the life and works of O. Henry on four major television quiz and panel shows will chalk up publicity for this omnibus production. . . . The intensive use of TV is also planned to promote RKO's "The Lusty Men" in New England, beginning October 14, when the picture opens at the Empire theatre, New Bedford. The following day it opens at the Metropolitan in Boston, and immediately following, in fourteen other New England towns, with bookings set to obtain full benefit of the TV broadcasts from key situations. . . . Starting Sunday, the Chicago Herald-American is running a full-week serialization and picture layout of Warner's "Miracle of Fatima," which gives the picture a tremendous send-off in the midwest area.

Vic Nowe's 'Encore' in Toronto

A six-weeks run of Paramount's "Encore" at the Odeon Hyland theatre in Toronto has brought in a fine campaign from Victor Nowe, manager, who can well be proud of the result. The picture had a very long run in New York and will do as well elsewhere. But Vic's campaign has a few buttons on it that weren't visible anywhere else. His treatment of the one-word title was distinguished—on the marquee he set it three times, in different size letters, for display. And he used marquee illustrations that were attractive to the eye.

Among the things we liked were such examples as these: A blow-up of the *TIME* magazine review which sold the picture solidly and with the authority of a publication respected in Canada. And he displayed posters, pasted down in poster style on the lobby floor—and had a "sit down striker" in an arm chair, alongside, "on strike" for more such pictures as "Encore"—which he liked and explained. A boy in a fright-wig made a simple street ballyhoo, and he explained, the reason for his concern over the new picture at the Hyland. A newsboy sold the *Toronto Star* with special emphasis on the picture, and why shouldn't he? He was an usher at the theatre! When the cut-out marquee letters were not otherwise engaged, they stood against a wall in a public park, near the theatre, spelling "Encore."

Ladies were invited to vote for the new "Encore" permanent wave, and win one free. Book stores and other merchants sold the name of the picture along with their own merchandise.



Promotion piled up when Jerome Baker, manager of the RKO Keith's theatre, Washington asked Eastern Air Lines to bring him some bright pebbles from the Missouri River as exploitation for "The Big Sky." Here you see a news picture which appeared in the *St. Louis Post-Dispatch* and *Globe-Democrat* when the airlines stewardess took off with the Washington package of promotion.

Selling Approach

MONKEY BUSINESS—20th Century-Fox.

This is monkey business and this is monkey business, and thereby hangs the tale of the most hilarious comedy of the year. There are a lot of stars in this film, too, and one is a chimp who can make a chump of a champ! "Monkey Business" is some fun, when everybody grows young again, falls in love again, has a wonderful time again. Cary Grant, Ginger Rogers, Charles Coburn, Marilyn Monroe—and one to carry on the comedy formula, which gets out of all control. You won't believe it, even when you see it, but you'll die laughing. 24-sheet and other posters sell the comedy-on-the-ropes idea, with stars to cut out for lobby and marquee attraction. Furnish your own rope and this develops into front display. Newspaper ad mats in good variety, but the big economy size, at 35c has everything for small situations, and the group of four 2-column teasers are good enough to serve many purposes. Publicity mats of Cary Grant, Ginger Rogers and Marilyn Monroe will demand attention at your newspaper desk. They will like 'em, too. Pressbook says "Don't monkey around" with "Monkey Business."

THE MIRACLE OF FATIMA—Warners.

In Warnercolor. All that a wonderful motion picture can be. Spectacular, staggering, breath-taking. A picture that reaches deep inside of you. "The day the sun plunged towards the earth." Nothing like it before; you'll hardly believe your eyes. Title has been shortened from "The Miracle of Our Lady of Fatima"—so now there are two 24-sheets and double accessories, all good. Film has strong Catholic following and you may bill it both ways, at your discretion. The original posters are more religious; the others more spectacular. Newspaper ad mats similarly divided, but we suggest you use some of the older styles along with the new, explaining the shortened title for advertising purposes. There is a big 35¢ economy ad mat in the old style, which we recommend in all small situations, for low budget campaigns. Mix up your billing so all will understand there are two titles, and get the benefit of both. There is a waiting audience that will surprise you; longest box-office lines in 32 years in Buffalo! Examine small ad mat No. 2045, two columns wide, and for comparison, No. 208, and you'll see why we urge you to bill the picture both ways, for best results.

SOMEBODY LOVES ME—Paramount.

In Color by Technicolor. Betty Hutton tops her big top performance—the "Greatest Show" girl in a top musical. 18 big songs, dazzling scenes, girls, girls, girls. Everybody will love this big tuneless show. They'll hurry, hurry to your box office for this happy, happy show. 24-sheet and all posters have been created to make cut-outs for lobby and marquee display. More art work for the money than you can get any other way. Folder herald keys your campaign in a majority of situations. Newspaper ad mats sufficient and varied for size and shape, with a set of four teasers, and plenty of small-space ads, but no big economy style. The utility mat is a compromise, without being comparable. A set of ten Color-Glo stills will sell Technicolor with color, in your lobby. Exploitation hinges on music tieups, for there are plenty of hit tunes and many places to find promotion. Your public may or may not remember Benny Fields and Blossom Seeley, old-time vaudeville headliners, but they will like Betty Hutton in this musical comedy drama, in which the factual story isn't important. Picture was pre-sold in two big Sunday newspaper magazine spreads.

THE MERRY WIDOW—MGM.

In color by Technicolor. Vivacious, flirtatious Lana Turner in a new production of Franz Lahar's dazzling, fascinating musical. Saucy, sumptuous, it's life, love and the pursuit of Lana. That night at Maxim's—champagne, soft lights, sweet music and the double-kiss! 24-sheet and all posters expressly designed for lobby or marquee display. Newspaper ad mats in exciting variety, including the big 35¢ bargain mat which includes styles to provide for every small situation, plus lino-type borders. If you haven't closely read a pressbook lately, look this one all the way through, and see what you've been missing. Many special accessories, which MGM has originated to help showmen. Lana Turner one-sheets, and full color postcards; 11x14 full-color prints, best and cheapest at National Screen; 3-color plastic stick-ons at 7¢ each, and a 3-color "must" herald that keys the campaign. All kinds of lobby display, coloring mats, music and merchandise tieups, special "kiss and tell" mats to print your own throwaways, special mats for cooperative pages, ideas for special stunts, a 2-page flash news herald from other mats, special tieup with Arthur Murray Dance studios.

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to Coast
over 1/4 Century

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'GOOD' and FAST

SEND IT TO

GOOD OLD DEPENDABLE
FILMACK

CHICAGO 5, 1327 S. WABASH AVE.
NEW YORK 36, 630 NINTH AVE.

"What the Picture did for me"

Astor

MR. ACE: George Raft, Sylvia Sydney—This reissue was not so good because we had a bad print that gave bad sound.—Johnny Harwell, Palace Theatre, Gastonia, N. C.

Columbia

CONVICTED: Glenn Ford, Broderick Crawford—This is a very good prison story. Played late but did above average business.—C. W. Miner, Strand Theatre, Ridgway, Ill.

MARRYING KIND, THE: July Holliday, Aldo Ray—This is a good picture, but we did not come up to what we expected at the box office.—Johnny Harwell, Palace Theatre, Gastonia, N. C.

Lippert

LITTLE BIG HORN: John Ireland, Lloyd Bridges—A better than average western that did well at the box office.—Johnny Harwell, Palace Theatre, Gastonia, N. C.

UNKNOWN WORLD: Bruce Kellogg, Marilyn Nash—Just fair, but will do better on Saturday with double bill.—Johnny Harwell, Palace Theatre, Gastonia, N. C.

VALLEY OF EAGLES: Jack Warner, Lydia Gray—This one really pleased the customers and it is something different—one of the few British pictures that paid off. Best Monday-Tuesday business in weeks. Played September 22, 23.—G. Bailey, Lux Theatre, Humboldt, Sask., Canada.

Metro-Goldwyn-Mayer

ACROSS THE WIDE MISSOURI: Clark Gable, Ricardo Montalban—One of the best we have had in a long time. Business was up about 25% here.—Johnny Harwell, Palace Theatre, Gastonia, N. C.

BATTLEGROUND: Van Johnson, John Hodiak—Brought this back for the second time and did twice as well as before. This is good movie entertainment. Played Saturday, September 27.—James Hardy, Shoals Theatre, Shoals, Ind.

QUO VADIS: Robert Taylor, Deborah Kerr—It seems that this picture has not in all cases gone over in small situations. We had a modest budget for extra advertising, charged 25c and 75c both matinee and night and took in about four times usual for weekends. Heard no kicks about prices or pictures. In these difficult times it is encouraging to have a fine picture click at the box office. Played Sunday, Monday, September 28, 29.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

Monogram

RODEO: Jane Nigh, John Archer—Both of these players acted like we really are, down here in Texas. More people saw this one than we have ever played to and everyone said it was a fine picture. Monogram, give us more like it, please. Played Friday, Saturday, September 26, 27.—James A. La Mar, Mustang Theatre, Megargel, Texas.

Paramount

AARON SLICK FROM PUNKIN CRICK: Alan Young, Dinah Shore—Here is a fine musical comedy—the folks almost laughed their heads off and they came back the second night. Fine acting—Dinah "Shore" can act and sing. Robert Merrill can sing too. You can't go wrong on this one. Played Monday, Tuesday, September 29, 30.—James A. LaMar, Mustang Theatre, Megargel, Texas.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

DETECTIVE STORY: Kirk Douglas, Eleanor Parker—Picked this one up late, but the action fans, as well as the silk stocking trade, enjoyed the fine performances of the entire cast, with never a dull moment in any part of the picture. Don't be afraid to play this one if you haven't already done so. Played Wednesday, Thursday, Friday, September 3, 4, 5.—Charlie Rossi, Paramount Theatre, Schroon Lake, N. Y.

ENCORE: Ronald Culver, Glynis Johns—Very well done and in the Maugham tradition. Musical background matches the fine performances throughout the entire picture. Played Tuesday, Wednesday, Thursday, August 26, 27, 28.—Charlie Rossi, Paramount Theatre, Schroon Lake, N. Y.

SOMETHING TO LIVE FOR: Joan Fontaine, Ray Milland—Although the consensus of exhibitor opinion was against the picture because of its theme, I sneaked it into a two-day date in between two "hot" releases—and to my regret, for our understanding audiences were in favor of the picture and its humane theme, which to prudes would be considered obnoxious. I'm glad to have the type of audiences who thought the picture was well done and that I should have given it more playing time. The production captured the sympathy of the audience to a portrayal of a problem which at one time brought an entire nation to what we called "prohibition." Played Thursday, Friday, August 7, 8.—Charlie Rossi, Paramount Theatre, Schroon Lake, N. Y.

RKO-Radio

HIS KIND OF WOMAN: Robert Mitchum, Jane Russell—A very good picture, but poor at the box office. Received some good comments. Played Thursday, Friday, September 25, 26.—James Hardy, Shoals Theatre, Shoals, Ind.

Republic

HONEYCHILE: Judy Canova, Eddie Foy, Jr.—Very good picture. Drew some extra business on Sunday night; average crowd on Monday night. Played Sunday, Monday, September 7, 8.—James Hardy, Shoals Theatre, Shoals, Ind.

Twentieth Century-Fox

ANNE OF THE INDIES: Jean Peters, Louis Jourdan—This gave us one of our lowest Sunday-Monday grosses this year. Wasn't too disappointed because this type of picture has never done business in many situations.—C. W. Miner, Strand Theatre, Ridgway, Ill.

LURE OF THE WILDERNESS: Jean Peters, Jeffrey Hunter—Here's one that will bring them back to your theatre. Play it by all means. Swamp water put it over in big style. It really pulled them in for me. Walter Brennan is at his best in this one—one of the best reissues out today. Played Sunday, Monday, September 21, 22.—James Hardy, Shoals Theatre, Shoals, Ind.

O. HENRY'S FULL HOUSE: All Star Cast—Charles Laughton runs away with the picture in the lead-off of a series of five of O. Henry's best subjects. Laughton roars them out in the aisles with a series of well-timed pratt-falls, which means that the hoi polloi aren't ashamed of laughing at what the critics think audiences shouldn't laugh at. Laughton's fine performance is leveled off by Gregory Rat-

off's bit in another episode where he delivered admirably the pantomime and pathos which other artists in the picture didn't seem able to get across. In short, in my opinion, this is a two man picture—Laughton and Ratoff—with a noteworthy contribution by David Wayne and one or two lines by Miss Monroe, who dominated the one scene in which she appeared. Played Wednesday, Thursday, Friday, Saturday, August 20, 21, 22, 23.—Charlie Rossi, Paramount Theatre, Schroon Lake, N. Y.

United Artists

ACTORS AND SIN: Edward G. Robinson, Marsha Hunt—This will be enjoyed only by audiences who went beyond reform school. The art spots will do O. K. with this one, but you'll need an interpreter to explain the story, in other spots. Watch the prints on this one, for what the cameraman called a soft-focus effect turned out to be an out-of-focus print here. Played Sunday, Monday, Tuesday, August 17, 18, 19.—Charlie Rossi, Paramount Theatre, Schroon Lake, N. Y.

HIGH NOON: Gary Cooper, Grace Kelly—Very good; business better than average, but that still means low grosses in TV territory. Played Tuesday, Wednesday, Thursday, October 7, 8, 9.—Elstun Dodge, Elstun Theatre, Cincinnati, O.

TALE OF FIVE WOMEN: Bonar Colleano, Gino Lollobrigida—A strictly corny production—amateurish throughout. Wonder when they'll stop depicting our young blades and establishing their Yankee nationality by the use of cracks such as "Hi-ya, chum" or "Hi-ya, kid," and with a decidedly Oxford accent. The only way to avoid seeing walkouts on this one is by not being at the theatre when you play it. Played Sunday, Monday, August 24, 25.—Charlie Rossi, Paramount Theatre, Schroon Lake, N. Y.

Universal

LITTLE EGYPT: Mark Stevens, Rhonda Fleming—A very good picture. Had average crowd both nights. Played Thursday, Friday, September 11, 12.—James Hardy, Shoals Theatre, Shoals, Ind.

LOST IN ALASKA: Bud Abbott, Lou Costello, Mitzi Green—Our business was a little above average and it's a wonder it was that good. This is one of Abbott & Costello's worst pictures! The story content was no good and the scenery was so very much faked, our patrons even told us about it. Played Wednesday, Thursday, September 24, 25.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

Warner Bros.

ROOM FOR ONE MORE: Cary Grant, Betsy Drake—Here is a small town natural. Play it by all means. They compared this with "Cheaper by the Dozen."—C. W. Miner, Strand Theatre, Ridgway, Ill.

WHERE'S CHARLEY?: Ray Bolger, Allyn McLerie—Charley really must have been somewhere, because he didn't do anything worth much at my theatre. Our business was exceptionally poor, but it was not the picture's fault. This is one of the best comedy musicals in many a year. The introduction of the characters at the end of the picture was very good. Wish more pictures were like it. This picture needs the best of advertising. It will pay off in any situation if you work it right. Some people were not

(Continued on opposite page)

(Continued from opposite page)

familiar with the play of the same name. Played Wednesday, Thursday, September 10, 11.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

WINNING TEAM, THE: Doris Day, Ronald Reagan—Almost as good as "The Stratton Story," although it didn't bring in the patrons. Played Wednesday, Thursday, September 3, 4.—J. C. Balkcom, Gray Theatre, Gray, Ga.

WINNING TEAM, THE: Doris Day, Donald Regan—A good baseball story that will please anyone who has any interest in baseball. We should have done better than we did with this picture, but we played it at one of the busiest seasons for our farmer friends, and they were so busy curing tobacco that they did not have time to come to the movie. Played Monday, Tuesday, September 1, 2.—P. B. Williams, Gretna Theatre, Gretna, Va.

Shorts

Columbia

BABY SITTERS' JITTERS: Three Stooges—Good comedy that TV never has been able to do.—Johnny Harwell, Palace Theatre, Gastonia, N. C.

Metro-Goldwyn-Mayer

GYMNASTIC RHYTHM: Pete Smith Specialty—These girls are good in this good Technicolor short.—Francis Gill, Paonia Theatre, Paonia, Colo.

SMITTEN KITTEN: Technicolor Cartoon—You can't miss with this one.—Francis Gill, Paonia Theatre, Paonia, Colo.

Paramount

AUDREY THE RAINMAKER: Noveltoon—A little kid cartoon.—Francis Gill, Paonia Theatre, Paonia, Colo.

LITTLEST EXPERT ON COWBOYS: Pacemaker—Terrible! If you don't believe it, play it.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Warner Bros.

BEEP BEEP: Merrie Melodies—Our patrons laughed and laughed at this short. It was a little different and I believe that Warners should know that they really have a superb comedy here.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

WATER, WATER EVERY HARE: Bugs Bunny Special—Bugs Bunny should pat himself on the back—this is one of his best.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNER-SHIP, MANAGEMENT, AND CIRCULATION OF Motion Picture Herald, published weekly at New York, N. Y., for Oct. 1, 1952.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher and Editor-in-Chief, Martin Quigley, 1270 Sixth Avenue, New York City; Editor, Martin Quigley, Jr., 1270 Sixth Avenue, New York City; Managing editor, Martin Quigley, Jr., 1270 Sixth Avenue, New York City; Business manager, Theo. J. Sullivan, 1270 Sixth Avenue, New York City.

2. The owner is: Quigley Publishing Company, Inc., 1270 Sixth Avenue, New York City; Martin J. Quigley, 1270 Sixth Avenue, New York City; Gertrude S. Quigley, 1270 Sixth Avenue, New York City; Martin Quigley, Jr., 1270 Sixth Avenue, New York City.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: 16,227.

(Signed) THEO. J. SULLIVAN
Business Manager.

Sworn to and subscribed before me this 29th day of September, 1952,

[SEAL] ROSE W. HORNSTEIN,
Notary Public, State of New York.
No. 03-1860100. Qualified in Bronx County. My commission expires March 30, 1953.

Short Product in First Run Houses

NEW YORK—Week of Oct. 13

ASTOR: Ice Frolics.....Warner Bros.
Ginger Nutt's Bee Bother.....Warner Bros.
Feature: The Miracle of Our Lady of Fatima.....Warner Bros.

CAPITOL: Pardon Us Penguins.....Paramount
Cruise Cat (Tom & Jerry).....MGM
Feature: Just for You.....Paramount

CRITERION: Two Chips and a Miss.....RKO
Feature: One Minute to Zero.....RKO

GLOBE: Happy Holland (Mighty Mouse).Fox
Just for Sport (Sportreel).....Warner
Feature: Lure of the Wilderness.....Fox

MAYFAIR: Scalp Treatment.....Universal
Feature: The World in His Arms.....Universal

PARAMOUNT: Porpoise Roundup.....RKO
Everything's Ducky.....Paramount
Ghost of the Town.....Paramount
Feature: Son of Paleface.....Paramount

RIVOLI: Light in the Window.....20th-Fox
Feature: The Snows of Kilimanjaro.....20th-Fox

ROXY: Nice Doggy.....20th-Fox
Mel Allen Football Review.....20th-Fox
Feature: The Thief.....United Artists

MUSIC HALL: Trick or Treats....Disney-RKO
Flying Pinwheels.....RKO
Feature: Because You're Mine.....MGM

CHICAGO—Week of Oct. 13

CARNEGIE: Two Mouseketeers.....MGM
Littlest Expert on Football.....Paramount
Feature: Actors and Sin.....United Artists

CHICAGO: Monsters of the Deep.....Warner Bros.
Feature: Monkey Business.....20th-Fox

EITEL'S PALACE: I Remember the Glory.....20th-Fox
Feature: Just for You.....Paramount

ORIENTAL: Rock-a-Bye Bear.....MGM
Feature: Ivanhoe.....MGM

SURF: Daphni.....Dezel
Feature: The Stranger in Between.....Universal

ZIEGFELD: Pete Hot-Head.....Columbia
Mr. Show Dog.....Columbia
Feature: Cry, the Beloved Country.....United Artists

Ohio Drive-In Features 12-Hour "Moviethon"

The Acme Drive-in, located between Cincinnati and nearby Hamilton, Ohio, has established something new in the quantity of motion picture entertainment offered to a drive-in audience—a Saturday night "Moviethon." Beginning at Dusk Saturday and continuing until Sunday dawn, the Moviethon program consists of four full features and one chapter each from 12 serials. Nothing is repeated in the 12-hour show, for which the regular admission scale prevails.

Will Rogers Memorial Drive Plans Set

The annual National Christmas Salute to the Will Rogers Memorial Hospital will open November 1 and continue through January 1, 1953, Abe Montague, president, and Robert J. O'Donnell, chairman of the board, announced in New York last week. During the Christmas salute, members of the entertainment industry will sign the now well known five-mile-long Christmas greeting to patients at the Will Rogers Hospital at Saranac Lake, N. Y., and will contribute toward its support. Contributions of this type are the only means used to finance the hospital. In last year's salute, 98,601 members of the amusement industry signed the scrolls, contributing \$95,617.59. The goal for this year's drive is 150,000 signers and \$200,000.

Frank M. Boucher to Open New Drive-in Theatre

Frank M. Boucher announced last week that plans have been set for erection of a new, modern drive-in theatre in the Arlandia section of Alexandria, Va. Work will start immediately upon approval of a permit by the City Council. The theatre is scheduled to be ready for opening about March, 1953. When completed, the drive-in will

accommodate 600 cars with an additional 250 conventional chairs for those who do not wish to use their cars. Mr. Boucher, who will head the new company operating the drive-in, was formerly general manager and part owner of the K-B Theatres, Washington, D. C.

Canadian Pioneers Hail Outstanding Showmen

Five showmen, selected after nominations from the various branches of the Canadian Picture Pioneers, will be honored at an annual Pioneer dinner November 5 at the Royal York Hotel in Toronto. The five, who will be cited for their contribution to the advancement of the motion picture industry in Canada, are: Jule Allen, Toronto; George Ganetakis, Montreal; F. G. Spencer, St. John, N. B.; A. J. Mason, Springfield, N. S., and John Schuberg, Vancouver.

Legion Approves Four New Productions

The National Legion of Decency last week reviewed four new films, approving all of them. Put into Class A, Section I, morally unobjectionable for general patronage, were: "Blue Canadian Rockies," "Desperadoes Outpost" and "It Grows on Trees." Rated Class A, Section II, morally unobjectionable for adults, was "Everything I Have Is Yours."

Decade Is Marked by Technicolor Increase

With the use of color film becoming more and more widespread each year a comparison of figures shows the rise in the use of Technicolor film over little more than a decade. In June, 1939, there were 14 features listed in color by Technicolor in release, ready for release, in production or preparation; a week ago, there were 185 such pictures listed.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performances in their theatres. This report covers 109 attractions, 4,190 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
About Face (WB)	—	7	41	17	4
Anything Can Happen (Para.)	—	3	8	11	13
Atomic City (Para.)	—	—	1	18	14
Belles on Their Toes (20th-Fox)	7	32	55	8	6
Big Jim McLain (WB)	3	15	9	5	—
Big Sky, The (RKO)	—	11	5	1	—
Bonzo Goes to College (Univ.)	—	—	3	2	—
Brave Warrior (Col.)	—	—	3	12	1
Brigand, The (Col.)	—	—	2	3	1
Bronco Buster (Univ.)	—	7	14	12	7
California Conquest (Col.)	1	2	10	5	—
Captain Pirate (Col.)	—	—	1	1	3
Carbine Williams (MGM)	9	30	5	17	1
†Caribbean (Para.)	—	—	4	2	1
Carrie (Para.)	—	—	6	12	5
Carson City (WB)	—	22	30	13	3
Clash By Night (RKO)	—	10	22	10	3
Crimson Pirate (WB)	—	4	4	—	—
Cripple Creek (Col.)	—	—	3	4	—
Deadline U.S.A. (20th-Fox)	—	1	23	22	10
Denver and Rio Grande (Para.)	—	—	24	18	12
Diplomatic Courier (20th-Fox)	1	3	11	21	9
Don't Bother to Knock (20th-Fox)	1	3	13	6	—
Dreamboat (20th-Fox)	1	11	8	11	5
Duel at Silver Creek (Univ.)	1	5	7	2	—
Fearless Fagan (MGM)	—	—	1	2	2
Feudin' Fools (Mono.)	1	2	1	—	—
Fighter, The (UA)	—	—	1	1	2
Francis Goes to West Point (Univ.)	11	31	20	3	10
Girl in White, The (MGM)	2	18	22	10	2
Glory Alley (MGM)	—	1	8	6	—
Greatest Show on Earth, The (Para.)	40	19	1	—	1
Half Breed (RKO)	—	4	27	2	4
Has Anybody Seen My Gal? (Univ.)	2	23	38	6	—
Here Come the Marines (Mono.)	2	1	5	—	—
High Noon (UA)	7	19	9	—	—
I Dream of Jeanie (Rep.)	—	2	17	12	13
Island of Desire (UA)	—	7	16	2	2
Ivory Hunter (Univ.)	1	6	9	5	8
Jumping Jacks (Para.)	21	17	4	2	1
Just Across the Street (Univ.)	—	2	13	8	4
Just for You (Para.)	1	2	3	3	—
Kangaroo (20th-Fox)	1	1	28	24	13
King Kong (RKO)	2	9	11	5	2
Lady in the Iron Mask (20th-Fox)	—	—	—	4	1
Les Miserables (20th-Fox)	—	1	1	1	1

	EX	AA	AV	BA	PR
Lost in Alaska (Univ.)	2	4	14	5	—
Lovely to Look At (MGM)	13	40	19	14	—
Lure of the Wilderness (20th-Fox)	30	22	7	4	1
Lydia Bailey (20th-Fox)	1	12	42	7	3
*Ma and Pa Kettle at the Fair (Univ.)	44	49	12	4	4
*Macao (RKO)	—	6	20	27	5
*Man in the White Suit (Univ.)	5	1	—	—	—
Mara Maru (WB)	—	—	9	27	4
Marrying Kind, The (Col.)	—	15	26	21	7
Merry Widow, The (MGM)	4	7	17	12	1
Montana Territory (Col.)	—	2	7	3	1
My Son John (Para.)	—	2	11	15	22
Narrow Margin (RKO)	—	—	—	5	4
No Room for the Groom (Univ.)	—	4	5	19	1
O. Henry's Full House (20th-Fox)	—	1	6	2	1
One Minute to Zero (RKO)	—	7	1	1	—
Outcasts of Poker Flat (20th-Fox)	—	3	19	16	7
Outcast of the Islands (UA)	—	2	4	3	1
Outlaw Women (Lippert)	3	4	—	—	—
Pat and Mike (MGM)	2	26	37	27	5
Paula (Col.)	—	—	10	11	6
*Pride of St. Louis (20th-Fox)	11	31	59	16	2
†Quiet Man, The (Rep.)	—	4	—	—	—
Quo Vadis (MGM)	38	28	1	4	—
†Rainbow 'Round My Shoulder (Col.)	—	—	4	1	1
Red Ball Express (Univ.)	—	7	40	5	2
Red Mountain (Para.)	2	25	23	10	4
Rose of Cimarron (20th-Fox)	1	7	13	8	2
Sally and Saint Anne (Univ.)	—	1	13	9	12
San Francisco Story (WB)	1	1	24	17	10
Scaramouche (MGM)	6	30	43	22	—
Scarlet Angel (Univ.)	—	1	16	14	9
She's Working Her Way Through College (WB)	8	39	28	17	3
Singin' in the Rain (MGM)	20	31	37	6	1
Skirts Ahoy (MGM)	8	62	32	2	—
Sniper, The (Col.)	—	—	6	4	—
†Son of Ali Baba (Univ.)	—	1	2	2	—
Son of Paleface (Para.)	7	11	9	1	—
Sound Off (Col.)	—	6	20	1	—
Story of Robin Hood (RKO)	3	15	14	5	1
Story of Will Rogers, The (WB)	23	29	12	3	1
Streetcar Named Desire, A (WB)	17	16	22	13	11
Sudden Fear (RKO)	—	3	2	4	—
Talk About a Stranger (MGM)	—	—	3	—	3
Tarzan's Savage Fury (RKO)	—	1	3	—	1
Thief of Damascus (Col.)	—	—	8	3	6
Three for Bedroom C (WB)	—	—	1	15	4
Untamed Frontier (Univ.)	—	6	4	3	—
Wagons West (Mono.)	—	—	9	4	—
Wait 'Till the Sun Shines Nellie (20th-Fox)	2	7	18	21	13
Walk East on Beacon (Col.)	2	7	5	3	1
Washington Story (MGM)	—	—	3	11	10
We're Not Married (20th-Fox)	4	22	18	11	1
What Price Glory (20th-Fox)	—	11	13	8	1
When in Rome (MGM)	—	—	3	9	10
Where's Charley? (WB)	—	—	10	17	17
Wild Heart, The (RKO)	1	3	12	5	—
Winning Team, The (WB)	—	8	41	41	5
With a Song in My Heart (20th-Fox)	17	68	24	—	—
Woman of the North Country (Mono.)	—	—	5	2	—
World in His Arms, The (Univ.)	3	15	16	10	—
†You for Me (MGM)	—	—	2	2	—
Young Man With Ideas (MGM)	—	2	14	11	9

Check List

of recent or forthcoming
releases featured in advertising in
MOTION PICTURE HERALD*

(alphabetically by title)

Title	Distributor
Affair in Trinidad (6 Pages)	Columbia
Anna	Lux
Assignment—Paris! (2 Pages)	Columbia
Back at the Front	Universal
Beauty and the Thief	Daiei
Because of You (2 Pages)	Universal
Because You're Mine (5 Pages)	MGM
Beware, My Lovely	RKO
Big Jim McLain (7 Pages)	Warner
The Black Castle	Universal
Caribbean (3 Pages)	Paramount
The Crimson Pirate (5 Pages)	Warner
Everything I Have Is Yours (2 Pages)	MGM
The Golden Hawk (2 Pages)	Columbia
Hans Christian Andersen (2 Pages)	RKO
Hellgate	Lippert
The Iron Mistress	Warner
It Grows on Trees	Universal
Ivanhoe (28 Pages)	MGM
The Jungle	Lippert
Just for You (3 Pages)	Paramount
The Lusty Men (2 Pages)	RKO
The Merry Widow (6 Pages)	MGM
The Miracle of Our Lady of Fatima (13 Pages)	Warner
Monkey Business (4 Pages)	20th-Fox
O. Henry's Full House (3 Pages)	20th-Fox
One Minute to Zero (2 Pages)	RKO
Peter Pan	RKO
Plymouth Adventure (2 Pages)	MGM
The Prisoner of Zenda	MGM
The Quiet Man (4 Pages)	Republic
Quo Vadis (5 Pages)	MGM
The Savage	Paramount
Skirts Ahoy!	MGM
The Snows of Kilimanjaro (13 Pages)	20th-Fox
Somebody Loves Me (2 Pages)	Paramount
Something for the Birds (4 Pages)	20th-Fox
Son of Paleface (3 Pages)	Paramount
Springfield Rifle (2 Pages)	Warner
The Steel Trap	20th-Fox
The Turning Point	Paramount
Where's Charley? (6 Pages)	Warner
Yankee Buccaneer	Universal



The Vital Spark that ignites the interest of exhibitors for specific pictures, so that it can flame into that enthusiasm which inspires real showmanship, is a soundly planned program of trade advertising. *Without that, no exhibitor can be blamed for lacking in excitement over pictures which are offered to him virtually "cold".*

It is obvious that the extent of a distributor's confidence in product he has available is generally indicated by either the telling—or lack of telling about it—in trade paper messages.

There never was a greater need for good product. There never was a greater interest among exhibitors to know about the product they should plan to obtain and exploit. There never was a keener readership of trade paper messages.

Requisites for successful motion picture trade paper advertising of good product are: (1) Start it *soon enough*; (2) Make it effectively proclaim the *box-office values* of the picture; (3) Publish a *sufficient continuity* of sales messages to impress and remind.

Soundly planned trade advertising is the basic telling that leads to successful selling. Its cost is dimes that bring dollars. It is *the vital spark* for the power that produces greatest results!

* Pictures featured in *M. P. Herald* advertising during past 6 weeks.



NOW IN NEW YORK CITY

The Case for The Double Bed

THE FOUR POSTER

IS BEING PRESENTED FOR THE
FIRST TIME SIMULTANEOUSLY
AT THE

VICTORIA

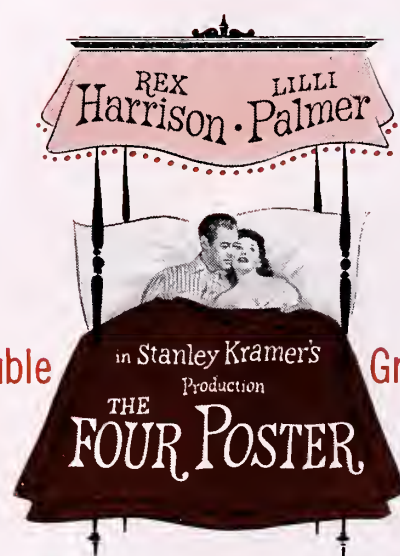
SUTTON



A Double

Showcase for COLUMBIA'S Double

Grosser!



Screen Play by ALLAN SCOTT • Based on the Play by JAN DE HARTOG • Music composed and directed by DIMITRI TIOMKIN

Associate Producer ALLAN SCOTT • Directed by IRVING REIS

OCTOBER 25, 1952

MOTION PICTURE HERALD

***Stolkin, Koolish, Gorman
Quit New RKO Board***

**FCC CHAIRMAN RAPS
THEATRE TV FIGHTS
AS INDUSTRY OPENS
CASE FOR CHANNELS**

REVIEWS (In Product Digest): PLYMOUTH ADVENTURE, THE PROMOTER, EIGHT IRON MEN, THE BLACK CASTLE, THE WAC FROM WALLA WALLA, TOUGHEST MAN IN ARIZONA, THE STEEL TRAP

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OCTOBER 1952						
Sun	Mon	Tues	Wed	Thur	Fri	Sat
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5	6	7	8	9	10	11
12	13	14	15	16	17	18
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26	27	28	29	30	31	



It started with Columbus Day "BECAUSE YOU'RE MINE"

Mario Lanza in "Because You're Mine" introducing Doretta Morrow with James Whitmore; color by Technicolor; screen play by Karl Tunberg and Leonard Spigelgass; based on a story by Ruth Brooks Flippen and Sy Gomberg; directed by Alexander Hall; produced by Joe Pasternak

NOVEMBER 1952						
Sun	Mon	Tues	Wed	Thur	Fri	Sat
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23	24	25	26	27	28	29
30						



For a bountiful Thanksgiving "PLYMOUTH ADVENTURE"

"Plymouth Adventure" starring Spencer Tracy, Gene Tierney, Van Johnson, Leo Genn, with Dawn Addams, Lloyd Bridges; color by Technicolor; screen play by Helen Deutsch; from the novel by Ernest G bler; directed by Clarence Brown; produced by Dore Schary

DECEMBER 1952						
Sun	Mon	Tues	Wed	Thur	Fri	Sat
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28	29	30	31			



For a Merry Xmas "MILLION DOLLAR MERMAID"

"Million Dollar Mermaid" starring Esther Williams, Victor Mature, Walter Pidgeon, David Brian with Donna Corcoran; color by Technicolor; screen play by Everett Freeman; directed by Mervyn LeRoy; produced by Arthur Hornblow, Jr.

JANUARY 1953						
Sun	Mon	Tues	Wed	Thur	Fri	Sat
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For a Happy New Year "THE BAD AND THE BEAUTIFUL"

Lana Turner, Kirk Douglas, Walter Pidgeon, Dick Powell in "The Bad and The Beautiful" co-starring Barry Sullivan, Gloria Grahame, Gilbert Roland with Leo G. Carroll, Vanessa Brown; screen play by Charles Schnee; based on a story by George Bradshaw; directed by Vincente Minnelli; produced by John Houseman

IT'S ALWAYS "HOLIDAY" BUSINESS WHEN YOU PLAY M-G-M!

66
HAPPY
HOLIDAYS"



It's ready!
It's great!
And 400
houses
line up to
celebrate!

For
Thanksgiving
Warners'
sweeping
Southland
adventure!





ALAN LADD

As Jim Bowie, the Louisiana
bayou man who put his name
on a knife and slashed his
way into history!

VIRGINIA MAYO

As the shameless belle of
Natchez--with a weapon
all her own!

THE IRON MISTRESS

COLOR BY
TECHNICOLOR



WITH JOSEPH CALLEIA

SCREEN PLAY BY JAMES R. WEBB

FROM THE NOVEL BY PAUL I. WELLMAN

MUSIC BY MAX STEINER

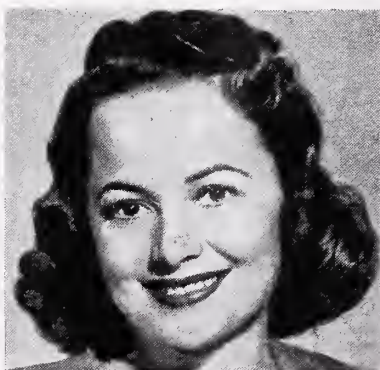
PRODUCED BY HENRY BLANKE

DIRECTED BY GORDON DOUGLAS

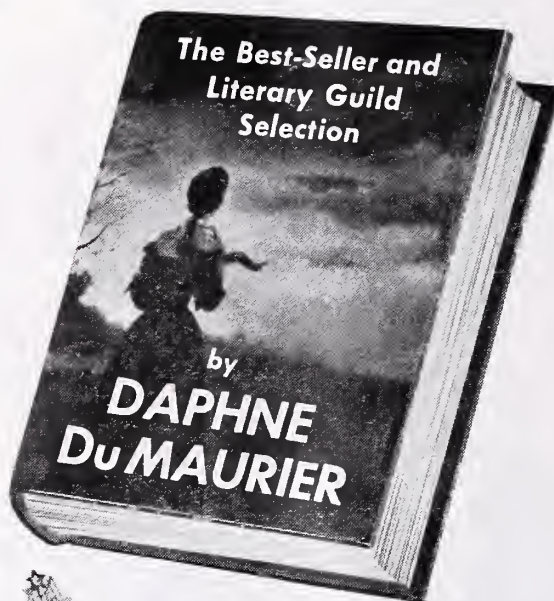
GET READY TO

WELCOME

**TWO-TIME ACADEMY AWARD WINNER
OLIVIA DE HAVILLAND**



IN
"My Cousin Rachel"
BASED ON



THERE'S NO BUSINESS LIKE **20** CENTURY-FOX BUSINESS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 189, No. 4



October 25, 1952

Showmanship by States

ONE beneficial result of the Movietime Tours sponsored by COMPO—and one that should continue to show good results in the months and years ahead—is the spirit of cooperative showmanship engendered in several states. Outstanding, of course, is the continuing job being done in Texas where all elements of the business have bound together under the title of Texas COMPO Showmen. More recently the exhibitor organizations in Indiana and Ohio have sparked statewide showmanship. During 1953 there should be much more similar activity.

The time is at hand for exhibitors and distributors in every one of the forty-eight states to examine local opportunities from a showmanship point of view. It is to be doubted that any state would at present deserve a 100 percent score on showmanship. Everywhere a better job can be done through cooperative efforts. Each theatre in a state benefits from an organized exploitation drive. It must never be forgotten that the psychological factor is of vast importance in determining theatre attendance. For example, in Indiana there is concrete, continuing evidence that the recent Movietime Tours have been a sustaining influence on box office grosses.

A state showmanship organization does not have to be elaborate or expensive. Basically what is needed is genuine enthusiasm and the will to do a good job, plus the essential coordinating set-up. Showmen everywhere have good ideas and like to exchange them among themselves. Proof of that, if any be needed, is found each week in the Herald's Managers' Round Table section, where several thousand showmen meet and exchange profitable ideas and methods.

Where conditions do not permit the formation of an effective statewide showmanship committee with the necessary coordinator, exhibitors (and distributors, too) should get together on the local level. The best business insurance for any theatre is to strive continually to increase the number of regular movie patrons in its community. In this activity every theatre in the area stands to benefit.



Unshackling the Screen

THE motion picture is again on a dramatic march of progress. Where the trend will end is an open question. For too long the physical picture has been shackled within strict foaming or masking. On three fronts developments have been made that introduce varying degrees of change in the theatre screen itself.

Simplest of all, previously commented upon here and in the *Better Theatres* section, is the so-called maskless screen. In such installations light from the screen is allowed to spill over and be reflected from light areas

above and on either side of the screen proper. The effects are interesting and especially effective with color films.

In a special sense motion pictures which have three dimensional effects, by adding the illusion of depth, also tend to free the screen from some of its traditional limitations. Next month the first recent film in the Natural Vision process, "Bwana Devil," is to have its opening. This week the veteran showman Mr. Sol Lesser announced that he had acquired the American rights to the British process Tri-Opticon. Both the Natural Vision and Tri-Opticon processes involve the use of polaroid glasses by the theatre audiences. Mr. Raymond J. Spottiswoode, technical director for the firm using the Tri-Opticon method, in a letter to the Herald published December 1, 1951, said, "Our experience at the Festival of Britain and in subsequent commercial exploitation both in Germany and Belgium has demonstrated that the public does not resent the wearing of special glasses, nor do losses of these glasses entail any very high expense."

The Cinerama system, which uses a gigantic screen with a picture projected by three synchronized projectors, continues to make records in its premiere engagement in New York. The spectacular Cinerama system also relies on a highly developed multiple track sound system to increase illusions. The impressive effects on audiences are attested in the appeal of Cinerama. It is expected to have a long, successful run. This is true even though it cost \$50,000 or more to alter the theatre to accommodate the three booths and special sound system and that the operating staff includes a total of seventeen projectionists at a weekly payroll of approximately \$2,000.

However, of all the news concerning Cinerama, perhaps none is more interesting than the announcement that Mr. Louis B. Mayer will become Chairman of the Board of Cinerama Productions, the firm that makes the product for Cinerama shows and controls the licensing company, Cinerama, Inc. Mr. Mayer said, "Cinerama is as new and challenging as sound was. It opens a whole new world to us." According to the company Cinerama was under development fifteen years by its inventor, Mr. Fred Waller, and represents an investment estimated at \$12,000,000. The first Cinerama feature film produced under the supervision of Mr. Mayer and Mr. Merian C. Cooper will be awaited with keen anticipation.



Q The Art Film Shorts released by 20th Century-Fox deserve wide exhibition. These one-reel subjects will add to any program, not prestige alone, but also entertainment value. In each of the films the work of some Master Painter is illustrated. Each of the subjects has its own story line which relates the artist's work to the present day. In release are subjects on Botticelli, Degas and Vermeer. Others to come are on Renoir, Raphael and Rembrandt. All are in color by Technicolor.

Letters to the Herald

Timely Crusade

TO THE EDITOR:

Certainly no member of this industry—and most assuredly no member of the theatre equipment industry—can quarrel with your editorial policy regarding modernization and re-equipment of motion picture theatres.

We regard your crusade as being valid, timely, and in the best interests of the industry.

Keep up the good work!—*R. P. ROSSER, JR., Manager, National Theatre Supply, Chicago, Ill.*

National Poll

TO THE EDITOR:

I have been campaigning for a national poll on the movies (re: our letter to the editor in the *HERALD*, March 15, 1952) and feel strongly in its great appeal and consequently its good effect on our business. Our newspaper is rather "tough" but the editor felt this idea was solid. Keep it simple—male star, female star, best picture. What can be done?—*RALPH W. RUSSELL, Palace Theatre, Canton, Ohio.*

Only as Good as Product

TO THE EDITOR:

Mr. Exhibitor: Take five minutes out for an intermission. Get away from the cash drawer and the concession stand; forget the box office "take." Just take an inventory of your past mistakes. Why? This is your better judgment whispering sage advice to you, and asking 1952 dollar questions.

Would you like to wear celluloid collars, peg-top trousers, button shoes, stiff-bosom shirts and detachable cuffs again? Then why, in the name of good judgment do you foist upon your patrons out-dated, patched-up prints that have been resurrected from the film morgues, along with reissues out of the dim past, being peddled as first runs?

Still you keep asking yourself, "Where are my patrons?" Mister, they got smart, while you kept on believing they were satisfied with a lot of pictorial junk. Now your patrons are conspicuous by their absence. Nevertheless, you still have a few minutes to get behind the weepin' wall, unless the shadow of TV has you paralyzed with fear.

Consider what your patrons want. Entertainment! We hear too, too often, "Oh, I've seen it; it's old; what's playing uptown; who's on TV? Who? Bob Hope, Martin & Lewis? Then they sit through a snowstorm

—followed by the announcement, "Due to technical disturbances. . . ."

See what I mean? You have the biggest picture screen of all your patrons. Why not try to get them out of their homes again. Believe me, they are hungry for diversion. But what are you doing about it? Oh, yes. You are showing two big features—"The Great Train Robbery" and "Tillie's Punctured Romance." So are your box office receipts—badly punctured. Why? They get this junk at home for free—they think—while you get ulcers because business is bad.

Here is the dividing line between your profit and loss. Therefore, as you stand at the crossroads, let me whisper again—use that old fashioned showmanship that made this great industry what it is today, because you were a part of it. Hollywood makes product for you to show; you are the outlet for their production. So, change your bookings; it will also change your outlook regarding the future. You'll soon see those old familiar faces crowding around your box office again. Go after that so called lost patronage with better product. It is made, waiting for you to present.

Your lost patrons are very bewildered for the want of real entertainment that only the movies can give them. Yes, movies are better than ever. Ask the man who owns a TV set. Who wants to look at Marilyn Monroe through the eye of a needle? Just remember this, you, as an exhibitor, are only as good as the product that you show.—*JOSEPH PUBLICOVER, Manager, Strand Theatre, Asheville, N. C.*

Better Uncut

TO THE EDITOR:

In the May 31 issue of *MOTION PICTURE HERALD* the Selznick film, "The Wild Heart," starring Jennifer Jones and David Farrar, is criticized in the Product Digest section as being an "oddly uneven offering."

You probably know that the film was called by the title of the Mary Webb novel on which it was based, "Gone to Earth," over here.

It was shown throughout Britain in 1950, and the running time of the film was 110 minutes. Since the film's length has been cut down to 81 minutes in the U. S. (a cut of almost half an hour!) no wonder the result is described as "oddly uneven"!

I feel that this beautiful film would have been seen to better advantage in the U. S. A. left in its original form.—*ROBERT DALLISON, Kent, England.*

"Atmosphere"

TO THE EDITOR:

I venture to appear before you, metaphorically, as the small town manager who still flatly refuses to be despondent! This, in spite of the growing rivalry of TV. I am not in the least perturbed by this temporary counter attraction. I know that I can still offer something which all the TV in the world cannot offer.

That is, I think, best expressed in the one word, "atmosphere." Maybe it is not possible in the large and impersonal city cinemas. Although I am of the opinion that some of these might do more in the way of creating a more friendly attitude toward their patrons than seems to exist at present. I get around a little and frankly am faintly amused at what I see and hear. However, I am not in a position to dictate policy for everybody.

In this connection it is perhaps a small point of interest to note that I am pulling in people from within three or four miles of Preston. Garstang is 11 miles from Preston. Query, why do they come to the Institute, when they are so much nearer Preston? The answer given to me is, again, "atmosphere." Well, there it is. Queer, isn't it?—*GEORGE ROTHWELL, Manager, Institute Cinema, Garstang, Lancashire, England.*

Editor's note: Garstang is a village of 1,200 population located 11 miles from the industrial town of Preston, which has a population of 118,500 and 17 motion picture theatres.

1947 Prices

TO THE EDITOR:

I am amazed at the attitude of some distributors who still seek to secure 1947 prices for pictures from situations which are fighting to survive. The industry cannot expect to retain its present audience or enlarge this audience through closed houses.

Also, now is the time to discontinue "C" films and concentrate efforts on superior product.—*Exhibitor, Oxford, Pa.*

Little Fellows

TO THE EDITOR:

Why shouldn't the little theatres be given a chance for some of the stars in person in the movie parade? We're in business too, the same as the big theatres. A personal appearance in a small theatre would be valuable to the industry at large, for the public always like to see the little fellow get a break.—*L. J. WILLIAMS, Peerlex Theatre, Oakland, Calif.*

MOTION PICTURE HERALD

October 25, 1952

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► After many delays and postponements the theatre television hearings began before the Federal Communications Commission this week. (See page 17.) They will run for about a week on the engineering and accounting phases of the subject and will then resume January 12 for the presentation of the major portion of the case. A final Commission decision, however, is still a long way off. Cross-examination of the witnesses doubtless will prolong the hearing more than the estimated two months and there will probably be exceptions to the proposed decision the Commission will issue—which means that a final Commission decision isn't likely before next summer.

► Spyros Skouras, president of 20th Century-Fox, now in the Far East on tour, told Japanese exhibitors last week that they should plan for the coming television and not be "caught unprepared as the American industry was." It's coming, he told them, "caused a 40 per cent drop in theatre box office sales."

► J. Arthur Rank in London said his company had made arrangements with Technicolor Ltd. for a full length feature picture on the Coronation of Queen Elizabeth in Westminster Abbey next summer. It will be produced by Castleton Knight.

► The National Production Authority's construction industry advisory committee, which meets in Washington October 29, will probably recommend that the date for relaxing theatre construction controls be advanced from the present May 1 target, probably to January 1. NPA may compromise with a March 1 or April 1 date, which it intended originally.

► The Supreme Court has now agreed to speak on four cases affecting the film industry, but decisions probably won't come before early next year. The cases have to do with state regulation of film carriers, Government contempt charges against Crescent Amusement Co., the legality of long-term, exclusive

screening contracts by ad film companies, and alleged featherbedding practices in theatres by the AFM. The court will hear argument on these cases probably in November and December, and then take them under advisement for some time before handing down decisions in any of the cases.

► The National Recreation Congress, in Seattle assembled last week, heard T. E. Rivers, secretary, declare that tense areas of the world are turning to recreation for mental and emotional relief. He said, "recreation can be an important factor in building the kind of international understanding which is necessary if the world as we know it is to survive." It was hardly necessary for Mr. Rivers, just returned from a world tour, to mention the motion picture specifically, as a prime source of world recreation.

► The Senate Small Business Committee plans to go ahead with its investigation of exhibitor complaints against distributor trade practices despite the pending industry talks on an arbitration system. One committee investigator has been in Los Angeles on a follow-up visit, and another is due to head for the West Coast shortly, with cross-country stopovers.

► In a sketchy review of market probabilities in certain stock issues in a recent newspaper advertisement, a New York investment house sees in motion picture stocks: "opportunities for generous current yield and wide price recovery over a period of time."

► A precedental use of theatre television was at the S-3 Drive-In, New Jersey, where a 125-foot throw on RCA equipment projected a 24 by 26 image. This was the first drive-in television, RCA claims, and the longest throw and largest image. The drive-in accommodated 200 more cars than the usual 1,300, and installed 6,000 seats. Admission for cars was \$10.

► Count on the easing of the political-campaigning tension November 5 to release some people back into the ticket lines, regardless of the election outcome.

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This week in pictures



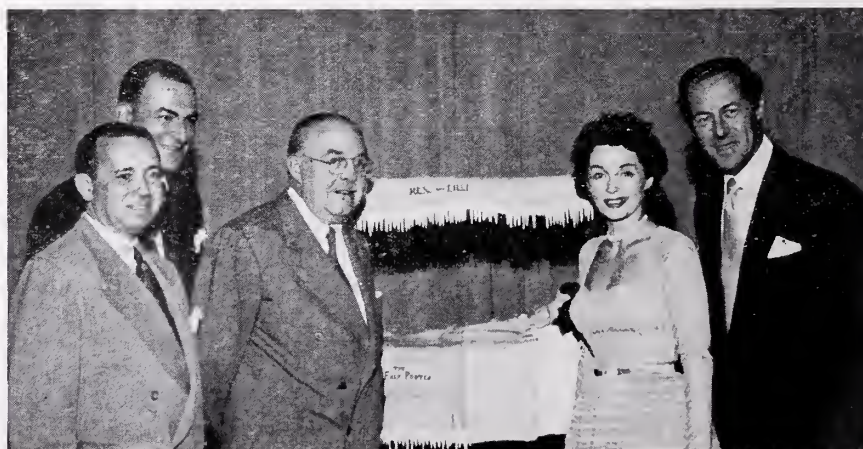
"LIMELIGHT" ARRIVES in London, for its world premiere, at the Odeon, Leicester Square. Some of the flood-lit scene at the left, and some of the personalities, below: Princess Margaret, with M. C. Morton, UA London executive; Max E. Youngstein, UA vice-president; and Arnold Picker, UA foreign sales chief. The Chaplin premiere, with accompanying interviews and general gossip, was the talk of Great Britain.



J. J. FITZGIBBONS, left, president and managing director of Famous Players Canadian Corp., opens the two day meeting of the circuit in Niagara Falls, Ont. Seen also at the microphone is Morris Stein, eastern general manager.



PARTY, for the press, in New York. Hosts were Columbia executives Leo Jaffe, Paul Lazarus, Jr., and Jack Cohn, and the stars of "The Four Poster," Lilli Palmer, and Rex Harrison. The film, of course, is a Columbia release, produced by Stanley Kramer.



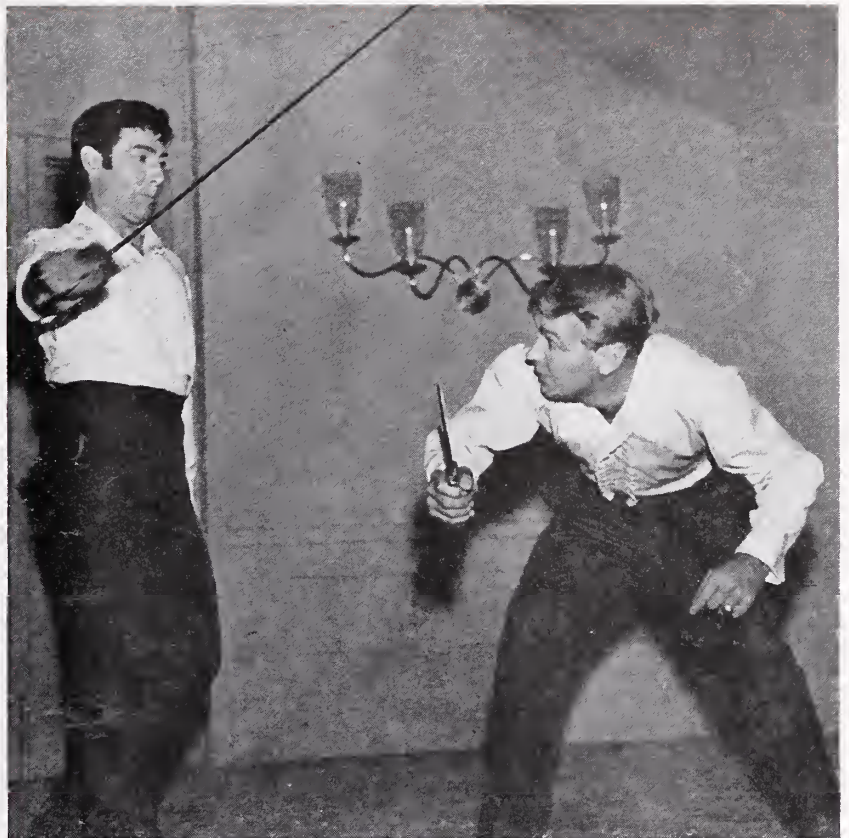
By the Herald



ON THE SET of Paramount's "The Savage": Mr. and Mrs. Ernest Vetter, of the Majestic, Jackson, Mich., right; chief Eagle Bear; and Mrs. Helen Halsey, the Vettters' niece.



YVETTE DUGAY, Allied Artists' "Hiawatha" star, visits at the New York home office with general sales manager Morey Goldstein, left.



IT'S ALAN LADD at the right, fencing with Ned Young, in Warners' "The Iron Mistress." Virginia Mayo is co-star in the Technicolor thriller which will open in New York at the Paramount.

AS FRANK LOESSER, composer for "Hans Christian Andersen," met writers, commentators and industry friends in Chicago. Some of those present at the right are: David Wallerstein, Balaban and Katz circuit, and wife; Marty Hogan, station WCFL; Ralph E. Stolkin, RKO Radio president; Herb Greenblatt, RKO Radio district manager, and wife; and Mrs. Marty Hogan.



EACH OF THE MEN BELOW has been 25 years with Columbia; and they are holding the silver cups given them at a testimonial luncheon in New York. They are B. C. Marcus, H. E. Weiner and Lester Wurtele.



JULIAN BLAUSTEIN delivering the second of a series of Screen Producers Guild lectures for the University of Southern California cinema department.



MOTION PICTURE HERALD

MEMO TO:

The Nation's Exhibitors:

Now in your hands, or about to reach you, is Motion Picture Herald's 1952 ballot form for your selection of "The Top Ten Money-Making Stars". In this, the 21st year of this poll, your selection — based on box-office results — is of even greater importance than ever before!

Not since the HERALD originated the "Top Ten" ballot by exhibitors has there been a competitive situation for the industry quite like that which now prevails. The industry is meeting that situation in the surest manner — with a consistently greater number of strong attractions.

The ideal attraction is, of course, an excellent picture with the stars the public prefers. It has been succinctly and realistically said that "the right stars are like an insurance policy for a good picture". It is, therefore, especially important in these times for the industry to have the soundest information — the down-to-earth advice of the people on the firing line, the combined vote of the nation's exhibitors, on the box-office values of the respective star names.

The star names you want are those which help to make money for you. The best way to inform the producers as to WHICH stars are best for your box-office is through the advice that means most to them — Motion Picture Herald's trade poll for FAME.

Every exhibitor is concerned in the results of this — the original and most thoroughly accepted, most widely quoted trade poll — and every exhibitor is entitled to vote. If you have not received your ballot shortly, please advise us.

Your cooperation, in our mutual interests, in checking and returning your ballot promptly will be much appreciated.

Sincerely yours,

MOTION PICTURE HERALD

STOLKIN, KOOLISH, AND GORMAN QUIT RKO BOARD

3 of New Owner Group Sever All Connection "For Good of Company"

A. L. Koolish and William Gorman, nominee of Ray Ryan, new members of the board of RKO Radio Pictures, and Ralph Stolkin, president and member of the board, announced their resignations from those posts late Wednesday afternoon in New York.

The dramatic announcement that the three key members of the syndicate, which only four weeks ago bought control of RKO from Howard Hughes, would sever all official connection with the company followed a week of rumors and speculation growing out of publication in the *Wall Street Journal* of a series of articles detailing their personal and financial histories.

Announcing the resignation, Arnold M. Grant, chairman of the board, said:

"It is the intention of the board as soon as possible to fill the vacancies with men of outstanding calibre who will be well qualified to represent the interests of all stockholders of RKO. It is hoped that this can be accomplished within the next 10 days."

Remaining on the board in addition to Mr. Grant are William H. Clark, treasurer; Sherrill Corwin, vice-president and representative of the board at the studio; Edward G. Burke, one of the original purchasing executives, and Gordon Youngman.

In submitting their resignations, the retiring directors said:

"Our only interest in acquiring stock of RKO was our belief that the company can, under able and independent management, be brought to the full realization of its great potential. We recognize that a volume of unfavorable publicity directed against us as individuals has been or can be damaging to the company. Consistent with our original intent of doing that which is best for the company and for that reason we have submitted our resignations."

It was understood that the retiring directors would not sell their stock.

The first three of what the *Wall Street Journal* said was to be a series of articles appeared last Thursday, Friday and Monday. Wednesday, the *Chicago Sun-Times*, in a column by financial writer Robert P. Vanderpoel, further criticized sale of the stock by Mr. Hughes and past histories of the purchasers.

(Backgrounds of some of the members of the syndicate were outlined in *MOTION PICTURE HERALD* September 27).

Meanwhile the new management of the



TALKING IT OVER. Announced as one of a periodic series of "reports" to news and trade writers on RKO Radio's progress, a luncheon Tuesday in New York enabled the new chairman of the board, Arnold Grant, to explain his policies. Above, Mr. Grant answers some questions. With him are the new publicity director, Kay Norton; his assistant, Harry Pimstein, and the new director of publicity, advertising and exploitation, Richard Condon.

company moved rapidly toward complete reorganization of the sales, advertising and foreign department in the New York home office. Mr. Grant, introduced at a luncheon Tuesday to an eager audience of reporters from the trade press and nearly every New York newspaper by Richard Condon, new advertising and publicity director, said RKO:

1. Was concerned at the moment only with cutting losses and increasing revenue by "streamlining" the organization and by getting into production as quickly as possible.

2. Would "probably" take advantage of the \$8,000,000 credit offered by Howard Hughes.

3. Could not possibly make any final decision on releasing any of its backlog films to television for "a year or year and a half" because it would take that long to study the possibilities of the situation.

4. Is seeking an executive producer in order to build a production organization.

Mr. Grant said he did not believe it to the company's advantage to wash any linen "dirty or clean" in public, and that his own function was to supervise the reorganization, ending his tenure when that job was completed.

Asked to estimate the savings the company might realize through the drastic executive changes so far announced, Mr. Grant said they might amount to \$1,500,000 annually, but he emphasized that the actual savings could not be estimated without appraising the increased efficiency of the organization in revenue producing potentiality.

Mr. Condon this week announced the resignation of Terry Turner as director of exploitation and the appointment of Kay Norton as publicity manager. New appointments under Miss Norton include Murray Segal from Paramount, Fred Goldberg from Samuel Goldwyn, and Rath Cosgrove, formerly with Eagle Lion.

McCormick Resigns Post as Advertising Director

This week also, S. Barret McCormick, advertising director of the company for the past 20 years, resigned but will continue at his office for several weeks to complete campaigns already in work.

In the foreign department Robert K. Hawkinson, former assistant foreign sales manager, was named foreign administration manager, a newly created post, under Alfred W. Crown, who last week succeeded Phil Reisman as foreign distribution head. Mr. Reisman, who also had been with the company 20 years, was named vice-president of Joseph P. Kennedy Industries. Mr. Kennedy has not been active in the motion picture industry in recent years.

In Hollywood Tuesday Jerry Wald was reported to have asked the RKO board to release him immediately from his production contract, with the termination date to be made retroactive to the close of business last Saturday. The normal expiration date of the contract is December 31, but Mr. Wald has the right to exercise a two-month vacation period beginning the end of this month.

The producer was said to be seeking to end the agreement immediately in order to conclude one of the deals he had pending with two major studios.

See Arbitration as Intra-Industry Arbitration A "Boon," Says Levy

Myers Tells Michigan Unit System to Be Internal; Scores Ticket Tax

DETROIT: Dominating the three-day annual convention of Allied Theatres of Michigan, which came to a close Wednesday night at the Tuller Hotel here, were talks on two of the major industry problems of the moment, arbitration and repeal of the 20 per cent Federal admission tax.

Leading discussions Monday, most of which was devoted to registration of the more than 200 delegates, was a talk by Abram F. Myers, Allied general counsel, who forecast that the final arbitration plan would be intra-industry and not manned from the outside. In a speech Tuesday he went into the question of the admission tax which he described as a "terrible burden and a monstrous business handicap."

System to Stress Speed

Concerning arbitration, Mr. Myers said he believes the new system will stress speed and that lawyers will not be interested in cases involving only clearance or the question of whether two distributors have violated the rules of competitive bidding. The rules, he said, will provide that if the exhibitor as complainant has no lawyer or only one, then the distributor and any intervenor such as a circuit will have the same number.

The Allied official also expressed the opinion that interest in arbitration on the part of the distributors had declined in recent months. At the same time, he warned that exhibitors should be ready in case they are called upon to serve on committees set up under the system at the local level.

Attending Mr. Myers' speech on the tax problem were members of the Michigan Congressional delegation as well as members of the general public and convention delegates.

Tax Causes Loss

In light of this fact, he stressed the importance of the health of the motion picture industry in relation to the economic well-being of the entire community and showed how the 20 per cent tax had in many cases meant the difference between profit and loss for a theatre.

"With the possible exception of a few great theatres like Radio City Music Hall (and I am only speculating on these)," said Mr. Myers, "there is not a movie house in the United States with net earnings even approximating the sums they turn into the Treasury in the form of admissions taxes." He then cited the example of a theatre owner in Ohio who told him that had he

been able to retain the sums which had been turned over to the Treasury, he could have saved his theatre from closing and operated at a profit.

"It is no new thing for the Government to come to the aid of a whole industry, to grant relief from general tax laws and even to subsidize its operations," the Allied official declared, adding that the film industry wants no special favors, only to "be freed from a crushing handicap."

Congressmen Oppose Tax

At the same session Charles E. Potter, Republican candidate for U.S. Senator from this state, and Congressman John Dingell, a member of the House Ways and Means Committee, also spoke against the tax. The latter said he was contemplating the introduction of a bill to exclude the film industry from the admission tax. Congressman Dingell urged all exhibitors everywhere to band together to fight for repeal.

Mr. Myers said the "cruel fact" was that exhibitors are "caught in a vise. Mounting costs are crushing them against an unyielding wall of fixed admission prices—fixed because with the 20 per cent tax, they cannot be increased."

Mr. Myers also assailed the Government for attempting, in its anti-trust suit, to force distributors to sell 16mm films to TV and other outlets competing with regular theatres. He predicted that theatres will fare increasingly better in the competition against TV, saying that "during the last half-century, movies have survived automobiles, radio, mah jongg, canasta and a thousand other time-consuming fads."

At a congressional luncheon held during the session, well-known public officials present included Rep. John Machrowicz; Congressman George Dondero; Frank X. Martel, president of the Wayne County AFL; Congressman Louis Rabaut and Congressman John Lesinski, Jr.

Rembusch Discusses COMPO

Also addressing the convention were Leon J. Bamberger, sales promotion manager of RKO Radio Pictures, who discussed successful efforts made in many parts of the country to get fair film advertising rates in newspapers; Trueman Rembusch, of COMPO, who discussed that organization's national program; William Gehring, 20th Century-Fox general sales manager, and Henderson M. Richey, MGM exhibitor relations head.

Wilbur Snaper, National Allied president, declining comment on arbitration until his return to the east, told the convention not to expect Cinerama in its theatres "for a long, long time" due to physical and financial problems of installation. He also asked exhibitors to give their full support to the industry's battle against the 20 per cent Federal admission tax.

JACKSONVILLE, FLA.: As the arbitration plan stands now, in the opinion of Herman M. Levy, general counsel of Theatre Owners of America, it will be "the greatest boon to the 'forgotten man' of the industry, the small indeptdent exhibitor." These were Mr. Levy's words to delegates at the annual convention of the Motion Picture Exhibitors of Florida this week at the Roosevelt Hotel here.

TOA's general counsel said that under the proposed arbitration, an exhibitor will be able to obtain speedy and effective relief of most of his problems for less than \$100. The Florida organization, following Mr. Levy's address, unanimously resolved that it favors the principle of arbitration and that it approves the plan ultimately to be agreed upon.

After preliminary reading of the distribution-approved arbitration draft and based on the words of Eric Johnston that the draft was not submitted on a take-it-or-leave-it basis, Mr. Levy said he could state "with confidence that arbitration is a reality." He thus echoed earlier optimistic views on the subject of arbitration by Alfred Starr, TOA president.

Speaking before the approximately 260 delegates, Mr. Levy said the "most welcome" part of the system "will be the restrictions which the plan places on distributors' employment of competitive bidding, and, further, the use of competitive bidding only in accordance with a set of 'Rules of the Game' which have been so sorely needed for so long." The principal discussion speaker on Monday, the first day of the three-day meeting, was Hugh Martin, Sr., head of a 15-house central Florida circuit, who stated the "chances of survival of small town exhibitors" and said his "main fear was not television but of producing companies in Hollywood." Rural exhibitors, he said, need new pictures 30 days after Florida release dates, before country people see the pictures in population centers.

Name Cumbaa President

William P. Cumbaa, general manager of the MGM circuit of Florida, was named as the new president. Others elected were Horace Denning, first vice-president; Robert Cannon, second vice-president; B. B. Garner, treasurer; Pete Lucas, secretary; Maurice Hensler, chairman of the board; Mitchell Wolfson, director; Hugh Martin, Sr., regional TOA director.

Other speakers during the convention included Maurice E. Hensler, president; Boliver Hyde, Jr., chairman of the board; Lamar Sarra, attorney and public relations chief for the Florida State Theatre circuit, and Nat Williams, Thomasville, Ga., theatre operator and noted raconteur.

NEW OPENINGS, NEW MIRACLES!

**Every new day
brings more great
news of the
box-office power-house
Warners have
delivered!
Capacity houses,
waiting lines,
figures that are
a joy to behold!**

**THE READY AUDIENCE
IS TREMENDOUS!
DATE IT, BACK IT—
AND WATCH
THE MIRACLE!**

WARNER BROS.
**"MIRACLE
OF
FATIMA"**
COLOR BY
WARNERCOLOR

***It runs and it runs! FOURTH WEEKS IN BOSTON,
DETROIT, PHILLY, FRISCO, BUFFALO (9 NEW YORK WEEKS)!
Latest holdovers: UTICA, HARTFORD, NEW HAVEN, SCRANTON,
WILKES BARRE, TRENTON, AKRON, PROVIDENCE, ERIE, DAYTON!
Also LOUISVILLE, NEW ORLEANS, SYRACUSE, KANSAS CITY!***

STARRING GILBERT ROLAND · ANGELA CLARK · AND THE CHILDREN

SUSAN WHITNEY · SHERRY JACKSON · SAMMY OGG

WRITTEN FOR THE SCREEN BY
CRANE WILBUR and JAMES O'HANLON

MUSIC BY MAX STEINER

PRODUCED BY BRYAN FOY

DIRECTED BY JOHN BRAHM



Terry Ramsaye Says



THE BRITISH A-TELLING—Two volumes at hand for weekend reading bring somewhat remarkable interior information about the motion picture in Britain. First off there's the amazing "The British Film Industry," a highly researched, semi-official, objectively recorded and much be-charted examination of the industry over there, from Then to Now. It is signed in a sort of anonymity by "P E P," which on inquiry proved to be an institution of scientific scholarship of design, devoted to Political and Economic Planning, hence the initials. It is set forth that this inquiry into the films was on an assignment from the British Film Institute, an organization described as "a grant-in-aid body set up not only to encourage the use and development of the film but also to act as a clearing house for information on all film matters."

The contributors of data to its tight, precise 307 pages, while unnamed, are obvious inside authorities in film and financial organizations. The revelations are many, obviously intended only for a British audience. The findings are presented in extreme candour:

"In the fifty years of its history British film production has, more often than not, been unprofitable . . . the profits of the prosperous years have been quite insufficient to have offset the enormous losses. . . . If the public considers it desirable for political, cultural or economic reasons that British films should be produced, then it must be prepared for the Government not only to protect the industry indefinitely, but also to aid it financially for as far ahead as can be seen. . . ."

And next there's a volume of color, anecdote, information and some expositions of principle, entitled: "Mr. Rank—a Study of J. Arthur Rank and British Films."

This book relates, inevitably, to much presented in the volume discussed above, generally more personalized, and assuredly vastly less precisely statistical, as might be understood. There is a lightsome tracery of how, inspired by cultural and religious purposes Mr. Rank after ten years came into command of a film empire valued at £60,000,000. A lot of steps were elided in an accounting that might have told how that came about with basic investments of £1,500,000 by the instrument of General Cinema Finance Corporation. And there was that amazing sequence of deaths: John Maxwell, Oscar Deutsch and C. M. Wolf, which had successively delivered controls of vast interests. The friendly author, Alan Wood, an Australian, himself asks whether

the Rank empire had been built by planning, by sheer good fortune, or the guidance of God.

Anyway, the author quotes Mr. Rank as saying: "It's a damned dangerous thing to ask for guidance of the Holy Spirit. It may tell you to do things you don't want to do. You never know where it will lead you. I am in films because of the Holy Spirit. . . ."

Not in immediate context, it is interesting to recall Mr. Rank's statement about some aspects of the operation: ". . . We made demands on the creative talent in the industry that were beyond its resources. . . . As a result we spread our production capacity too thinly over the films we made."

The issuance of the biography is synchronized with announcements that indicate the Rank institution is making marked recovery from a critical condition which surrounded it three years ago. It's a big story, pertaining much to the world scene of cinema.



ARABS A-STIR—Now that reform-revolt has taken over Egypt it is of interest to note that motion picture consciousness in that ancient land is at a new high and that the 1951-52 year native production schedule is seventy features, up from about fifty the year before. They have about four million dollars, all native capital, in their industry, with nine studios and fifteen stages. The typical cost of a feature is the equivalent of about \$40,000. A gentle diplomatic trade report says: "Production technique is not considered up to the level of that in the United States." Nate Golden's release says there is a "gentlemen's agreement" by which theatres agree to hold at least four weeks a year for Egyptian product. We could use more such agreements around the world, if we could pin down the gentlemen.



CALL HIM MISTER—The announcement of the resignation of Phil Reisman, foreign sales manager of RKO, to become vice-president of Joseph P. Kennedy Industries, is the first time since his graduation from the St. Paul College of Law, that his name has appeared as Phillip H. Reisman. Through those rapid years with Triangle, Goldwyn, Hodkinson, Paramount, Pathe, Universal, RKO and sundry imposing war-time patriotic services, he has been just "Phil." Bet he is still. Meanwhile, maybe a token, my first tidings of his move came, on a remote tour, from the society page of the air mail edition of the *New York Times*. Continues to rate-up.

Allied to Talk Cole's Plan

WASHINGTON: Abram F. Myers, Allied States Association general counsel, said here last week that the suggestion from Col. H. A. Cole, Texas Allied president, that Allied withdraw from all-industry endeavors, "has already been placed on the agenda" for the association's board meeting in Chicago next month. Col. Cole's suggestion was made in answer to what he called distributor price-raising tactics engaged in while Allied leaders were busy on the all-industry matters. Mr. Myers refused to comment on the proposal saying that he would be a fool to "attempt to predict or discuss what the board will do."

Meanwhile, in New York, the Cole proposal drew expressions of surprise and regret from many industry leaders. They were generally reluctant to speculate on its implications and on the consequences such action would have if approved by the Allied board. Samuel Pinanski, one of the three members of COMPO's governing committee, said, however, that "no single individual or group is more important than the industry's campaign for repeal of the Federal admission tax."

High Grade Film Schedule Cheers Detroit Showmen

DETROIT: Detroit showmen are enthusiastic about the number and quality of top-flight pictures available from Hollywood for the coming year. Earl J. Hudson, president of United Detroit Theatres and a member of the Detroit exhibitor committee surveying future prospects, declared that "under long-range production planning, the studios have announced a record lineup of scripts already assigned to producers. This will further stimulate the upward box office trend which has been in evidence in recent months." Mr. Hudson said that in some studios, the percentage of films in color is as high as 82 per cent, and in no major instance is it less than 50 per cent.

Odeon Acquires Theatre

The Kent theatre, St. John, N. B., has been acquired by the Canadian Odeon circuit and reopened after extensive renovation. The theatre, which had operated for many years as a third and fourth run house, has been changed to a first run policy with the price advanced to a 50-cent top.

Verdi Opera Film Booked

"La Forza Del Destino," film version of the famous Verdi opera, has been booked into the Cinema Verdi theatre in New York, by Nathan Cy Braunstein, American distributor.

Brandts Buy Club

ALBANY: The Brandt Brothers, New York theatre operators, have purchased the exclusive Arcady Club at the Hague on Lake George.

FCC BOSS WALKER RAPS FIGHTS ON THEATRE TV

Exclusive Channel Hearing Opens, Preliminary to Main Bout in January

WASHINGTON: The long-awaited and oft-postponed hearings on the industry's request for exclusive frequencies for theatre television got under way Monday with Federal Communications Commission chairman Paul Walker scoring the exclusive theatre telecast of fights. The hearings are expected to run about two weeks on engineering and accounting phases, with the major presentation of the case slated to open January 12.

Mr. Walker at the opening session disclosed that the Commission was in receipt of many complaints about theatre television's "monopoly" of telecast fights and said that the public was "worried" about not getting them on home sets.

Forced to Disclose More Information Than Planned

In addition at the initial session, attorneys and witnesses for the Motion Picture Association of America and the National Exhibitors Theatre Television Committee were forced to give more detailed information than planned at this stage in the hearings on band widths and spectrum location for theatre television transmission channels. The information was given after repeated requests from FCC general counsel Benedict Cottone and Commissioners Frieda Hennock and Walker.

The hearings were opened with brief statements from MPAA counsel James Fly and NETTC counsel Marcus Cohn. Mr. Fly told the Commission "an extensive theatre television service" was "certain." The problem of the hearing, he asserted, was to find "ways and means" of realizing "the public potential in a widespread theatre television service in harmony with the public interest."

Mr. Fly said the industry's petitions before the FCC "seek the allocation of adequate frequencies for the use of the industry in transmitting television programs and in distributing them to theatres."

Sees Theatre TV as Serving a "New Need"

Mr. Cohn said the industry didn't propose "to take away any frequencies presently allocated to broadcasting services." He stated that theatre television "fulfills a new need" not competitive with other broadcasting. "Theatre television," Mr. Cohn told the Commission, "was the natural continuation of the technical advances made by motion pictures in the last 50 years."

Mr. Walker's blast at exclusive theatre telecasts of fights came during the testimony of Earl Sponable, director of research for 20th Century-Fox. Interrupting Mr. Spon-



DEBATING AND CONSIDERING the future of theatre television, at the Federal Communications Commission hearings in Washington. Above, members of the Commission: George E. Sterling, Rosel H. Hyde, and chairman Paul A. Walker. Below, counselors who presented the arguments: J. Lawrence Fly, Vincent B. Welch and Marcus Cohn.



able's analysis of qualities of the screen images during fight telecasts, Commissioner Walker said he had received many complaints from Congress and from the public about "your monopoly of fights" and said that the public can't get them until they go to a theatre." The public "wants to know" he said, what's going to happen to fight telecasts.

Vincent Welch, MPAA attorney, told Mr. Walker there would be discussion on the point in the major portion of the hearings in January. "It's going to take more than discussion," Commissioner Walker replied. He went on to mention that complaints had particularly mentioned that theatres had not been large enough for all the people who wanted to get in. Mr. Welch answered that the industry would be happy to install television in more theatres.

"I think the public isn't worrying too much about getting into the theatres," Commissioner Walker said. "I think they're worried about not getting fights on the home sets." He went on to say that if the same exclusive theatre telecast policy was followed for future fights, "the home viewers won't have a chance to see a fight."

Mr. Fly pointed out to Commissioner Walker that MPAA and NETTC "didn't initiate the projects and carry on their network operation and they shouldn't have to account for it."

When MPAA theatre television engineer Andrew Inglis took the stand with a 75-page

exhibit of technical specifications for theatre television transmission systems, Mr. Cottone and Commissioners Walker and Hennock pinned him down for more details. Inglis was questioned repeatedly until he declared that in order to transmit the 10 mc. band width specified in the exhibit a channel of 30 mc. would really be needed. The 10 mc. band width would actually transmit, he explained, but it would be necessary to have an additional 10 mc. as a buffer on each side of it.

Six Channels Needed To Supply Nation

Mr. Welch then told the Commission that two 30 mc. channels would provide a theatre television system—and that six channels of 60 mc. each would supply a complete nationwide competitive theatre television service.

Mr. Cottone asked Mr. Inglis where in the spectrum the industry thought the 400 mc. should be located. Mr. Fly and Mr. Welch answered that such information was not part of Mr. Inglis' testimony but that a subsequent witness would deal with it. The point was argued back and forth following which Mr. Cohn gave the Commission as suggested locations for theatre television channels the 5,925 band to the 6,875 band; the 3,500 band to the 3,700 band; and the 10,700 to the 11,700 band.

Present on the dais were Commissioners Eugene Merrill, Rosel Hyde, George Sterling, Hennock and Walker.



**PARAMOUNT
OPENS A NEW
BOX-OFFICE 'ROAD'
FOR 1953
WITH THE HIT
FOR THE HOLIDAYS
THAT WILL GIVE
YOU HOLIDAY-HIT
BUSINESS
WHENEVER YOU
PLAY IT!**



Produced by **HARRY TUGEND** • Directed by **HAL WALKER** • Screenplay by **FRANK BUTLER, HAL KA**

**SONG
HITS!**

THE MARRY-GO-RUNAROUND



CHICAGO STYLE



MOONFL

Bing, Bob and Dottie are
hittin' the road again...in
their latest, greatest 'road'
show of all...and their
first in **TECHNICOLOR**!



**BING
CROSBY
BOB
HOPE
DOROTHY
LAMOUR**

in

**ROAD
TO BALI**

Color by

TECHNICOLOR

ENTER and WILLIAM MORROW • New Songs—Lyrics by JOHNNY BURKE • Music by JAMES VAN HEUSEN

OWERS ♪ THE ROAD TO BALI ♪ TO SEE YOU ♪ HOOT MON ♪

TRACES ADVERTISING *Republic Net* BACK TO CAVEMAN *Profit Up*

The film industry was hailed as a great business with rich opportunities for those with initiative, imagination and ambition by S. Barret McCormick, former advertising director of RKO Radio, in an address last Thursday in New York before young industry workers enrolled for the Associated Motion Picture Advertisers' showmanship course.

Stronger After Crisis

Citing the background of the picture business, Mr. McCormick pointed out that it "has been through many crises and has managed to come out each time stronger than before."

"Don't forget," he said, "that movies, only 50 years ago first emerged a crude novelty and grew into a great art form, the silent drama, perfecting the ancient art of pantomime. Then the screen found its voice and overnight all the labors of a quarter century, all the talents that had perfected it were ended—and The Movies, this time the Talkies, started to build a new and greater industry and art on the foundations of the old."

"Perhaps, just now," the executive noted, "we are on the threshold of a new adventure—that long sought leap into a world of third dimension."

In his lecture Mr. McCormick outlined a brief history of advertising from the early days when the caveman hung out his animal skins—through the ages to the slickest motion picture campaigns that draw the customers in today. This portion of the talk was illustrated by a series of cartoons drawn by Stanley Sherwin, art director for RKO Radio. Mr. McCormick also introduced Harold Holt, vice-president of Foote, Cone & Belding, advertising agency, who spoke briefly on media analysis and market research.

The persuasive influence of film advertising on the entire advertising field was stressed by Mr. McCormick. "Motion picture advertising has been kidded a great deal about its superlatives, its super-colossals, its extravagances of language—but, as one who has been in this business for a long time, I can say that the men and women who have created motion picture advertising for the past 35 or 40 years have done more to influence all advertising than any other group."

Real Need for Course

Mr. McCormick hailed the course given by AMPA. "I think this course of acquainting the young people of our industry with the ramifications of advertising, publicity and promotion is a very valuable thing—both to the industry and the individual."

"In these days of specialization one can



Caveman advertises his animal skins and considers trade for neighboring caveman's daughter.

become just a little too specialized. There are too many people working in the business who know but one phase of it—advertising, publicity or exploitation. They should know all three, because they are inseparably joined in the work that we do, and will continue to do, as long as show business survives."

Mr. McCormick told his audience, "I am sure you all know that the purpose of trade advertising is to inform the retailer about the merchandise he sells or that the manufacturer or distributor wants him to sell."

"Trade advertising has a very important place in the motion picture business. It informs the retailer—the theatre man—about new product, it does, or should—present in one way or another the selling possibilities of the subject and stimulate his imagination and sense of showmanship. Our industry is fortunate in having a group of trade papers unequalled in any other industry."

Advertising was defined by Mr. McCormick as "primarily a means of communication. There is no magic in advertising, but frequently it does magical things. Advertising is simply selling."

Mr. McCormick called for the group to "know your audience, feel with them in their interests and desires and never be superior. Remember, the great mass of people are, in one way or another, specialists in their own line of work or knowledge but are not in yours."

Buy Two in Albuquerque

Albuquerque Exhibitors, Inc., has acquired the leases for the Sandia theatre and the El Rey, in the New Mexico city. A principal in Albuquerque Exhibitors is Joe Barnett, president.

Lightman Building Drive-In

A 660-car drive-in is being constructed at Camden, Ark., by Malco Theatres, M. A. Lightman, president, announced in Memphis last week.

For the 39 weeks ended July 26, 1952, Republic Pictures Corporation and its subsidiaries report a net profit of \$1,677,447 before Federal tax provision, and estimated Federal normal and surtaxes of \$870,000, or a net after taxes of \$807,447. For the 39 weeks ended July 28, 1951, Republic reported a net profit of \$1,358,270 before Federal tax provisions. Estimated Federal normal and surtaxes are \$630,000, leaving a net after taxes of \$728,270.

New York State Exhibitors Aiding Hospital Drive

With their more than 1,300 theatres, New York state exhibitors are mobilizing solidly behind the Will Rogers Memorial Hospital candy-stand collection project, according to reports reaching J. R. Vogel, chairman of the special campaign which is expected to net the Hospital more than \$300,000. Almost all leading circuits operating in the state have now enlisted their theatres and the little collection cans are already working throughout the Buffalo, Albany and New York exchange areas. Wisconsin has been added to the project with enrollment of 12 Fox Wisconsin Amusement theatres by H. J. Fitzgerald, while Frank Manente, manager of Loew's Esquire theatre in Toledo reports 100 per cent of Toledo's downtown houses enrolled.

Screen Producers Guild In Forum Series at U.C.L.A.

The Screen Producers Guild announced in Hollywood last week that a series of five forum discussion sessions will be conducted before the motion picture division students of U.C.L.A. Speakers listed as addressing the student body during the series include Arthur Hornblow, Jr., Sol Lesser, Stanley Kramer, Jerry Wald and Samuel G. Engel.

St. Petersburg House Sold

Sale of the 26-year-old Capitol theatre in St. Petersburg, Fla., was announced last week by John J. Gilhooly, owner. The buyers, Samuel Harris, formerly of Detroit, and Carl Cavallo, Jamaica, N. Y., plan to open the theatre for a 10-week theatrical season featuring Broadway stars January 10.

No Tax on Theatre TV

Attorney General Theodore Parsons of New Jersey ruled the state cannot impose a tax on TV shows programmed in theatres. State Athletic Commissioner Abe Green in Trenton, N. J., had asked for an opinion to fix a 10 per cent tax on TV boxing and wrestling exhibitions.

Arkansas Theatre Purchased

Sale of the Roxy theatre, Watson, Ark., was announced last week by T. A. Hodges, the new owner. The Roxy was formerly operated by Russell Morgan.

**\$SAVAGE \$UPER \$ERIAL THRILLS\$
THAT MEAN BOXOFFICE
DOLLAR BILLS\$!**

Outlaw vs Apache in
the sizzling kind of ac-
tion that keeps serial
fans coming . . .
and coming . . .
AND COMING!

SON OF GERONIMO

APACHE AVENGER

starring

CLAY MOORE

with Rodd Redwing · Tommy Farrell
Eileen Rowe · Bud Osborne

Story and Screen Play by GEORGE H. PLYMPTON, ROYAL K. COLE and ARTHUR HOERL
Produced by SAM KATZMAN · Directed by SPENCER G. BENNET

A COLUMBIA SUPER-SERIAL

Cash in on
the current craze
for Cowboy-
and-Indian
spectacle!

COMPO Has Membership Of 11,695

Through the Council of Motion Picture Organization's membership drive begun last August, COMPO membership now totals 11,695 theatres. In Dallas, Don Douglas, chairman of the Texas COMPO finance committee, announced that the Texas group had forwarded more than \$15,000 in dues to the New York headquarters, approximately \$2,000 over the quota set up in the recent drive.

Other COMPO news this week concerned the announcement from Robert J. O'Donnell in Texas that he has completed the selection of eight forthcoming pictures, scenes from which will be used in the \$50,000 "Hollywood in Dallas" ice extravaganza to be staged by the Adolphus Hotel in December. The Movietime ice show also will be seen probably in Memphis, New Orleans and Atlanta.

City Ticket Tax Receipts Decline in Ohio Cities

All major Ohio cities having a municipal admission tax reported a decline in collections from January-June, 1951, to January-June, 1952, with the exception of Cincinnati. Collections in the latter city rose from \$71,415 in the 1951 period to \$74,761 in the corresponding period this year. The percentage declines for the other cities are as follows: Akron, 14.4 per cent; Canton, 9.3; Youngstown, 4.7, and Columbus, 2.4. Cleveland collections also were reported to have declined from \$185,050 to \$183,850. Toledo and Dayton have no tax.

Showmen and Unions Join Hands in Tax Protest

ALLENTOWN, PA.: Local theatre owners and theatrical unions have joined hands in protesting the amusement tax before the City Council of Allentown. Under the direction of Ward Kreag, city manager for the Fabian Theatres, and J. J. Scully, Jr., of Allentown Theatres, Inc., the theatre men pointed out that despite the sharp rise in operational costs, net admissions today are the same as they were 20 years ago. They also declared the tax is seriously hurting theatre business, citing the drop in tax collections from a high of \$171,000 in 1949 to a new low of \$93,000 last year.

Canadian Exhibitors Reelect Officers

At the annual convention of the Maritime Motion Picture Exhibitors Association in St. John, N. B., all officers were reelected for another year. The current slate of officers includes: A. J. Mason, president; H. Gaudet, F. Gregor and F. G. Spencer, vice-presidents; P. Dwyer, treasurer; G. Walters, secretary.

SEEK QUICK APPROVAL OF ARBITRATION PLAN

With the mailing of copies of the distribution-approved draft of an arbitration system to exhibition heads late last week, Eric Johnston, president of the Motion Picture Association of America, took occasion to reaffirm the distributors' desire to get a working system approved by all parties as quickly as possible. Mr. Johnston said, "Most of the text of this draft remains as it was developed in long and earnest conferences in late August. . . . If, however, exhibitor organizations and their counsel feel that other changes should be considered either in the drafting or in the substance, we stand ready to meet with them promptly to work out an agreement on such points."

United Paramount Net \$5,435,000 in 9 Months

Estimated earnings of United Paramount Theatres for the first nine months of 1952 amounted to \$5,435,000, including capital gains of \$1,465,000, compared with earnings of \$9,537,000 including capital gains of \$3,483,000 for the same period in 1951, it was reported last week.

Estimated consolidated earnings for the third quarter of this year were put at \$1,627,000 as compared with estimated consolidated earnings of \$2,391,000 for the third quarter in 1951. Capital gains net for the third quarter amounted to \$300,000 while the capital gains net for the same quarter last year was \$2,297,000.

Leonard Goldenson, president, reported that during the third quarter the company disposed of 24 theatres, 10 of which were by termination of joint interests, presumably in line with the consent decree.

New Lippert Franchises For Six European Areas

William M. Pizor, vice-president of Lippert Pictures, announced he had set up new Lippert franchises in Germany, France, Italy, Denmark, Sweden and Finland, during his three-month tour of Europe. Mr. Pizor, who only recently returned from overseas, said he had obtained the United States distribution rights to the Italian film spectacle "Queen of Sheba," and that another film tentatively titled "Cairo Incident" and starring George Raft, will be started in Europe under the Lippert banner.

Albany TOA in Meeting to Discuss Print Shortage

A joint meeting of the board of directors and membership of the Albany Theatre Owners of America was held Wednesday to discuss "the serious shortage of prints which exists in the Albany exchange area." Lewis Sumberg, executive director, declared, "We propose to take up this matter with the branch managers and then carry on at a national level on the seriousness of the problem."

NPA Allows Building of 11 Theatres

WASHINGTON: The National Production Authority announced it had authorized the construction of 11 more theatres between now and June, 1953.

Nine of the new theatres are drive-ins, while two are indoor theatres. NPA also authorized the remodeling of two theatres. In most cases, the agency made official allotments of construction materials; in some cases, it merely authorized the use of materials already in the builder's possession.

The approved drive-ins were: Brooks Drive-In Theatre Corp., Presque Isle, Me., with an estimated construction cost of \$32,580; Vance W. Haar, Dillsburg, Pa., \$41,200; Pitts Kilmarnock Drive-In Theatre Corp., Kilmarnock, Va., \$20,100; Black Hills Amusement Co., Rapid City, S. D., \$110,000; Central States Theatre Corp., Charles City, Iowa, \$35,000; Claude Parrish, Topeka, Kans., \$220,071; Lee E. Wilson, Shattuck, Okla., \$10,000; Walter Matney, Decatur, Tex., \$10,480, and W. O. Woody, Bolivar, Mo., no amount given.

The two indoor theatres were proposed by Martin Martell, Hato Rey, Puerto Rico, \$79,000, and W. F. Aydelotte and R. H. Dowdy, Ft. Collins, Colo., \$35,000.

Remodeling was approved for Theatrical Enterprises Corp., San Diego, Cal., \$12,000, and Washington Theatre Co., Washington, D. C. \$10,000. The latter company has just remodeled the Gayety theatre into the Sam S. Shubert theatre, for stage productions.

W. O. Beardon and I. R. Dyal, partners in the Tascosa Drive-In, Amarillo, Texas, were found to have violated the National Production Authority regulations by constructing the theatre early this year with more copper than permitted under Government construction controls. H. B. Thomas, hearing commissioner directed that all priority assistance and allocations as well as authority to use controlled materials to build additional drive-ins, be withdrawn from the partners for the duration of the Defense Production Act, now slated to expire June 30.

Charity Campaigns Set By Chicago Committee

CHICAGO: The Amusement Activities Committee, at a luncheon called last week by John Jones, chairman, endorsed several charity campaigns for local theatre participation and appointed chairmen to head the amusement division for the various drives. The charities approved and their fund drive chairmen were: Will Rogers Memorial Fund, Jack Rose; the Community Fund, Herb Sheeler; March of Dimes, David B. Wallerstein; the Variety Club-Laravida Jackson Park Sanitarium, Ralph Smith, with William K. Hollander and Irving Mack to assist.

Mayer Joins Cinerama as Chairman

Louis B. Mayer will become chairman of the board of Cinerama Productions Corporation, Dudley Roberts, president, announced this week in New York. Lowell Thomas, whom Mr. Mayer succeeds, will become vice-chairman and will continue his active participation in the affairs of the company.



Louis B. Mayer

In making the announcement, Mr. Roberts said Mr. Mayer's association is with the production company, which is currently presenting "This Is Cinerama" at New York's Broadway theatre and which controls the licensing company, Cinerama, Inc. Merian C. Cooper's position as general manager in charge of the corporation's production program remains unchanged, as do the positions of all other officers. Mr. Mayer referred to Mr. Cooper's position in the new organization as being essentially the same as that of the late Irving Thalberg, who was executive producer while Mr. Mayer was head of production at MGM.

"Cinerama is as new and challenging as sound was," said Mr. Mayer. "It opens a whole new world to us. I am proud to join Lowell Thomas, Merian C. Cooper, Dudley Roberts, Frank Smith and their associates in an effort to realize the almost limitless possibilities of Cinerama as a medium of story telling, and in expanding its audience from one theatre to many theatres across America and in the capitals of the world."

Beginning immediately he will devote himself to the company's production plans in association with Mr. Cooper and the expansion of its exhibition to cities other than New York. He will divide his time between the New York and Hollywood headquarters of Cinerama, the latter to be opened soon.

Theatre TV Circuit to Be Used for Sales Meeting

Nathan L. Halpern, president of Theatre Network Television, announced in New York Tuesday the signing of the first contract for the use of theatres for a sales conference to be held December 8, 1952, by the James Lees and Sons Co., of the carpet industry. The meeting will be transmitted over closed circuits to a network of theatres equipped with large screen television installations in 15 key cities. Mr. Halpern pointed out that this first contract opens up the potential revenue to theatres for off-hour use by large companies and organizations on a network basis.



TIEUP WITH the Stereo-Realist Company, for Arch Oboler's three-dimensional picture, "Bwana Devil." Mr. Oboler himself poses in Hollywood with a special lobby display which enables people to view scenes from the picture in third dimension. Mr. Oboler's Natural Vision production will open at the Paramount Hollywood and Paramount Downtown in late November.

Capra Signs with AT&T To Produce TV Films

HOLLYWOOD: Frank Capra has been signed by the American Telephone and Telegraph Co., to produce and supervise a series of 13 one-hour semi-documentary science films for television. Cost of these productions is estimated to average about \$200,000 each. This will be the first time that A T & T, owner of the micro-wave and coaxial cable, has sponsored a television program. First film of the series, to be made in Hollywood in two months, will be "The Sun," followed by "The Moon" and other celestial subjects. The series will be ready for showing on television stations of the country some time next year.

PROJECTIONISTS HAPPY ABOUT CINERAMA

Cinarama may well be the greatest boon to projectionists since the original development of motion pictures. It was disclosed in New York this week that each day's performance of "This Is Cinerama" at the Broadway theatre requires the services of 17 members of IATSE New York Projectionists Local 306, whose combined weekly salaries come to about \$2,000. The triple projection, three dimensional effect system makes use of three booths with two projection machines in each booth. The weekly gross at the Broadway since the Cinerama showings began September 30 reportedly has been about \$35,000 on a reserved-seat policy.

Lesser Buys Tri-Opticon

HOLLYWOOD: Sol Lesser, independent producer, announced here this week he had acquired the U. S. rights to the British-developed Tri-Opticon, a stereopticon process that imparts the illusion of third dimension when the spectator views the screen through Polaroid glasses. Available technical data indicates that Tri-Opticon is similar to the American developed Natural Vision process, in which Arch Oboler's forthcoming "Bwana Devil" was filmed.

Raymond Spottiswoode, technical director for Stero-Techniques, Ltd., a British company, is in Hollywood now with film and projection equipment for trade and press showings of Tri-Opticon. In the near future, Mr. Lesser plans launching 10 road-show units to cover every major city with an hour-long show.

Tri-Opticon's major feature is what is called "a revolutionary camera mount and a mechanical calculator" developed by Stero-Techniques, with the calculator correlating variable factors involved and coming up with mathematically and optically precise readings which the mount transfers into the position of the cameras. Exhibition of Tri-Opticon requires the installation of a new type of screen, of conventional size, made of plastic and having a metallized surface to avoid light diffusion. Cameras, lenses and films are of standard design.

The British development was introduced at the Festival of Britain last year and since has been demonstrated throughout Europe in special showings.

People in The News

JAMES L. WOLCOTT, sales vice-president of Pathe Laboratories, was elected executive vice-president last week at a meeting of the board of directors.

CAPT. JOSEPH C. BERSTON, son of **CHARLES BERSTON**, owner of the Mineral City theatre, Mineral City, Ohio, has been awarded the Distinguished Flying Cross for work in Korea.

R. I. PAYNE, vice-president and general manager of Theatre Enterprises, Dallas, has been appointed to the executive board of directors of the Gonzales Warm Springs Foundation for Crippled Children.

ROBERT V. NEWMAN will succeed **MARVIN A. EZZELL**, who resigned, as vice-president of Samuel Goldwyn Productions and studio manager. Mr. Ezzell, with Goldwyn since 1926, said he will take a long vacation before announcing future plans.

ERIC A. JOHNSTON, president of the Motion Picture Association of America, scheduled to leave last week for Paris, has postponed his departure indefinitely.

DENIS WRATTEN, head of Kodak's Motion Picture division in England, has been appointed to the company's board of directors. Mr. Wratten was recently made president of the Royal Photographic Society.

SIR IAN JACOB has been appointed director general of the British Broadcasting Corporation, succeeding **SIR WILLIAM HALEY**. Sir Ian was formerly a member of Winston Churchill's war-time staff, becoming controller of the BBC European Services in 1946.

HERBERT L. SMITH has been promoted to the post of director of purchases at Columbia. Mr. Smith was formerly assistant director. In line with this change, **FRED IZZO** moves up as assistant, with **MAX SELIGMAN**, former director of purchases, remaining in the department in an advisory capacity.

CURTIS H. MEES, house manager of the Fox theatre, Atlanta, Ga., has been promoted to manager, succeeding **ASHFIELD YARBROUGH**, who resigned to enter another business. **WESLEY BROWN**, assistant manager and treasurer of the Fox, has been promoted to house manager.

SILAS F. SEADLER, MGM advertising manager, returned last week from Paris after an extended trip abroad. He reports MGM business excellent in the international market.

JACK COHN, Columbia executive vice-president, is in Miami to attend the current convention of Columbia International.

ELLIS ARNALL, president of the Society of Independent Motion Picture Producers, started out last week on a 10-day jaunt of speech-making on behalf of the Democratic presidential candidate.

D. A. PETERSON has been elevated to the position of western division manager of Altec Service Corporation, succeeding the late **STANLEY M. PARISEAU**.

RUSSELL HOLMAN, eastern production manager for Paramount, left last week for Europe where he will meet with Paramount production representatives abroad.

suits, the charge was "a combination and conspiracy of the defendants to restrain and monopolize trade by maintaining an illegal structure of runs, clearances and admission prices" in and near the cities involved, resulting in "unreasonable clearances." **Walter E. Mitchell**, Morse, Franklin, Mass., filed a \$2,000,000 action; **Herbert I. Brown**, for himself and as assignee of **Louis Rosenzweig**, operators of the Victoria theatre, Greenfield, Mass., filed a \$2,000,000 action; **The Park Neponset Corp.** filed a \$1,000,000 action as operators of the Park theatre, East Walpole, Mass.

Shea Managers to Meet

A general meeting of Shea Circuit theatre managers and home office executives has been scheduled for October 28 and 29, at the Hotel Roosevelt in Pittsburgh, it was announced last week. Present will be **Gerald J. Shea**, company president; **Richard A. Harper**; **M. A. Shea, Jr.**; **George Goett** and **William E. Barry**.

Universal in New Move to Decentralize

Universal this week realigned its sales districts. **Lester Zucker**, Cleveland branch manager, was promoted to head a new district including Salt Lake City, Kansas City, Omaha, Des Moines and Denver.



Lester Zucker

In announcing the formation of the new district and the appointment of Mr. Zucker, **Charles J. Feldman**, general sales manager, commented: "The nature of our business today requires greater authority and supervision on the district

and branch level to meet current conditions. The change in districts will enlarge the responsibilities of district and branch managers, thus accomplishing a further decentralization of sales policies in line with the company's grass roots policies inaugurated years ago."

Edward Heiber succeeds Mr. Zucker in Cleveland. Mr. Zucker joined Universal in October, 1946, as special sales representative for J. Arthur Rank pictures. He was named to the Cleveland post in June, 1947. Mr. Heiber was with the company 20 years until 1947, when he entered his own business.

Columbia "Oldtimers" Honored at Luncheon

Three of Columbia Pictures' sales executives, with a combined total of 75 years with the company, were honored at a luncheon last week at "Twenty-One" in New York. The guests of honor, each of whom has been with Columbia for 25 years, were **H. E. Weiner**, division manager for eastern Pennsylvania and southern New Jersey; **B. C. Marcus**, midwestern division manager and **Lester Wurtele**, Philadelphia branch manager. Present at the luncheon were **Jack Cohn**, **A. Montague**, **N. B. Spingold**, **Leo Jaffe**, **Rube Jackter**, **Louis Astor** and **Irving Wormser**.

Majors Guild Contract Assures TV-Film Pay

HOLLYWOOD: The Screen Actors Guild, after four months of negotiations, has concluded collective bargaining contracts with two major film companies recognizing the principle of additional payment to performers for repeat showings on television of pictures made specifically for the TV market. The contract, signed by Columbia and Universal, in effect establishes a pattern that probably will apply to the rest of the studios in Hollywood, if and when they become active in production of pictures for TV.

Theatre Files \$1,530,000 Trust Suit in New York

A \$1,530,000 triple damage trust suit against major distributors and others was filed in Federal Court, New York, last week, by the trustees of the defunct Tower Amusement Corp. and Triumph Amusement Corp., operators of the Tower theatre in New York. The trustees in dissolution were identified as **Abraham Leff** and **Samuel Strausberg**. Metropolitan Playhouse and Skouras Theatres were named as defendants, in addition to the distributors. The plaintiff charged the theatre closed due to its failure to obtain product. Unreasonable clearances and discrimination were alleged.

Three Anti-Trust Suits Filed Against Majors

BOSTON: Major distributors were named co-defendants in three anti-trust damage suits filed in U. S. District Court here by three separate exhibitor interests. In all

Check List

of recent or forthcoming
releases featured in advertising in
MOTION PICTURE HERALD*

(alphabetically by title)

Title	Distributor
Anna	Lux
Assignment—Paris! (2 Pages)	Columbia
Back at the Front	Universal
Beauty and the Thief	Daiei
Because of You (2 Pages)	Universal
Because You're Mine (5 Pages)	MGM
Beware, My Lovely	RKO
Big Jim McLain (7 Pages)	Warner
The Black Castle	Universal
Caribbean (3 Pages)	Paramount
The Crimson Pirate (5 Pages)	Warner
Everything I Have Is Yours (2 Pages)	MGM
The Four Poster	Columbia
The Golden Hawk (2 Pages)	Columbia
Hellgate	Lippert
The Iron Mistress (3 Pages)	Warner
It Grows on Trees	Universal
Ivanhoe (28 Pages)	MGM
The Jungle	Lippert
Just for You (3 Pages)	Paramount
The Lusty Men (2 Pages)	RKO
The Merry Widow (6 Pages)	MGM
Million Dollar Mermaid (2 Pages)	MGM
The Miracle of Our Lady of Fatima (13 Pages)	Warner
Monkey Business (4 Pages)	20th-Fox
Niagara	20th-Fox
O. Henry's Full House (3 Pages)	20th-Fox
One Minute to Zero (2 Pages)	RKO
Operation Secret	Warner
Peter Pan	RKO
Plymouth Adventure (2 Pages)	MGM
The Prisoner of Zenda	MGM
The Quiet Man (4 Pages)	Republic
Quo Vadis (5 Pages)	MGM
The Savage	Paramount
Skirts Ahoy!	MGM
The Snows of Kilimanjaro (13 Pages)	20th-Fox
Somebody Loves Me (2 Pages)	Paramount
Something for the Birds (4 Pages)	20th-Fox
Son of Paleface (3 Pages)	Paramount
Springfield Rifle (2 Pages)	Warner
The Steel Trap	20th-Fox
The Turning Point	Paramount



The Vital Spark that ignites the interest of exhibitors for specific pictures, so that it can flame into that enthusiasm which inspires real showmanship, is a soundly planned program of trade advertising. *Without that, no exhibitor can be blamed for lacking in excitement over pictures which are offered to him virtually "cold".*

It is obvious that the extent of a distributor's confidence in product he has available is generally indicated by either the telling—or lack of telling about it—in trade paper messages.

There never was a greater need for good product. There never was a greater interest among exhibitors to know about the product they should plan to obtain and exploit. There never was a keener readership of trade paper messages.

Requisites for successful motion picture trade paper advertising of good product are: (1) Start it *soon enough*; (2) Make it effectively proclaim the *box-office values* of the picture; (3) Publish a *sufficient continuity* of sales messages to impress and remind.

Soundly planned trade advertising is the basic telling that leads to successful selling. Its cost is dimes that bring dollars. It is *the vital spark* for the power that produces greatest results!



* Pictures featured in *M. P. Herald* advertising during past 6 weeks.

BRITISH AID TO WEAKER FILMS *Is Optimistic On U.S. Films In England*

Study Shows Finance Unit Lends Most Money for Second Features

by PETER BURNUP

LONDON: Analysis of the list of approved loans by the National Film Finance Corporation during the last six months shows a greater proportion than hitherto of second features and shorts receiving assistance from the corporation. Of the 31 films mentioned, only 10 are likely to be regarded as first features by an average exhibitor.

Of the three production groups formed at the instance of the corporation in order that production risks might be spread, the Rank Pinewood Group received loans in respect of three first features and the experimental Group Three (designed as a training ground for novice technicians) four loans.

None for Associated British

Significantly, the remaining group, Associated British, which has not been very enthusiastic about the scheme, received no advance during the six months. According to comment here, operation of the Eady Plan lessens the need of the N.F.F.C. assistance to major companies in continuous production.

▽

Following special screenings by MGM, the Watch Committees of Liverpool, Cardiff and Swansea have changed the Censor's "X" classification (forbidden to children) for "Quo Vadis" to an "A" classification, which permits children to attend if accompanied by adults. The decisions are looked upon as making an important precedent. In theory, local authorities have the right to ignore the Censor's ordinances but in practice they are disposed to pass stricter judgments than the censor. MGM now plans nationwide Watch Committee screenings of the film.

Report on U. S. Pact

Reporting to the House of Lords on the recently concluded Washington film pact, Lord Swinton declared that nothing in the arrangement with the American film interests would in any way injure the British film industry. A limitation on the number of American films admitted, he said, would not be an effective way of reducing the earnings of U. S. films. He explained that by far the greatest revenue was derived not from the bulk of American films, but from a few first feature films which everybody went to see and which would certainly be imported however low the American quota.

▽

Promoters of big sporting events, reluctant to trade with the B.B.C. on the ground that telecasts would damage their "gates"

and that the B.B.C. wasn't able to pay big enough fees, recently formed an Association for the Protection of Copyright in Sport. Now the Government has published the report of its Copyright Committee which insists that there is no copyright in sport. It admits that promoters cannot be compelled to let TV cameras into their grounds, but if they do, they are entitled to fair payment. The Committee goes on to recommend that a new broadcasting authority be set up to decide on the amount of the appropriate fee and control the diffusions whether they are by B.B.C., TV sponsors or motion picture theatre. Fearing that creation of a new authority will only tighten B.B.C.'s stranglehold on TV, advocates of theatre TV and the sports promoters themselves would prefer to deal directly with one another.

▽

Charles Chaplin's "Limelight" had its world premiere October 16 at the Odeon, Leicester Square, with the proceeds going to the Royal Society of the Blind. Princess Margaret headed the notables attending the film which received an excellent press. Due to newsprint shortages, reviews are usually shovelled into a weekly omnibus column, but national newspapers without exception carried "Limelight" notices of around 1,000 words, the sort of attention usually reserved for a Toscanini concert or a Gielgud "Hamlet." Presented to the Princess before the premiere performance were Mr. and Mrs. Chaplin, Sidney Chaplin, Arnold Picker, Max Youngstein and Monty Morton.

Hollywood Plays Host to Italian Film Group

A contingent of Italian film representatives, headed by Nicola de Pirro, director of the Italian Government's Entertainment Industry Bureau, arrived in Hollywood last week as guests of Arthur M. Loew, president of Loew's International Corporation. Included in the group are Dr. Eitel Monaco, president of the National Association of Motion Picture and Allied Industries; Italo Gemini, president of the Italian General Association of Show Business; Giuseppe La Guardia, banker, and Renzo Rufini, secretary-general of Italian Films Export. Paramount Pictures played host to another contingent of guests headed by Silvana Mangano and her husband, producer Dino de Laurentiis. While on the coast, the Italian visitors will examine the techniques and organization of the Hollywood studios.

Kramer Film for Music Hall

Stanley Kramer's Columbia film, "The Happy Time," will have its world premiere at the Radio City Music Hall in New York, following the current showing of "Because You're Mine." The Columbia release stars Charles Boyer and Louis Jourdan.

Never before in the history of the film industry have American companies been held in as high regard by British exhibitors as they are today, Douglas Granville, Universal's special representative in England and Ireland, said last week during a visit to the New York home office.

Mr. Granville, making his first visit to the United States since joining the company four years ago, was generally optimistic about conditions in the United Kingdom. Although grosses today are down slightly from before the war, he said, good pictures stand to make as much as if not more than at any previous time. Named as the primary reason for the decrease in over-all receipts was the lack of the average patron's available funds for entertainment. Costs are up generally, said Mr. Granville, and then he pointed out that the entertainment tax in England eats up approximately 39 per cent of the ticket price.

Definitely not a factor in the decline, according to the U-I official, is television, operated by the British Broadcasting Corporation on a non-profit basis. Sponsored television, which recently was approved in principle by the British Government, may have an adverse effect, he said, adding that he did not believe it could come into being for at least five years. There are reported to be approximately 5,000,000 TV sets in Great Britain, providing access to an estimated 80 per cent of the people, but the programs are on only several hours a night.

Additional Holdovers Reported on "Fatima"

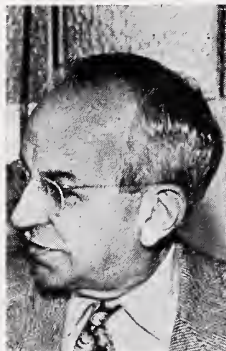
Warner Brothers' "The Miracle of Fatima" continues piling up holdovers and extended runs in its early playdates throughout the country, the company reports. As of last week, extended run engagements included the Astor theatre, New York, where it entered its ninth week; the Astor, Boston; Madison, Detroit; Boyd, Philadelphia, and the Center, Buffalo, all in fourth weeks, and the St. Francis, San Francisco where the picture has been showing for three weeks. Second-week holdovers have been reported in 13 other spots.

Pommer Denies Citizen Change

Eric Pommer, pioneer motion picture producer and director who served as U. S. motion picture officer in Germany after the war, has never contemplated changing his U. S. citizenship—"in which I take the utmost pride"—and has no intention of doing so, he told MOTION PICTURE HERALD this week. The HERALD in its issue of September 20 printed a story which had appeared in German newspapers and was later retracted, that Mr. Pommer planned to reinstate his German citizenship.

Col. Levinson Dies at 64

HOLLYWOOD: Colonel Nathan Levinson, 64, head of the Warner sound department and a pioneer with the Warner family in the development of talking pictures, died in his sleep October 18 at his Toluca Lake home.



Nathan Levinson

Col. Levinson began his career at 14 as a wireless telegrapher and at the time of his death was internationally famous for his work in the field of sound. With the late Sam Warner he worked to bring the first sound, a musical score, to the motion picture screen in "Don Juan" presented to a New York audience August 6, 1926.

Following service in the first World War Col. Levinson went to California from New York as Pacific district radio specialist for Western Electric Co. in 1922. In 1925 he became managing director of Radio Station KPO in San Francisco. He became affiliated with Warner Bros. in 1926 as western division manager of Vitaphone Corp., and sound director for Warner Bros.

In 1940 he was commissioned a colonel in the U. S. Army, and a year later received a special award from the Academy of Motion Picture Arts and Sciences "for outstanding services to the industry and the Army."

He is survived by the widow, the former Edna Irene Bradford, three sons, Edwin, John and Robert, and two grandchildren.

Dewey Bloom

TORONTO: Dewey Bloom, 53, an MGM field representative, died October 16, after a long illness. Mr. Bloom had been with MGM and Regal Films since 1927. A native of Canada, he spent four years at the MGM home office in New York, before returning to Toronto to take up his present post. He is survived by his widow.

John George Wainwright

John George Wainwright, 89, died October 15, in London, England. Mr. Wainwright was one of Britain's pioneer exhibitors, building and operating theatres in London and suburbs under the aegis of London and District Cinemas. He is survived by his son, Richard Wainwright, producer and executive.

James H. Finn

James H. Finn, writer and director of the "Our Gang" comedies, died October 12 in the Long Beach, Calif., Naval Hospital after an illness of two weeks. He also was an MGM writer. His last position before his retirement a year ago, was with the *Los Angeles Times*.

IN NEWSREELS

FOX MOVIE TONE NEWS, No. 85—U.N. Assembly opens in New York. Action on Korean front. Nippon Princess weds commoner. 500,000 hail Pope Pius. Coast Guard ship cracks polar ice.

FOX MOVIE TONE NEWS, No. 86—Eisenhower. Stevenson. Princess Margaret goes to movies. King Farouk moves again. Notre Dame vs. Purdue, Maryland vs. Navy.

NEWS OF THE DAY, No. 215—Korea issue stirs U.N. Crowds cheer Pope. Egyptians hail "strong man." Jap Emperor's daughter a bride. U. S. Coast Guard sets Arctic record.

NEWS OF THE DAY, No. 216—Campaign home stretch. Farouk keeps moving. Mme. Chiang leaves hospital. Dazzling display of diamonds. Maryland sinks Navy, Pitt claws Army.

PARAMOUNT NEWS, No. 18—N. Y. Giants topple Cleveland Browns. Multitude hears Pope. Wounded Korean heroes home. Korean front aflame. U.N. search for peace continues.

PARAMOUNT NEWS, No. 19—Farouk moves again. New York salutes Italian films. Crosby aids Versailles campaign. Hope honored by President. Maryland crushes Navy.

TELENEWS DIGEST, No. 42B—"Ike" in Texas. Hiss deposition becomes campaign issue. Haile Selassie visits new domain. Malan open Uranium city. Juin inspects war games. U.N. in new quarters. Korean ground fighting hotter. French cyclist spills.

TELENEWS DIGEST, No. 43A—Army accepts helicopters. Marshall Juin visits home town. Madame Chiang-Kai-Shek is welcomed. Farouk moves to new home. Furious fighting on the Korean front. First view of new safety corps troops. Pittsburgh topples Army.

UNIVERSAL NEWSREEL, No. 405—U.N. Assembly opens. Korean wounded return. Catholic meeting. International delegates. Choose a star. Princess weds. Ice breaker sets new polar mark.

UNIVERSAL NEWSREEL, No. 406—Campaign gains speeds in final stages. Pressure suits. Lincoln pagant. Diamond, U.S.A. Football.

WARNER PATHE NEWS, No. 20—Amazing Arctic voyage. Bitter battle for ridges. Mickey Rooney entertains troops. U.N. General Assembly opens. Eisenhower in the south. Stevenson in the west. Gen. Naguib tours Nile for support. Haile Selassie unites two nations. N. Y. Giants beat Browns. Motorcycle crosses English channel.

WARNER PATHE NEWS, No. 21—Lincoln at Gettysburg. Campaign reaches height. New vaccine may aid Polio fight. Space suits for the Stratosphere. Maryland whips Navy and Pittsburgh whips Army.

William Clyde Smith, 42; Quigley Award Winner

William Clyde Smith died last week at the Army and Navy Hospital in Hot Springs, Ark., after an automobile crash. Mr. Smith had been city manager for the Malco Theatres for the past 16 years, winning the Quigley Award for outstanding showmanship in 1938. He came to Hot Springs in 1935 to open the Paramount theatre and was at that time distinguished as the youngest theatre manager in the history of Publix Theatres Corp. Starting his theatrical career as an usher in 1928, Mr. Smith rose through the ranks to the position he held at his death. He is survived by his mother and a sister.

Ernest R. Medd

Ernest R. Medd, 57, veteran southern theatre man, died at his home in Arden, N. C. October 10. Mr. Medd was in the industry for 40 years, beginning his career as a projectionist with S. A. Lynch of Asheville, N. C.

Basil Radford

Basil Radford, 55, British film star, died in London October 20 following a stroke. His recent pictures include "Passport to Pimlico," "The Winslow Boy" and "Quartet."

Movietime's Value Cited By Rembusch

Theatre business in Indiana, where Movietime U.S.A. troupes visited, has been good and remained so, Trueman T. Rembusch, president of the state's Allied organization, reported in New York this week, while visiting.

Mr. Rembusch also commented on a friendly rivalry between the Texas Council of Motion Picture Organizations unit, which has been doing much to promote showmanship, and Indiana exhibitors. The latter recently challenged Texas showmen for "The Showmanship Crown of the Entire World." The men of Texas, replying to Mr. Rembusch and to Marc Wolfe, another Allied leader, took up the challenge.

The Texas reply was from Kyle Rorex, of the Texas COMPO, and R. J. O'Donnell, H. A. Cole, Edward H. Rowley, H. J. Griffith and Claude Ezell. It stated, among other things, that anything the Indiana exhibitors could do, the Texans could do bigger and better.

Added proof that the Movietime U.S.A. star visits were beneficial is that in towns they didn't visit, business has not improved, Mr. Rembusch said.

Paramount Sales Managers In Countrywide Meetings

All five of Paramount's domestic division sales managers are currently holding meetings throughout the country with their branch and booking managers and salesmen as a follow-up to the company's recent three-day conclave in Chicago. Principal topics for discussion are sales and merchandising plans for the balance of this year's releases and an appraisal of the 1953 product.

Patrick Coffey; Was Pioneer Irish Showman

Patrick Coffey, managing director of Munster Cinemas Ltd., died at his home in Tralee, Kerry County, Ireland, after a brief illness. One of the early pioneers of his native country, Mr. Coffey was the first showman to bring talking pictures to southern Ireland. He headed a circuit operating theatres in Limerick, Listowel, Castleisland and Tralee. Surviving are his widow, Mrs. Mary Coffey, a son and four daughters.

Joseph W. Holman, Sr.,

Joseph W. Holman, Sr., member of the firm of Marr & Holman, theatrical architects of Nashville, Tenn., died last week of a heart attack in Zurich, Switzerland, while on a combined business and pleasure trip. Mr. Holman designed more than 100 theatres for the Crescent Amusement Co. of Nashville. He is survived by his son, Joseph Holman, Jr.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

MERVYN LEROY says exhibitors who read with profit the "What the Picture Did for Me" reports sent in to this publication by other exhibitors but don't send in any of their own are double-crossing Hollywood as well as their fellow showmen, their customers and, indirectly but surely, themselves. This is no snap statement.

Mervyn LeRoy wound up eight years in vaudeville in 1926 to undertake a career in direction and production which includes, so far, the top-grossing picture of the year. "Quo Vadis," among his 54 films. He was 26 at the time, and as fully aware of the prevailing tastes and distastes of the American audience as a touring vaudevillian had to be in the turbulent 'twenties. He was equally aware of how fast they change, and of the need to change with them.

Found Personal Contact

At that midpoint on the industry's half-century of calendar this periodical still wore its maiden name, EXHIBITORS HERALD, as it still is referred to by Director LeRoy and many another long-time subscriber in the studios, and its "What the Picture Did for Me" section was averaging weekly publication of 250 to 300 exhibitor reports. The motion picture business was prospering, its theatres and its pictures getting bigger and bigger, and exhibitors called spades spades, giving reasons. Newcomer LeRoy found in "What the Picture Did for Me" a working equivalent of the personal contact with public likes and dislikes he'd maintained across footlights.

"I still can get a feel of the public pulse out of the reports," he says, "but there ought to be 10 times as many. Not just for me, but for everybody in Hollywood who has anything to do with making a picture. I've just got back from a COMPO tour—they're a great thing for the business—and everywhere I went I asked the exhibitors I met why they don't report like they used to. The best excuse anybody gave me was 'too busy,' and I told them that was no excuse at all, in the light of the good they can do by putting enough reports on record for us to guide by in shaping the product to the public mood."

Films Fitted to Times

The tremendous "Quo Vadis" is the most recent and possibly the most striking demonstration of the LeRoy ability to interpret public interest, but other titles in the list of 54 stand out as similarly memorable for the exactitude with which they were fitted to their times. "I Am a Fugitive from a Chain



MERVYN LeROY

Gang," for instance, founded the whole "headline" school of topic selection. The "Gold Diggers" musicals set a box office standard still unparalleled for consistency, and "Little Caesar" caught the gangster-film vogue aborning. His "Anthony Adverse" was the first filming of one of the out-size novels, and his "Three Men on a Horse" proved for the first time that a race-horse story doesn't have to be "In Old Kentucky" to succeed. His hits are as varied as they are frequent.

At the moment Director LeRoy is preparing to shoot "Latin Lovers," with Lana Turner and Fernando Lamas, a musical in the lush MGM manner to be produced by Joseph Pasternak. It will be the 54th Mervyn LeRoy undertaking since 1926, and the choice obviously reflects his present interpretation of audience demand.

SIX pictures were started and eight others were finished during the week, bringing the shooting level to a healthy 44.

MGM's Arthur Freed started "The Band Wagon," Technicolor, with Vincente Minnelli directing Fred Astaire, Cyd Charisse, Oscar Levant and Jack Buchanan.

Jack Cummings launched "Give a Girl a Break," Technicolor, for MGM, with Stanley Donen directing.

John Wayne went to work in "Alma Mater" for Warner. Melville Shavelson is producer; Michael Curtiz director.

Producer Lester Cowan began "Main Street to Broadway," for Cinema Productions and MGM release, with an all-star cast.

Producer-director Joseph Kane went to work on an untitled picture for Republic with Rod Cameron and Arleen Whalen.

Sol Lesser began filming "Tarzan and the She-Devil" with Lex Barker, Joyce McKenzie and Tom Conway.

THIS WEEK IN PRODUCTION:

STARTED (6)

INDEPENDENT

Tarzan and the She-Devil (Sol Lesser Prod.)

Main Street to Broadway (Cinema Prod.-MGM release)

MGM

The Band Wagon (Technicolor)
Give a Girl a Break (Technicolor)

REPUBLIC

Untitled
WARNER BROS.
Alma Mater

COMPLETED (4)

COLUMBIA

Pack Train (Gene Autry Prod.)

MGM

Julius Caesar

REPUBLIC

Fair Wind to Java (Trucolor)

WARNER BROS.

She's Back on Broadway (Warner-Color)

SHOOTING (38)

ALLIED ARTISTS

Timber Wolf
Cow Country
The Marksman

COLUMBIA

Love Song (Technicolor)
Slaves of Babylon (Esskay Pic. Co., Technicolor)
The Red Beret (Warwick Prod., London, Technicolor)
The Juggler (Kramer Company)

INDEPENDENT

Invaders from Mars (National Pictures, 20th-Fox release, color)
Miss Robinson Crusoe (Motion Picture Artists, Technicolor)
Body Beautiful (Savoy Picts., Inc.)

Melba (Horizon Pict.-U. A. release, Technicolor)

Swords Against the Mast (Edward Small Prod., U. A. release, Technicolor)

Bad Blonde (formerly "Woman Is Trouble," Exclusive Films, London, Lippert)

The Tall Texan (T. Frank Woods Prod.-Lippert release)

Scarlet Spear (Breakston-Stahl)

The Sword and the Rose (Disney British-Technicolor)

Moulin Rouge (Moulin Prod.-U. A. release)

MGM

Young Bess (Technicolor)
Remains to Be Seen
Dream Wife
The Clown
Invitation to the Dance (Technicolor)

PARAMOUNT

Forever Female
Little Boy Lost (Paris)
Houdini (Technicolor)
Roman Holiday

RKO RADIO

Toilers of the Sea (Coronado Prod., England, Technicolor)

20TH CENTURY-FOX

Man on a Tight Rope
Call Me Madam (Technicolor)
Baptism of Fire
The President's Lady
Sailor of the King (formerly Single Handed)

UNIVERSAL-INT'L

Night Flowers
Thunder Bay (Technicolor)
Sioux Uprising (Technicolor)
Flame of Timberline (formerly "Vermilion O'Toole," Technicolor)

WARNER BROS.

I Confess
His Majesty O'Keefe (Technicolor)

Mexico Film Measure Is Protested

by LUIS BECERRA CELIS

MEXICO CITY: The Mexican Senate last week approved by a vote of 42 to 1 President Miguel Aleman's cinematograph quota bill "to aid and moralize" the Mexican motion picture industry. The bill, which has passed both houses and now is virtually law, is regarded as a sledge-hammer blow to American distributors since it cuts by about 50 per cent the screening time of American-made pictures in Mexican theatres. The signature of the President, whose six-year term expires November 30, is assured since he has openly called for passage of the bill.

(Meanwhile, in Washington this week, an official of the U. S. State Department declared that "there is a very good possibility" that the Department will protest the measure. He said it would be "premature" to say that such a protest already has been made, but that the Department "is examining and working on the problem, and there is a very good possibility we will want to make some representations to the Mexican Government on it.")

Officials of the National Cinema Impresarios Association and the Mexican Exhibitors Association have asked a local Federal Court for an injunction against enactment of the measure on the ground that it establishes an official monopoly for the distribution of Mexican pictures, eliminates private enterprise from film production and interferes with exhibition in that it will dictate the number and kind of pictures that can be screened.

Before passage of the measure, the Producers and Distributors Association took full-page ads in local newspapers to urge Senate approval and to attack what it called three exhibition trusts. Two of these, the association said, are circuits that control 80 per cent of the theatres in Mexico, and the other was said to be composed of predominantly independent exhibitors. In reply the National Cinema Operators Association and Mexican Exhibitors Union in full-page ads denied that there is an exhibition monopoly.

Legion Approves Six Of Eight New Films

The National Legion of Decency last week reviewed eight new films, placing four in Class A, Section I, morally unobjectionable for general patronage; two in Class A, Section II, morally unobjectionable for adults, and two in Class B, morally objectionable in part for all. In Class A, Section I are "Blue Canadian Rockies," "Desperadoes Outpost," "It Grows on Trees" and "Tropical Heat Wave." In Class A, Section II, are "Everything I Have Is Yours" and "The Steel Trap." In Class B are "Operation Secret" and "Voodoo Tiger."

20th-Fox Clarifies Its Contract with Zanuck

A clarification of Darryl F. Zanuck's contract with 20th Century-Fox, concerning the circumstances under which he can enter upon part-time, advisory service during the second decade of the agreement, starting September 28, 1959, was filed with the Securities and Exchange Commission this week. The clarification stipulates that Mr. Zanuck could go on an advisory basis prior to the end of the first 10 years should he determine that, because of incapacity or inability to perform the services required, that step should be necessary. Should he enter upon part time employment with the company, he will have the right to produce two pictures annually as an independent. In that event production and distribution

terms for the pictures so made are to be indicated to 20th Century-Fox, which may accept, reject or modify them. Thereafter, Mr. Zanuck may negotiate with other companies and, if a firm proposal is received, 20th Century-Fox must be notified and has 30 days in which to accept or reject the terms. If rejected, Mr. Zanuck may engage in independent production after first terminating his part time employment with the company and freeing it of all obligations.

In Hollywood this week, Mr. Zanuck declared that he has no intention of making outside pictures and that "there is no basis for any rumors of my leaving the company or making pictures independently." The stipulation of "change of status" in the contract, he said, was made last year when the question of temporary salary reductions arose.



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Eddie Howard	Harry Bobbitt	Lawrence Wolf

Few, if any, rollicking popular songs have ever received such instantaneous and unqualified approval from such diversified talent.

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ALBANY

Several thousand student tickets at 50 cents were sold through 23 Catholic schools in the city for "The Miracle of Our Lady of Fatima" at the Strand. Manager A. O. La Flamm and doorman Ed. J. Foley distributed the tickets to the school list furnished by Rev. James P. Hanrahan diocesan superintendent. A special screening was held for several hundred Sisters at La Salle Academy and another for priests in the Warner studio. Zone manager Charles A. Smakwitz and exploitation director Gerald Atkin arranged them. The picture drew many adults seldom seen in local theatres. . . . Variety Club committees for Albany Kennel Club Show Nov. 8 are: Charles A. Smakwitz, chairman; chief barker Nate Winig, Sylvan Leff, Harry Lamont, tickets; Al Kellert, Harold Gabrilove, Arthur Hermann, David Marks, program advertising; George Schenck; Julius Perlmutter, concessions; Jack Olshansky, booths; Sidney Urbach, treasurer. . . . Fabian's Mohawk drive-in remained open, while its Saratoga drive-in closed for the season. . . . Joe Miller placed Menands drive-in on a four-day schedule. . . . Harry Lamont kept two of his drive-ins, the Sunset, Kingston, and the Overlook, Poughkeepsie, operating.

ATLANTA

We had on the row visiting and booking: Herman "Dusty" Rhodes, Drive-in Theatres, Alabama and Georgia; Frank Thompson, Macon, Tuskegee, Ala.; I. L. Shields, Victory drive-in, Columbus, Ga.; J. H. Thompson, president, Martin and Thompson theatres in Georgia; W. Welch, Dallas, Dallas, Ga. . . . John Crovo, for many years with Florida State Theatres, Jacksonville, Fla., back there after a visit with his sister in Louisville, Ky. . . . Buford Styles, U-I branch manager, Jacksonville, and Billy Kelly, U-I Atlanta branch, back from a trip to Hollywood. . . . Eddie Atkinson, formerly with RKO, Atlanta, will soon open a booking service in Jacksonville. . . . Louis Ingram, formerly on Uncle Sam's payroll, has returned to film row with 20th Century-Fox as sales representative. . . . The new Dixie theatre, Gleason, Tenn., owned by R. T. McKelvy, has opened to the public. . . . The new manager of the Roxy theatre, Atlanta, is Kirk Mees. . . . Grover Partee, former assistant manager Paramount theatre, now manager of the Star-Light drive-in theatre.

BOSTON

Among the group from Independent Exhibitors, Inc. of New England planning to take in the National Allied convention in Chicago Nov. 15-19 are Norman Glassman, Ray Feeley, Mr. and Mrs. Ted Rosenblatt, Mr. and Mrs. Julian Rifkin, Mr. and Mrs. Kenneth Forkey, Nathan Yamins, Melvin Safner, Walter Littlefield, Meyer Stanzler

and Henry Gaudet. . . . The heads of the five supply houses here are also intending to take the trip. They are Kenneth Douglass of Capitol Theatre Supply; H. J. McKinney of National Theatre Supply; Eddie Hosmer of Independent Theatre Supply; Eddie Comi of Massachusetts Theatre Supply and Joe Cifre of Joe Cifre, Inc. . . . Bob Newhook, former publicist for Loew's Boston theatre, has gone to Miami, Florida, as public relations director for the Greater Miami Community Chest. . . . Charles Caruso is the new assistant to Floyd Fitzsimmons, Metro publicist.

BUFFALO

Eddie Meade, of the Shea Theatres, reports a sell-out for the London Opera company performance of "Carmen," last Wednesday evening on the Shea Buffalo stage. . . . Arthur Krolick and family have moved into new home in Kenmore. . . . The Common Council's special committee on Stadium and Memorial Auditorium has voted to receive and file a resolution calling for a flat 10 per cent increase in rentals. . . . The color motion picture, "The DeVeaux Story," was presented at DeVeaux School in Nia-

gara Falls the other night as an example of life at the school. . . . James H. Eshelman, former city manager in Buffalo and Rochester for United Paramount Theatres and more recently associated with Odeon Theatres in Toronto, now is back in his home town of Minneapolis as manager of the Gopher theater there, according to word reaching Buffalo's Film Row this week. . . . Murray Whiteman, past chief barker of Tent 7, Variety Club of Buffalo, was being widely congratulated on his birthday, listed in Billy Kelly's column in the *Courier-Express*. . . . Buffalo friends in all branches of the industry were pleased to hear of the appointment of Charlie Boasberg as general sales manager for RKO-Radio Pictures, Inc. Charlie was RKO branch manager in Buffalo for a long time and is a twin brother of Bob Boasberg, Buffalo attorney.

CHICAGO

Although "Ivanhoe" is doing extremely well at the Oriental, business has sagged generally throughout the city. Biggest recent disappointment has been "Greatest Show on Earth," which dropped below normal business in some second neighborhood runs, causing a hasty revision of the terms for third outlying runs. . . . Max Benson, formerly with National Theatre Advertisers, has moved to Memphis, Tenn., to go into the currency exchange and armored pay-truck business. . . . Chicago Cinema Lodge, B'nai B'rith, is planning an award to an outstanding humanitarian in show business here at an affair to be held some time in February. . . . David A. Smart, 60, publisher of *Esquire* and *Coronet* magazines, died here in Wesley Memorial Hospital. The company also operates Coronet Films, a distributor of 16mm moving pictures. . . . De Paul University has asked the NCAA to conduct an investigation of the effect of TV telecasts on basketball attendance.

CINCINNATI

"Ivanhoe," which still is going strong at the RKO Albee is being held for a third week. . . . Shor, Inc., consisting of Rube Shor, Peter Palazolo and associates, local circuit operators, has completed details of a lease on the 1,500-seat Keith's theatre, in the down town business sector at a reported consideration of \$500,000. . . . Jack Beresin, Variety International chief barker, in Philadelphia, stopped here to visit Tent No. 3, on his swing around the country. . . . The city council, at nearby Lebanon, Ohio, has repealed the three per cent city admission tax, enacted in 1947, as a relief to the theatres there which have suffered a decline in attendance. . . . Hallmark Productions, Inc., will move its headquarters from Wilmington, Ohio, to Hollywood about mid-November, according to an announcement by Martin Nolan, office manager.

(Continued on opposite page)

WHEN AND WHERE

October 27-29: Annual convention, Motion Picture Theatre Owners of Arkansas, Mississippi & Tennessee, Hotel Gayoso, Memphis.

November 9-11: Fortieth anniversary convention, Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

November 15-19: Joint convention and tradeshow, Allied States Association, Theatre Equipment and Supply Manufacturers Association, Theatre Equipment Dealers Association, Morrison Hotel, Chicago.

November 21: Annual convention, Colosseum of Motion Picture Salesmen of America, Atlanta.

November 23: Silver Anniversary Banquet, Variety Club of Pittsburgh, William Penn Hotel.

November 25: 13th annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

December 2-3: Annual convention, Allied Theatre Owners of Indiana, Hotel Lincoln, Indianapolis.

CLEVELAND

"The Snows of Kilimanjaro" is playing to SRO business at the Hippodrome at advanced prices. . . . J. Knox Strachan severed 20 years with Warner Bros. theatre department to announce his appointment of sales manager of the Allerton Hotel, Cleveland. Strachan, Warner theatre publicity director for the Ohio zone until last spring when zone operations were transferred to Pittsburgh, has been theatre district manager for the circuit with headquarters in Lima. He takes over his new post on November 3rd. . . . Frank Wheatley, for ten years manager of Warners' Variety theatre, is succeeded by Louis Kroech, formerly manager of the Berea theatre, Berea. . . . Variety Club initiated its new Hollenden Hotel quarters October 18 with an open house and entertainment for all present, past and future members. . . . Robert Holland, of Jack L. Gertz Enterprises, and his wife, announce the birth of their first child, a daughter named Susan Sydney in honor of her late grandfather, Sidney Holland, well known theatre manager in this area, who died last summer.

COLUMBUS

Construction operations for the new Waverly drive-in, to be operated by Lee Hofheimer and Al Sugarman of H. & S. Theatres of Columbus, are underway at Waverly, Ohio. . . . Ten Miles indoor and drive-in theatres here are having free Ladies' Nights on the Mondays in October. This is the first such offer among local theatres. . . . Variety, oldest theatre in Zanesville, Ohio, closed its doors last week after its sale to Hyman Coen, Chicago broker. The theatre, 75 years old, is expected to be razed. . . . Robert Dever is the new chief projectionist at the Galion, Galion, Ohio.

DENVER

Because of regular fire drills, the staff of the Fox, McCook, Neb., averted what might have been at least an unpleasantness for the audience when the newspaper office two doors away from the theatre suffered a \$75,000 fire. . . . Bernie McCarthy, recently Lippert branch manager in Kansas City, has returned to Denver as manager of the Realart branch. This is the third exchange he has managed in Denver, having previously managed the RKO and United Artists branches here. . . . Lynn Fetz, manager of the Denver Inspection and Shipping Bureau, is vacationing. . . . M. R. Austin, United Artists branch manager, is father of a six-pound son, Gregg.

DES MOINES

Mrs. A. H. Blank, wife of the president of Tri-States Theatre Corp., died at the age of 70 after being ill since last March. . . . Sam Rich, former Paramount shipper, has received his discharge from the army and will return to Paramount to take a job in the booking department. . . . Capt. and Mrs. Jean Post visited friends on the Row. Post is a former Universal salesman; he was on leave from his Marine Corps post in Washington, D. C. . . . Eleanor Hollingworth is a new biller at NSS. . . . Kenny Bishard, Paramount salesman, has lost his father. John

Bill Prewitt, Veteran at 41

W. A. "Bill" Prewitt, Jr., recently named executive vice-president of the American Desk Manufacturing Company of Temple, Texas, at the age of 41 can look back on half a lifetime spent in the motion picture industry, both as a manufacturer of theatre seating and office equipment and as a theatre owner-operator.

The Texas-born theatre man, father of six children, entered the exhibition field in the late 1930s, at which time American Desk inaugurated an expansion program and sent him to New Orleans to head the new south and southwestern branch office. During his travels throughout Mississippi he acquired interests in theatres in Hattiesburg, Jackson, Vicksburg, Greenwood, Greenville, Kosciusko and several other towns. Today he still maintains interests in four indoor houses and two drive-ins in the state's four key cities.

Mr. Prewitt, president of Allied Theatre Owners of the Gulf States for many years until his resignation in 1950, is an ardent pilot, flies his own plane for both business and pleasure and holds a commercial pilot's license for all types of aircraft. Having lived in New Orleans for many years, he



W. A. (BILL) PREWITT

now makes his home in Temple where he is active in many civic and social organizations. At the same time he is active in the Theatre Equipment and Supply Manufacturers' Association and the Variety Club of Dallas.

Bishard, a prominent pioneer in the job printing and publishing field, died here at the age of 84. . . . Robert W. Johnson and Wayne Bravick, new owners, have opened the Thompson theatre at Thompson. . . . Construction of a drive-in theatre near Mount Pleasant will soon get under way. M. L. Dickson, owner, says the theatre will have a capacity of 400 cars.

DETROIT

The Adams is enjoying capacity crowds daily as "Ivanhoe" goes into its second smash week. . . . The Kilbride theatre circuit has moved to new offices in the Mutual Building in the heart of downtown Detroit. . . . Community Theatres is getting ready to close their Town drive-in. . . . Dillon Krepps, manager of the United Artists is planning a premiere showing of "The Snows of Kilimanjaro." . . . First-runs are co-operating with the United Foundations drive here by running special trailers and asking fans to contribute to the Torch Fund, the money of which is used for all charities in Michigan. . . . Detroit's Variety Club was host to international chief barker Jack Beresin of Philadelphia and international executive director Col. William McGraw of Dallas, Tex.

HARTFORD

MGM's "Ivanhoe" went into a third week at Loew's Poli College, New Haven. . . . John K. Hassett, a veteran of 23 years with Paramount Theatres, has resigned as manager of the Empress Theatre, Norwalk, Conn., to become a securities salesman. John R. Patno, Jr., formerly assistant manager, Allyn, Hartford, replaces him in Norwalk. . . . W. Gillespie Milwain, National Theatre

Supply manager in New Haven, is back from a Kentucky vacation. . . . Thelma Chasin of the 20th-Fox exchange, New Haven, is engaged to Gil Stricker. . . . The Perakos Theatres Circuit, New Britain, Conn., has placed the Hi-Way and Beverly Theatres, Bridgeport, Conn., deluxe suburban houses, on a first-run policy. . . . Morris Keppner and Barney Tarantal, partners in the Burnside theatre, East Hartford, are offering passes to East Hartford residents registering as voters. . . . Dean Martin and Jerry Lewis will appear at the New Haven arena on Oct. 25 at \$4.80 top, for benefit of Hejaz Grotto Cerebral Palsy Fund, with heavy sales expected.

INDIANAPOLIS

William Cox, discharged from the army Oct. 13 after two years in Korea, is the new assistant manager at Loew's. He was formerly with Loew's in Dayton. . . . William Brenner, who was booker at MGM, has joined the U-I sales staff in the southern Indiana territory. . . . J. B. Stine, Terre Haute exhibitor, has returned from a vacation in Wisconsin. . . . The Warner Club will have a hayride Hallowe'en. . . . Trueman Rembusch was in New York last week for a COMPO meeting. . . . Both "The Quiet Man" and "The Miracle of Fatima," which opened first runs last week, have been held over.

KANSAS CITY

The Ashland, neighborhood theatre, Commonwealth circuit, displayed the television report on the Kansas and Oklahoma football game October 18. There was no admission charge and the telecast was the same that scores of thousands got in their homes. At-

(Continued on following page)

(Continued from preceding page)

tendance was slight. Eddie Mansfield, city manager for Commonwealth, said he believes that the public still needs considerable education on the advantages of seeing television on a big screen at a theatre. . . . The Midway, neighborhood theatre in Kansas City, Kansas, closed during the summer, was reopened October 16. . . . The Excelsior Springs drive-in closed October 12. . . . Richard Bolling, Congressman from the district that includes Kansas City, was guest of the committee assigned to make contact with him on the proposed repeal of the admission tax. . . . Permit for erection of a television station at St. Joseph, Mo., has been granted.

LOS ANGELES

"Mac" McCarthy, Allied Artists branch manager, and salesman Cliff Harris are off to Arizona on business. . . . Ted Cunningham, veteran distributor of exploitation films, and now retired, paid a visit to his old friends on the Row. . . . Jack Sheriff, Realart Pictures, celebrated his twelfth wedding anniversary. . . . Ruth Kurtz, head cashier for the Twentieth Century-Fox Film Corp. for over 20 years, passed away in San Francisco. . . . Harold Wenzler closed his Granada theatre and assumed operation of the Oaks, Pasadena, from George Haines. . . . The Reel and Astor Picture offices have moved into the quarters formerly occupied by Lippert Pictures at 1928 So. Vermont Ave. . . . Grover Smith has closed the York theater. . . . Joe Mealy, former manager of the Picwood, is now in charge of the FWC Nuart and Tivoli theatres, Sawtelle. . . . Exhibitors visiting the Row from out of town were: Judge Pawley, Indio; Bill Sorenson, Wilmington; Joe Markowitz, Encinitas; and W. E. Wickersham, Phoenix.

LOUISVILLE

Out-of-town exhibitors seen on the Row recently included: Jay Burton, Rex, West Liberty, Ky.; George Williamson, Griffith, LaGrange, Ky.; A. H. Robertson, Majestic Springfield, Ky. . . . Work is to begin immediately on the new drive-in theatre to be built by the Elizabethtown Amusements. . . . The Clarksville drive-in theatre, located between New Albany and Jeffersonville in the Falls Cities area, has announced for the remainder of the season the theatre will be opened on week ends only. . . . Instead of the regular directors' meeting of KATO scheduled for October 22, the meeting was moved up and was held October 16 in their meeting room in Louisville. . . . The Preston drive-in theatre here is advertising a special price of 28c up to seven o'clock. . . . Jess Lausman, manager of the Broadway theatre, and a showman of approximately 32 years' experience, has been elected president of the newly formed Loyal Republican Club, which boasts of approximately 300 members at present.

MEMPHIS

Dover Theatre, a 300-seat theatre owned by Leroy Cherry and J. T. Scurlock at Dover, Tenn., burned to the ground. . . . Josephine Jackson, office manager's secretary at Universal, and Robert Shurman, Milwaukee, will be married Nov. 1 at Martin, Tenn. . . . Voters of Jackson, Tenn., will vote Nov. 4

on whether to legalize Sunday movies in Jackson. Movies on Sunday are now banned at Jackson. . . . N. B. Blount, manager, Monarch, was in Little Rock on business. . . . Joe Ries, shipper, Warner Bros., celebrated 15 years with the company. . . . Mid-south exhibitors shopping and booking on Film Row included Gordon Hutchins, Corning; J. C. Bonds, Hernando; C. J. Collier, Shaw; J. D. Shepherd, DuValls Bluff; Ray Prigmore, Charleston.

MIAMI

At the Surf, Miami Beach, manager Dick Treccase had a week-end plus feature when he presented the Patricia Russell "Surf Dancing Stars" in a musical revue on stage. . . . Wometco's Theatre of the Air, WTVJ, is making elaborate preparations for the unveiling of a new studio building. . . . Joe Hornstein, of the theatre equipment company, was in Jacksonville, Fla., recently on business. . . . Applications for two drive-ins in Dade County have been turned down by local planning and zoning boards. . . . Royal theatre had a five-week run of "The Quiet Man." Other hold-overs included "Somebody Loves Me" at Flamingo, Sheridan and Florida and "Springfield Rifle" at the Olympia.

MILWAUKEE

Some 75 or more members of Wisconsin Allied are going to attend the national convention in Chicago November 17-19. Among this group to attend with their wives are Ben Marcus, S. J. Goldberg, Harold Pearson, Harry Perlewsky, Fred Leinhardt, Oliver and Ray Trampe, J. Schuyler, A. Provinzano, A. LaPorte and Floyd Albert. . . . P. Stathis, owner of the Sparta, Classic and Highway No. 16 drive-in at Sparta, has informed all the distributors here that Joe Woodward, Milwaukee, is doing all his booking and buying. . . . Mrs. Evelyn Gutenberg, Grand theatre here, was in an automobile accident recently in which she received, luckily, only cuts and bruises. . . . When Monica Lewis toured the state last week in behalf of Cameo Stockings, Louis Orlove tied it in with her forthcoming movie, "Everything I Have Is Yours."

MINNEAPOLIS

An all-industry Christmas party Dec. 13 at the Calhoun Beach Hotel including the office, sales and shipping personnel of the film exchanges, Minnesota Amusement Co. and the buying and booking combines is being planned. . . . About 200 books were donated by the Minneapolis *Star* and *Tribune* to the Variety Club heart hospital through the efforts of Mrs. Eleanor Bloom, wife of Al Bloom, manager of the 7-Hi drive-in. . . . LeRoy Miller, branch manager at Universal, is in Hollywood for a trip through the studios. . . . Harry Weiss, RKO Theatres district manager, visited situations in Des Moines, Davenport and Cedar Rapids, Iowa. . . . All drive-ins in the Twin Cities and most ozoners in the territory have closed for the season.

NEW ORLEANS

T. G. Solomon Theatres, McComb, Miss., opened their Twinair drive-in, Pensacola, Fla., on October 16. It is their second Auto

Theatre in that city. . . . Curtis B. Willard closed his Beach Walk-In theatre temporarily for remodeling. . . . Floyd Murphy, Alexandria, La., owner-operator of Strand, Vicksburg, Miss., says that work of remodeling of the theatre is under way and that he will stay in Vicksburg while work is in progress. . . . Dan Brandon, general manager of Transway, Inc. and wife Shirley are back after an extended trip in the east. . . . James Pritchard, Monogram southern division manager, was here to confer with manager Henry Glover and his booking and sales staff. . . . J. M. Gauthier, theatre owner, White Castle, La., is donating his theatre for Catholic church services every morning of the week until a new church replaces the former one which was recently destroyed by fire. . . . Exhibitors booking and visiting were Mr. and Mrs. A. B. Gilbeau, Pat, Jennings, La.; Lester Cheramie, Rebstock, Golden Meadows, La.; John Luster, W. W. Page Circuit, Robeline, La.

OKLAHOMA CITY

About 200 attended the luncheon at the Biltmore Hotel Oct. 9, honoring John Jarmen, U. S. Representative from Oklahoma. The exhibitors attending the luncheon presented a plan asking his help in eliminating the 20 per cent admission tax on movies. . . . Bread companies in Oklahoma City are co-operating with the movie exhibitors with the special kiddies shows on Saturday mornings. They furnish novelties to be given the kiddies at these special shows. . . . Exhibitors of Oklahoma movie theatres say more box office pictures are currently playing all over the state than there has been for some time. . . . Mr. Plato has been named manager of the Airline drive-in theatre. . . . "Ivanhoe" has been held over for the third week at the Warner theatre.

OMAHA

The Orpheum and Omaha theatres in town, the Bonham at Fairbury, Rivoli at Hastings, Capital at Grand Island and Capitol at Sioux City were closed part of October 17 in respect to Mrs. Anna Blank, wife of A. H. Blank, Tri-States Theatre Corporation president, who died at Des Moines. . . . "Ivanhoe" appears slated for a long smashing run at the State after packed shows throughout the first week. . . . A baby girl was born to Mr. and Mrs. Frank Cook, David City exhibitors. . . . Phil Lannon of West Point, Neb., announced work is underway on his new drive-in. . . . Rich Wilson, Metro salesman, is still unable to return to work as the result of arthritis affecting his legs. . . . The Paramount will be busy with stage shows the rest of the month and in November.

PHILADELPHIA

Small losses were shown in local amusement tax collections, indicating that a recovery is being made by the industry, according to city revenue reports for the first nine months of the year. . . . Harry Jacobs, new owner of the Wynne, was elected president of the newly-formed Wynnefield Business Men's Association in that section of the city. . . . Five downtown theatres—the Mastbaum, Boyd, Arcadia, Fox and Trans-Lux, are now playing at slightly increased admis-

(Continued on opposite page)

(Continued from opposite page)

sions. . . Estella Hicks, on the service staff at the Rio, Harrisburg, completed 35 years' service with the Wilmer-Vincent-Fabian chain, with Bertha Olson, another Rio aide, on the job for 34 years. . . New board members for Tent. No. 13 of the local Variety Club include Paul Lewis, Jack Greenberg, Al Davis, William Clark, Leo Posel, Ben Biben, Norman Silverman, M. Lewis, Meyer Adelman, Max Gillis and Ralph Pries.

PITTSBURGH

Because of a previous engagement General Douglas MacArthur was not able to attend the Silver Anniversary banquet of Variety Club Tent No. 1 here November 23. . . Grosses definitely are on the upswing here and downtown managers are very happy. "Ivanhoe" is setting all kinds of records in Loew's Penn and now is in its fourth week. . . Tom Budiance has been upped to the position of assistant manager of the Stanley and Jack Newman has been named assistant manager at the Warner. Thirty-five managers of theatres owned by the Shea circuit will get together at a sales conference Oct. 29, 30. Jerry Shea will be here to preside over the affair. . . The John McGreeveys (he's booker and buyer for the Harris circuit) drove to Hanover, N. H. for the Dartmouth Homecoming Week. Their son Tommy is a student there.

PORTLAND

Business at first-run houses is still in a slump due to the newness of TV, extreme hot weather, and expensive transient name attractions. "The Quiet Man" at the Broadway at regular prices and "Ivanhoe" at the Liberty at advanced prices are doing sizzling business despite it all. . . Broadway manager Keith Petzold back to the job after a three-week vacation. . . U-I has over 200 people at Pendleton, Ore., working on "Sioux Uprising," including Jeff Chandler and Faith Domergue. . . Alberta "Peaches" Maier, Oscar Nyberg's secretary, off on a two-week vacation. . . Kenny Anderson takes over as manager of Hamrick's Roxy theatre. . . Guild manager, Marty Foster, headed for California and Las Vegas on combined biz and pleasure trip. . . Star theatre re-opened this week with film-burlesk policy. . . Ditto Capitol theatre with film-vaude deal. Both spots dark for long time. . . Allan Wieder, RKO field man in the Northwest for a long time, has resigned his job.

PROVIDENCE

Edward Gould, well-known producer, has taken over the Playhouse, formerly the Victory and originally the Modern, second-run house, for the staging of live productions. Already being refurbished, a series of stage attractions will feature Hollywood luminaries to guest-star with a resident company. . . "Monkey Business" moved from the Majestic down to the Carlton, for a second week. . . Loew's State presented a "pre-release premiere" engagement of "Ivanhoe." . . Mario Lanza in "Because You're Mine" held for a second week at Loew's State. . . The Metropolitan suspended its week-end vaudeville-and-picture policy to present the road-show version of "Gentlemen Prefer Blondes" for three per-

formances. . . "The Miracle of Our Lady of Fatima" continued to pack them in at the Majestic. It was slated to be "held over" at the Carlton, another C. & F. house, for an undetermined run.

SAN FRANCISCO

Top money-maker for the week was "Sudden Fear" at the Golden Gate. . . D. A. Peterson, formerly with Altec Service Corp., Philadelphia, has taken over western division managership of the company following the death of Stanley M. Pariseau. . . The 350-seat Chester theatre, owned by L. E. Blair in Chester, has been closed for an indefinite period. . . The row was saddened by the death of Mrs. Philip Booker, wife of Paramount Theatre treasurer, who died at her home October 13 after a long illness. . . John Leo, one-time Eagle-Lion's district manager here, is a salesman with Lippert Pictures of Northern California. . . Graham Kislingbury, district manager, North Coast Theatres, is an active member of the Bay Area Citizens' Committee for the City of Hope (Southern California medical center) activities in Northern California.

ST. LOUIS

Paul Krueger, co-general manager of Fred Wehrenberg Circuit, announced plans for construction early next year of circuit's new South drive-in in south St. Louis County at a cost of \$300,000. . . First new television license in this state goes to Springfield's KTTS. . . Out of city exhibitors in town during the week included Russell Armentrout of Louisiana, Mo.; Bill Collins of DeSota, Mo.; Frank Plumlee and Ton Edwards of Farmington, Mo., and Sam and Forrest Pirtle of Jerseyville, Ill. . . Members of the St. Louis Lodge of the Colosseum of Motion Picture Salesmen of America at their meeting held last week elected W. W. Sharpe of Paramount and R. C. Lightfoot of Monogram-Allied Artists to represent the Lodge as delegates at the annual meeting in Atlanta next month. . . D. J. (Bud) Edele of UA, recently returned from service, will serve as alternate to the meeting. . . William P. Horton, a member of the Moving Picture Machine Operator Union Local 143, died recently.

TORONTO

John Davis, assistant to J. Arthur Rank, was in the city for a two-day visit. . . Winnipeg division of the Canadian Picture Pioneers sent \$400 to the Benevolent Fund. . . In Montreal, Bill Singleton, Montreal president of the Canadian Picture Pioneers, and general sales manager, Associated Screen News, resting at home after a serious operation. . . Charles Krupp, Alliance Films western representative, ran his horse in major race, and copped second place. . . Joseph L. Finigan, brother of Eddie Finigan, operator of the Marian at St. Andrews, N. B., was defeated. . . Barry Bernard is Blanc of the Capitol, Shediak, elected to New Brunswick legislature in recent election, while former member Louis LeBel, manager, Community Centre, St. Quinten, N. B., was defeattd. . . Barry Bernard is now RKO field man covering eastern Canada in publicity. . . Ralph Foster is developing an entirely new 16mm. department at Cardinal Films.

VANCOUVER

Downtown business is holding up to a brisk autumn pace in spite of night hockey and wrestling, both playing to capacity. . . Richard Bignell, a new arrival from England, is assistant manager at the Odeon-Plaza downtown replacing John McKim moved to the Odeon Theatre at Victoria. . . Eric Handley, of the Orpheum, resigned to join the RCAF at Sea Island near here. . . Reg Wilson, Canadian MGM 16mm. manager, was here and reports MGM narrow gauge business in B. C. is tops. . . Harry Page, formerly with UA and Eagle-Lion in Vancouver, has joined Cardinal Films in Toronto as sales representative. . . Willard Adamson, B. C. Cardinal Films manager, resigned and moved over to Astral Films here. . . Goodacre and Bockanon have taken over the 250-seat Rio theatre at Smithers in Northern B. C. from Cecil Steele, who operates other theatres in that section. . . Paul Gauthier, owner of the Rex at Quesnel in the Cariboo zone, was a film row visitor and reports he will open his new 600-seat theatre, located at Quesnel, late this fall.

WASHINGTON

Elmer McKinley, former employee of United Artists and Warners, is now booking at 20th Century-Fox. . . Ross Wheeler, Wheeler Film Co., is the father of a second boy, Todd Edwards. . . Mrs. Ike Weiner, wife of the Waldorf Theatres head, is recuperating after surgery. . . Orville Crouch, eastern division manager of Loew's, headed the United Nations Ball October 24. . . Marvin Goldman, co-owner of K-B Theatres, has been named to the advisory council of the Adventure Theatre, a Montgomery County group specializing in plays for children. . . Milton S. Kronheim, associate member of Variety Club Tent No. 11, and a Washington wholesale liquor dealer, active in philanthropic and civic affairs, was honored at a testimonial dinner on his 64th birthday. . . New officers of the Warner Club here are: Claude Land, president; Harry E. Lohmeyer, vice-president, entertainment; C. E. McGowan, vice-president, welfare; James W. Root, vice-president, membership; Mrs. Anne Ayrey, secretary; George Larkin, treasurer, and George A. Crouch, chairman of contributions and loans.

New "Rudolph" Cartoon Prints Now Available

The Jam Handy Organization, producers of the new "Rudolph the Red-Nose Reindeer" cartoon, announces that prints, feature advertising and accessories are available in all exchange cities. The cartoon, in color by Technicolor, runs for eight minutes and was directed by Max Fleisher. Canadian distributor is the J. Arthur Rank Film Distributing Co., Ltd., of Toronto.

Open Rank Film

A special benefit premiere of "The Promoter," J. Arthur Rank's new film starring Alec Guinness, will be held at the Fine Arts theatre in New York, Monday, October 27, under the auspices of the Fresh Air Fund. Universal-International is releasing the film in the United States.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



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MOTION PICTURE AND TELEVISION AL-manac—the big book about your business—1952-53 edition out soon. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1941 to date. Order your copy today. \$5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

SEATING

REBUILDING CHAIRS? WHEN YOU ARE ready, contact us. Lowest prices. Large stock late type theatre chairs always on hand. We manufacture flexolated spring edge cushions to fit all chairs. Write for prices. EASTERN SEATING COMPANY, 138-13 Springfield Blvd. Springfield Gardens, N. Y.

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GENTLEMEN BE SEATED IN COMFORTABLE S. O. S. chair buys. Prices start \$2.95. Send for bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

IATSE Petitions Walsh for Pathe Industries Strike

IATSE Motion Picture Home Office Employees Local No. H-63 has petitioned Richard F. Walsh, international president of IA, for permission to strike against Pathe Industries in New York, Russell M. Moss, executive vice-president of Local H-63, announced last week. The union has been negotiating without success since last week. The union has been negotiating without success since last July for a new contract for the "white collar" employees. The local's former contract with Pathe expired September 30. On another sector of the union front, Mr. Moss informed National Screen Service that the "white collar" employees at the New York exchange of NSS have asked the union to represent them in collective

THEATRES

WANTED LEASE OR BUY SMALL THEATRE or drive-in New England or New York. BOX 2675, MOTION PICTURE HERALD.

MONTANA THEATRES, MONEY MAKERS, Ronan and Roundup; 2000 and 3500 population. Wire PAUL McADAM, Livingston, Mont.

FOR RENT, 290-SEAT THEATRE, OCCUPAN-cy November 1st. Write BOX 307, Durham, North Carolina.

536 SEATS, VERY MODERN, AIR-CONDITION-ed building. Suburb of Pontiac. Minimum competition. Net \$10,000 year. Real estate and all \$55,000. \$20,000 down. A great bargain. PARTRIDGE OF PONTIAC, 43 W. Huron St., Pontiac, Mich., Ph. FE 2-8316.

STUDIO EQUIPMENT

CAN YOU TAKE PICTURES? SHOOT LOCAL newsreels, TV commercials and make advertising tie-ups with local merchants. Send for Film Production Equipment Catalog. S. O. S. CINEMA SUPPLY CORP., 604 W 52nd St., New York 19.

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ORDER NOW. TAKE TIME PAYING. COM-plete dual projection and sound from \$1,595. In-car speakers \$15.95 pair with junction box. Available on time. Send for equipment list. S.O.S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

bargaining. The local's attorney will petition the National Labor Relations Board for an election to determine whether the union is to represent them.

Canadians Will Honor Film Industry Pioneers

TORONTO: Six veterans of the industry in Canada who entered the motion picture field prior to 1910 have been selected by a committee to receive special honors at a 50th anniversary banquet of the Canadian Picture Pioneers in the Royal York Hotel, Toronto, November 5. Guests will be Jule Allen, Premier Theatres, Toronto; G. N. Ganetakos, United Amusement Corp., Montreal; F. G. Spencer, St. John, N. B.; A. J. Mason, Springhill, N. S., and L. Ernest Quimet of Montreal.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS, giveaways at your kiddie shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

HALLOWE'EN—MASKS \$12.50 PER THOUSAND. Dancing skeletons, comic books. Catalogue on request. HECHT, 3074 Park Ave., New York 51.

NEW EQUIPMENT

RCA 868 photocells, \$2.95; sand urns, \$4.95; parts for Simplex and Powers, 30% discount; 60 ampere rectifiers, \$435 pair; Brite-Lite soundcreens, 35¢ foot. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

MARVELOUS MASONITE MARQUEE LETTERS saves over 50%: 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—\$1.25; 16"—\$1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SELLING LIKE HOT CAKES! RECTIFIER bulbs 15 amp. \$4.59; stereopticons, 500W \$24.95; Pews pistol oilers \$2.15; Griswold 35mm splicers \$23.95; Neumade rewinds \$9.95 set. S. O. S. CINEMA SUPPLY CORP., 604 W 52nd St., New York 19.

SPECIAL SCREEN SALE WHILE THESE OVER-stocked famous brand new screens last. 3—9'x12' @ \$36; 2—10'x14'5" @ \$48; 1—12'9"x16' \$68; 1—14'3"x19' \$90; 1—17'x23' \$130. All white perforated. Also 1—8'3"x11' silver unperforated \$35. Black flameproofed duvetyne masking cloth 36" wide @ 69c. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

USED EQUIPMENT

EXHIBITORS! BUY NOTHING UNTIL YOU check our prices! RCA M1-9258 amplifier, like new, \$195; pair Magnarc lamphouses, rebuilt, \$500; pair Super-Simplex mechanisms, rebuilt, \$850; 50 ampere rectifiers, with tubes, \$125 pair; pair Simplex 1 kilowatt lamphouses, with rectifiers, rebuilt, \$625. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

SAVE 50% AND MORE! WAGNER 10" LETTERS: plastic 60c; aluminum 75c; seat covers 60c. Rebuilt Automaticket 3 unit machine \$225; 2,000' aluminum reels \$1.50; wire welded \$1.15. S. O. S. CINEMA SUPPLY CORP., 604 W 52nd St., New York 19.

Plan Extension of Ohio Newsreel Censorship Fight

The Motion Picture Association of America has in work a plan for uprooting film censorship elsewhere in Ohio now that the industry's victory in Toledo has been underscored by the city's failure to appeal. Allied Independent Theatres of Ohio has sent a bulletin to all theatres in Toledo suggesting that newsreel leaders carrying the state board of censors approval be snipped from the reels before they are run. Robert Wile, executive secretary of Ohio ITO, pointed out that Municipal Court Judge Wiley's decision calling state's censorship of newsreels unconstitutional, was the exhibitor's authority for showing the news footage without leaders. It is expected that other Ohio theatres will be invited to do likewise.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

The Theatre Manager on McCall Street, U.S.A.

McCALL'S magazine has an ingenious way of telling and selling its advertisers on the scope of its readership. They picture an imaginary Main Street, extending across the nation, where 4,800,000 families live, work and play. And buy advertised goods. It's a friendly, homelike way to visualize their market.

There are hundreds of theatres along McCall Street; at every intersection where the social and business interests of their readers meet, you'll see the marquee lights of a theatre. The movies are a motivation which moves masses of people out of their homes, and downtown to shop. Merchants know this at the local level, and they appreciate the motion picture theatre.

The manager of the local theatre is an important personage in the business affairs of McCall Street. He is apt to be president of the Businessmen's Association. He is a leader in community affairs; the mainspring in community drives. His showmanship blends with the merchandising and salesmanship of McCall Street merchants. He sparks the upcoming business neighborhood, and has a common interest with many friends in competitive lines.

The magazine itself is sharply divided as to reader interests—the reading-matter pages and the advertising pages. And so it is with McCall Street's population. There is a business section, downtown, or at the nearest shopping center. The movies bring the family downtown, when the windows are lighted. It's Mother's Night Out—a ceremony that should be cherished in every home. She sees the things she has seen advertised in the magazine. There's the rug she liked, with the price displayed. She likes to know exactly what things cost and where they can be bought. And along with it, the chair that Dad liked and needs, to replace his worn-out easy chair.

The merchant knows that Mother has seen what she wants when she comes in the next day. She is primed with questions, and

POINT OF NO RETURN

We'll bet that if the members of the Allied States Association, soon to be in convention at Chicago, could take a standing vote, there would be an overwhelming majority in favor of the return of block booking, outlawed these many years through Government decree. But it isn't likely that even though this result is devoutly to be wished, there could be any recapture of such a beneficial trade practice. Government intervention in any business reaches a point of no return.

Block booking of motion pictures is not different than subscribing to a magazine, and cost rises with individual sales, just as LIFE costs 20¢ per copy on the newsstand, or \$6 per year, by subscription. Few magazines could afford to do business if they existed entirely by newsstand circulation. Because you are committed to buy future issues in advance, the publisher can afford to prepare, produce and sell you the magazine at half the single copy price.

It's exactly the same with films. When the producer could see his way through a program of fifty releases, he could risk investment in costly negatives and conduct sales for less than it costs today to deal with individual pictures. That's reasonable; and the consequences are irrevocable. The motion picture industry lost ground, and the small exhibitor lost a benefit, when politicians got hold of block booking.

ready to buy. The cycle has been completed between advertiser and purchaser—all because she came downtown to the movies. The McCall family read the magazine diligently. And they want to know "what's playing" at their favorite theatre. *What's playing tonight!* That is point-of-sale merchandising, with buyers ready!

Q We've just heard the complete story of young Mr. Douglas Endersby of London, whose name was mentioned in dispatches when Roy Rogers entertained his prize winner from England, with the largest Roy Rogers Riders Club backing. We didn't recognize Mr. Endersby as any theatre manager we knew, so we asked Peter Burnup in our London office to check, and the story is extraordinary.

This young man, age 23, is not connected with any theatre. He is a free lance press agent and when he was 18, he formed a Roy Rogers Fan Club as his own enterprise. Now he has 38,000 members who pay five shillings a head, which we concede is pretty good business, and something the fan clubs have completely overlooked on this side of the water. According to our arithmetic, young Mr. Endersby stands to gain something like \$26,000 as a result of having a good idea and sticking to it.

Marketing has started in England, for Roy Rogers merchandise, and the manufacturers are swamped with orders. But, there are still no new Roy Rogers films, at home or abroad.



Q The Girl Scouts of America, on October 28th, celebrate their 40th Anniversary as an organization, and theatre managers will see an opportunity to render a civic service as well as one to their theatres. Countless ways of cooperating over the years have helped to draw the Scout organization ever closer to the theatre, and there is no finer way to show your community endeavor. Sewing, home work, child care, war effort, safety drives, photo contests, fashion shows—all these are open to the manager who knows his Girl Scout Organization on a person-to-person basis. If there's nothing else you do in the next few days, tell the Girl Scouts that you're ready, willing and able.

—Walter Brooks

A Personal Appearance



Rita Gam, the "sex without words" girl, made a personal appearance for the opening of "The Thief"—first silent film in many years—at the Aldine theatre, Philadelphia. These are University students, studying fine arts.



Jay Burger, owner of the Buena theatre, Centura, California, poses with the real "Fearless Fagan" making his own personal appearance, to the delight of the kids, behind doors.

Lester Pollock, manager of Loew's theatre in Rochester, is always fast on the draw with seasonal things, and he leads the country with the first picture of a Halloween display, complete with comedy scare-crow.



City manager Vogel Gettier of Walter Reade's Broadway theatre in Plainfield, N. J., arranged this pet show as publicity for "Fearless Fagan"—and the dog is bigger than Fagan!



"Most Luscious Cowgirl" is title won by Pat Blake in the "Lusty Men" contest for the opening of the RKO picture at the Majestic in Dallas. Charles Freeman, of Interstate Theatres, and Robert Mitchum, star of the film, look on approvingly.

JUDGES PICK VANCOUVER —AND LOUISVILLE, KY.

We had four judges, counting Allan Perkins, manager of the Roxy theatre, Midland, Ont., a visitor who came as an observer to witness the Quigley Award judging for the third quarter. And while he didn't cast a vote, he saw Harry McWilliams, president of AMPA and exploitation head for Columbia Pictures, Arthur Pincus, of Loew's International, and David T. Katz, executive director of the Roxy theatre on Broadway, pick the old master, Ivan Ackery, of the Orpheum, Vancouver, B. C., and Art Stanisch, of the Kentucky theatre, Louisville, as the top showmen in the domestic field.

There were a lot of entries from overseas, more than usual, and Dave Pincus, who knows his world market, said he had a difficult task to name one winner in this broad field. But he made the selection that was seconded by his colleagues on the bench—Oswaldo Leite Rocha, for his campaign on "When Worlds Collide" from Brazil. Harry McWilliams made the remark that there were more fine campaigns in this quarter than he had ever seen before, in his tenure as a member of the panel of Judges for the Quigley Awards Competition, and that's a good sign of improving showmanship around the world.

Ivan Ackery had two campaigns, one on "King Kong"—and the real winner, on "Dreamboat" which was a showman's dream. Art Stanisch also had two campaigns, one on "Ivory Hunter" which has made news, and the other on "Has Anybody Seen My Girl." The Scroll of Honor winners in the usual alphabetical fashion were:

Al Camillo, Modjeska Theatre, Milwaukee, Wisc.
Rod Gurr, Four theatre premiere, Sydney and Melbourne
Sidney Kleper, Loew's College, New Haven, Conn.
Vic Nowe, Odeon Hyland theatre, Toronto, Ont., Canada
Jack Sidney, Loew's Century, Baltimore, Md.
D. V. Simpson, Metro theatre, Johannesburg, South Africa
Jerry B. Walden, Crest theatre, Seagoville, Texas

We are glad that we opened the competition to field men working with major companies abroad, for it clarifies the often-perplexing question of who gets credit for a big campaign overseas, where there may be an owner, a manager, a publicist and a field man involved, in varying degree. Now, if the field man signs the job—and is vouched for by his company, he can become a contender in his own right, except in the United States, Canada and the United Kingdom, where we have no such problems.



By the Herald

A really big manager, Allan Perkins from Midland, Ont., sat as a visitor to balance the three real judges in the third quarter, and here in the usual order you see Arthur Pincus, publicity director for Loew's International, Harry McWilliams, president of AMPA and exploitation director for Columbia Pictures in New York, David T. Katz, executive director of the Roxy Theatre, on Broadway, and our expansive visitor, from Ontario, who is both wide and handsome. You'll find another story about Allan in this issue.

3rd Quarter Citation Winners

FRANCIS AIELLO Casino, Vandergrift, Pa.	J. P. HARRISON Campus, Denton, Texas	JACK MATLACK J. J. Parker Theatres Portland, Ore.	S. ROBDRUP Empire Darlington, England
DAVID BERGER Park Avenue, New York	BOB HARVEY Capitol North Bay, Canada	CURTIS H. MILLER State, Tampa, Fla.	MORRIS ROSENTHAL Poli, New Haven, Conn.
HUGH S. BORLAND Louis, Chicago, Ill.	IKE HOIG Stuart, Lincoln, Nebr.	LOUIS ORLOVE Fond Du Lac Fond Du Lac, Wis.	PERCIVAL B. SINGH De Luxe Trinidad, B. W. I.
BILL BURKE Capitol, Brantford, Can.	SIDNEY HOPKINSON Oxford Manchester, England	PEARCE PARKHURST Drive-In, Lansing, Mich.	DALE SMILEY Del Paso Sacramento, Calif
JIM CAREY Loew's, Evansville, Ind.	DAVID C. KERR Ritz, Cambuslang, Scot.	GEORGE PETERS Loew's, Richmond, Va.	JOE SOMMERS Kingston Kingston, N. Y.
EUGENE E. COLE Drive-In, Jackson, Mich.	SHELDON KLIMAN Riviera, Hastings, Minn.	FRANK J. PLANAS Holiday, Porto Rico, P. I.	G. H. W. SPARY Pavilion, Reading, Eng.
HELEN COLOCOUSIS St. James Asbury Park, N. J.	S. D. KULKARNY Strand, Bombay, India	LESTER POLLOCK Loew's, Rochester, N. Y.	ROY G. TUOHY Ozone Mildura, Australia
BOB COX Kentucky, Lexington, Ky.	RALPH LANTERMAN Community Morristown, N. J.	H. A. PROBIN Odeon, Hatfield, Eng.	H. S. DOC TWEDT Chief, Britt, Iowa
WILLIAM L. ENGLAND Strand, Muncie, Ind.	ALFR'D LOEWENTHAL Ward, New York City	RALPH L. PUCKHABER Paramount West Palm Beach, Fla.	A. D. WHEELER Odeon, Reading, Eng.
BERT D. FORSYTHE Grove, Galesburg, Ill.	E. McGLONE Palace, Cincinnati, O.	MAY F. QUIRK Victoria Mount Carmel, Pa.	LEW YOUNG Norgan Palmerston, Canada
ELAINE S. GEORGE Star, Heppner, Ore.	TONY MASELLA Palace, Meriden, Conn.	ALEC REID Odeon, Brantford, Can.	
CHAS. E. GRAZIANO Paramount Syracuse, N. Y.			

A Quigley Winner Is Honored At Home

When Al Perkins, manager of the Roxy theatre, Midland, Ontario, won the quarterly award last January for his campaign on the annual selection of a "Campus Queen"—and we looked it up to see that it was the unanimous decision of the three judges—his local newspaper picked up the item and started a chain of events. First thing Al knew about it, a very British constable was calling with an official "Summons"—the text of which is reproduced at right.

It was official, all right, and nothing to do but to appear before the Mayor, as you'll see in the photograph below, to receive an official Award of Merit, the second such citation issued in the history of the Town of Midland, County of Simcoe. We can't reproduce the Award certificate, although we have a photograph of the scroll, but it recognizes the manager of the Roxy theatre for "outstanding accomplishment, in winning international honors, in the theatrical business, and extends the commendation and appreciation of the Town of Midland and all its citizens."

A Favorite Enterprise

That first annual selection of the "Campus Queen"—in this college town on Georgian Bay, has become such a favorite enterprise with local merchants that it will be repeated every year, with much enthusiasm and the certainty that nobody will be left out of the sponsorship. Midland has 7,200 population, with approximately double in the summer time, for it is vacation country. The Roxy seats 800, and is operated by National Theatres Services, Ltd., Samuel Fingold, president, Ralph Dale, general manager, who have some thirty theatres, some with Odeon. Al Perkins is city manager in Midland, and also operates the Capitol theatre, with 502 seats, and a Drive-In, with a capacity of 400 cars. It's a fine



SUMMONS to a Person Charged with an Offence

Canada,
Province of Ontario, } TOWN OF MIDLAND
County of Simcoe.

TO Allan W. Perkins,
of the Town of Midland, County of
Simcoe:

WHEREAS, you have this day been charged before the undersigned, Justice of the Peace for the County of Simcoe, for that you on or about the thirty-second day of January, 1952, did at the Town of Midland and County of Simcoe:

COMMIT an "offence" to which the citizens of Midland are justly proud;

TO WIT: Increased your weight to such an extent it was felt world-wide, thus bringing distinction and honour to the town of Midland.

THESE ARE THEREFORE TO COM-MAND YOU, in his Majesty's name, to be and appear before me . . .

[SEAL]

Charles Parker
MAYOR

Canadian resort country, and popular with visitors from both sides of the border.

One thing that Al tells us that pleased him and pleases us, for it shows us something about the quality of the Quigley Awards that perhaps we haven't completely realized until he mentioned it. When he won this Award in the fourth quarter of 1950, he had an immediate mail response—a dozen or so letters from the States, and twice that many from Canadian managers—none of whom he had ever met personally. They wanted to congratulate him on winning a Quigley Award, and told him so in a personal letter. It made him proud, it makes us proud, and we know that this unsolicited approval shows that others were proud of his success.

Harry Wilson, manager of the Capitol theatre, Catham, Ont., is the winner in the fourth week of Dan Krendel's Ontario "B" district "Ballyhoo" contest for showmanship.

Edw. Richardson, manager of Loew's Granada theatre, Cleveland, Ohio, gets extra special cooperation on "The Merry Widow" and other pictures, from his favorite music store.

Hugh Martin Believes In Small Towns

Hugh G. Martin writes from Columbus, Ga., and sends samples of some small town theatre programs from Martin theatres in Florida who have reprinted "Films in Korea"—a letter from Korea, by PFC Eugene R. Edwards, 3rd Infantry Division, Korea, which first appeared as a "Letter to the Editor" in the MOTION PICTURE HERALD of Sept. 6th. This is a most interesting use of a letter from a trapeze artist, used to advance public relations for motion pictures in the small town field. Mr. Martin says these theatres run only two shows nightly, but serve the community, and each is a Radio City Music Hall in the community in which they serve. It's a pleasure and a privilege to see this evidence of small town showmanship.

We like to see proof of understanding and belief in small town operation from one who is closely associated and active in this field. There are too many who are so far removed from this substantial backbone of our business that they discount it, but it has always been and always will be the bulwark of our industry. If and when we lose the small town patronage, we will be hopelessly in arrears in our obligation to the public. Mr. Martin, first vice-president of Florida Theatre Owners Association, is to speak on "The Small Town Exhibitor"—his chance of survival at the convention held at the Roosevelt Hotel in Jacksonville, October 19-21, which will be reported here.

Keith Hendee Moved Up—From Denver to Florida

Keith A. Hendee joins the Round Table and we see in his biographical information a bit of knowledge that would be helpful to others who plan migration to newer, greener fields. Too many think they should start at the top, but Keith, after seven years in Denver, in four theatres, under such good showmen as Ralph J. Bachelet, went to Wometco, and since 1950 has worked in 10 theatres of that circuit, starting as assistant, then relief manager and now managing director of the 1,435-seat Gateway theatre mansion indicate his handling of this fine neighborhood house for the Florida circuit. One item we haven't seen elsewhere, a table-ent on glossy card indicating that hit tunes are being played from MGM's "Lovely to Look At" at the restaurant which is co-operating with the theatre.

A Big Counter Splash

Bill Osborn, manager of the Granada theatre, Santa Barbara, displayed a 24-sheet back of his candy counter on "The Greatest Show on Earth" to make the biggest kind of a splash.

AMPA School Course In Advertising Adjectives

COMEDIES

Giggles
Fresh
Snickers
Happy
Smiles
Gay
Frisky
Heart Laughs
Fast
Fun
Flip
Gags
Clever
Belly Laughs
Witty
Mirth-Quake
Jokes
Ha-Ha's
Mirth
Humor
Laughter
Wisecracks
Diverting
Hilarious
Wit
Mirthful
Farce
Comic
Jocularly
Howling
Merriment
Burlesque
Frolicking
Amusement
Rollicking
Chuckles
Whimsical
Entertainment
Jest
Grins
Quips
Roars
Scintillating
Guffaws
Facetious
Sprightly
Humorous
Sparkling

DRAMAS

Tender
Passionate
Sublime
Romantic
Vivid
Realistic
Wondrous
Beautiful
Enchanting
Inspiring
Capable
Gorgeous
Glorious
Tempestuous
Fascinating
Lavish
Elaborate
Dramatic
Colorful
Picturesque
Good
Fine
Perfect
Splendid
Thrilling
Thrill-Packed
Powerful
Melodramatic
Lovely
Elegant
Radiant
Resplendent
Glowing
Attractive
Splendor
Pretentious
Dashing
Flashing
Glittering
Flaming
Sumptuous
Majestic
Breathless
Alluring
Tempting
Seductive
Fervent
Tense

EPICS

Vital
Sensational
Marvelous
Dazzling
Cyclonic
Hypnotic
Unique
Unsurpassed
Superb
Stupendous
Exquisite
Volcanic
Amazing
Crashing
Titanic
Vast
Gigantic
Huge
Masterful
Immense
Wonderful
Remarkable
Thundering
Juggernaut
Dynamic
Roughshod
Striking
Exciting
Sweeping
Excellent
Unequaled
Magnificent
Supreme
Superior
Spectacular
Unrivaled
Matchless
Thunderous
Startling
Magnitude
Monstrous
Mammoth
Colossal
Towering
Mighty
Whooping
Wacking
Breath-Taking

MGM Reduces the Cost of 11x14 Color Sets

Steve Davis, handling accessories exploitation materials at the MGM home office, announces that the excellent 11x14 color stills, best in the industry, which have been sold outright at \$1.50 per set, will also be available on rental from National Screen, making a further reduction in cost to theatres for these desirable display photographs. The sale price in the future will be \$1.25 and the rental price will be the same as for gelatin prints that were formerly supplied. MGM also provides the plastic stick-ons, which are becoming popular with theatre managers at a new low price of 7¢ each, instead of 20¢, as formerly. The stick-ons are full-color and attached to glass windows or windshields.

Match Industry Award

The First Annual Match Industry Advertising Award has been given to Universal-International Pictures for the matchbook which they created and used to advertise "The World in His Arms."

Selling Approach

SNOWS OF KILIMANJARO—20th Century-Fox. In Color by Technicolor. The greatest love story you've ever seen. Ernest Hemingway's epic story of a man who searched for his lost soul, in the bitter-sweet of Parisian nights, on the fighting fronts of Spain, through Africa's green jungles, and now he stood before the great mountain of Kilimanjaro! And one of the biggest and best pressbooks ever seen, with newspaper advertising that commands attention in metropolitan or country-side press. 24-sheet and all posters made for marquee and lobby displays. A lot of special teaser ad mats, which need your careful investigation, and may serve all purposes in many situations. There's a complete campaign mat for 35c which provides a generous assortment of eight mats for this low price. Ticket-selling jumbo roto herald, and special die-cut counter card, in addition to Color-Glo stills to sell color, Susan Hayward postcards, plastic stick-ons, door panels, book marks—all illustrated on pressbook pages. A plant story-mat across the page will get plenty of attention, and such publicity mats as No. 4A will attract editors. Picture has enjoyed an avalanche of publicity breaks and an enormous pre-selling campaign in national magazines and daily newspapers. Gregory Peck, Ava Gardner, Susan Hayward will make your audience applaud their roles in this spectacular film. Free radio transcription and another recording for lobby use. Technicolor and teaser trailers. Don't count pennies in advertising a picture of this calibre, and you will count dollars of additional profit in the till.

THE QUIET MAN—Republic. In Color by Technicolor. John Ford's greatest triumph, a warm, happy, wonderful picture! Once in a lifetime, performances like these. Three-time Academy Award winner—and now, his finest achievement! John Wayne, Maureen O'Hara, Barry Fitzgerald, and produced in Ireland—what more could a man want? Pressbook is the finest that Republic has ever issued, on their greatest picture. But no 24-sheet, although the smaller posters are satisfactory for lobby and marquee display. There's a mat furnished gratis to print your own herald. Newspaper ad mats in generous assortment for size and shape, including some very good teasers, in several sizes, that will serve many purposes. Use the little ones, but a lot of them. And use some big display, even if you can't afford the very

largest. We never much liked the New York ads which started "The Quiet Man is a Riot Man"—for we didn't think they were in the spirit of the picture. Film has plenty of action, and "The Quiet Man" tells the story to a fighting Irishman. There are five Irish songs and a Victor record album, backed with national dealer promotion. Man, you've never had it so good! Crowd-pulling promotions on a national basis, and pre-selling, based on smashing pre-release business in the key cities.

ASSIGNMENT PARIS—Columbia Pictures. Breath-taking action! Breath-stopping suspense! Intrigue in a plunging neckline, in a city made for excitement, on a night made for murder! Real-life romance, European Edition. Filmed on the spot—in Paris! Strong cast in Paul Gallico's stinging *Saturday Evening Post* story. No 24-sheet, but smaller posters will make cut-outs for marquee or lobby display. Four-page herald keys the campaign in a majority of situations. Good variety in newspaper ad mats, from the very large down to smaller sizes, but strong and compelling. Special 35c composite campaign mat contains small ads and slugs, with two publicity mats for good measure at the low price. Pressbook urges "sell Paris background" and suggests a school contest for writing in "Cablese"—the newspaper man's short-cut language on the trans-ocean cable services.

BECAUSE YOU'RE MINE—MGM. In Color by Technicolor. The new Mario Lanza musical. Greater than "The Great Caruso"—now he's a singing star drafted into the Army. Lanza's top sergeant loves music! And Lanza loves the sergeant's sister. 24-sheet and all posters are designed to make good cut-outs for lobby and marquee display. A special herald keys the campaign and greets Lanza's return after a long interval. Newspaper ad mats stress that now Lanza sings again. Styles are rather limited but adequate for size and shape. Best buy is the 25c economy mat which contains eight ads, two publicity mats and enough linotype border to frame them. Special accessories from MGM are increasingly valuable and important to managers. There's a special Mario Lanza one-sheet for display, the new set of 11x14 color stills, best in the business, and four-color plastic stick-ons at 7¢ each, lowest price for this effective device.

OUTDOOR REFRESHMENT SERVICE
from Coast to Coast
over 1/4 Century

Refreshment Service for
DRIVE-IN THEATRES

SPORTSERVICE CORP.
SPORTSERVICE BLDG. • BUFFALO, N. Y. Phone 3014

When You Need a
SPECIAL TRAILER
'GOOD' and FAST

SEND IT TO **GOOD OLD DEPENDABLE**
FILMAK

CHICAGO 5, 1327 S. WABASH AVE.
NEW YORK 36, 630 NINTH AVE.

"What the Picture did for me"

Columbia

BRIGAND, THE: Anthony Dexter, Jody Lawrence—Dexter's long sideburns brought a laugh from the kids. Doubled this with "Honeychile," Republic's Tricolor picture, which is right off the cob and O.K. for small towns only. Played Friday, Saturday, September 5, 6.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

MONTANA TERRITORY: Lon McAllister, Wanda Hendrix—My Saturday crowd seemed to enjoy this picture in beautiful Technicolor. Very short running time on this feature.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

WALK EAST ON BEACON: George Murphy, Virginia Gilmore—Good spy "meller," but did no extra business. Played Tuesday, Wednesday, Thursday, September 2, 3, 4.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

Paramount

JUMPING JACKS: Dean Martin, Jerry Lewis—Not doing "Sailor Beware" or "At War With the Army Business." Played Thursday Friday, October 9, 10.—Elstun Dodge, Dodge Theatre, New Richmond, Ohio.

JUMPING JACKS: Dean Martin, Jerry Lewis—Not as strong as previous efforts. Played Sunday, Monday, September 28, 29.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

JUMPING JACKS: Dean Martin, Jerry Lewis—Very good comedy.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

RED MOUNTAIN: Alan Ladd, Elizabeth Scott—A better than average western in color. Business good in this small town. Played Sunday, Monday, Tuesday, October 5, 6, 7.—Francis Gill, Paonia Theatre, Paonia, Colo.

RKO-Radio

BEST OF THE BADMEN: Robert Ryan, Claire Trevor—A good western in color, well made and should please the outlaw fans. About fifteen minutes before this picture was to start, our night marshal went down the street to arrest a man. The fellow pulled a gun and shot the marshal through the heart and he died a few minutes later. Our town hall is part of the theatre building and there was quite a crowd out in front. They all went back in when the western started! (The power of the movies!) Played Friday, Saturday, October 3, 4.—Francis Gill, Paonia Theatre, Paonia, Colo.

SHOW BUSINESS: Eddie Cantor, Joan Davis—An old picture, but still good. Did fair business in this small town. Played Friday, Saturday, October 3, 4.—Francis Gill, Paonia Theatre, Paonia, Colo.

SUDDEN FEAR: Joan Crawford, Jack Palance—This one's a crackerjack! The suspense builds and builds until—wait 'till you see the terrific climax! It's by far Joan's best picture in many a year, and word-of-mouth will help it. Our patrons came out saying "Wasn't that terrific? I haven't any fingernails left!" Business, by the way, was very, very good. Joan, as usual, was tops! Played Friday, Saturday, Sunday, Monday, Tuesday, October 3, 4, 5, 6, 7.—Earl Potter, Tivoli Theatre, Miami, Fla.

Twentieth Century-Fox

DIPLOMATIC COURIER: Tyrone Power, Patricia Neal—Good action spy drama, but did poor business. Played Tuesday, Wednesday, Thursday, September 9, 10, 11.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

DON'T BOTHER TO KNOCK: Richard Widmark,

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

OPERATION CHANGE AFTER 45 YEARS

Shirley W. Booth of the Booth theatre in Rich Hill, Mo., one of the most consistent of the many contributors to the What the Picture Did for Me columns, writes us that for the purpose of more economic operation the Booth has been placed on weekend operation only, and cites the cooperation of all companies in the change. The Booth holds an enviable record of 45 years of continuous operation.

Marilyn Monroe—Business terrible on this heavy feature about an insane girl. Played Wednesday, Thursday, October 1, 2.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

DON'T BOTHER TO KNOCK: Richard Widmark, Marilyn Monroe—A very touching portrayal of a difficult role by Marilyn Monroe in an off-beat melodrama. This picture will put Miss Monroe in the top brackets of Hollywood stardom and box office personalities, as she definitely runs away with the type of role that has already brought stardom, fame and fortune to several other Hollywood great names of yesterday. The audience left the theatre admiring the way Miss Monroe under-played a role that could have been muffed by another actress, and she proved beyond doubt that although strictly pin-up and cheese-cake type, she can do something more than just blink her eyelashes and purse her lips. Throughout her scenes she showed no consciousness of the cameras grinding away, which for her, I believe, will make celluloid history. Played Saturday, Sunday, Monday, Tuesday, August 2, 3, 4, 5.—Charlie Rossi, Paramount Theatre, Schroon Lake, N. Y.

LURE OF THE WILDERNESS: Jean Peters, Jeffrey Hunter—Good swamp drama in color which should have done better at the box office. Played Tuesday, Wednesday, Thursday, September 23, 24, 25.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

LURE OF THE WILDERNESS: Jean Peters, Jeffrey Hunter—Good and did good business. Had several complaints about it being a re-make of "Swamp Water." One lady told me she saw the reissue of "Swamp Water" not too long ago, and she was fooled into seeing it again. If I had to play it over, I'd let my patrons know it's the same story. Played Monday, Tuesday, September 29, 30.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

LURE OF THE WILDERNESS: Jean Peters, Jeffrey Hunter—A Technicolor picture which makes excellent use of the color cameras. Well done production, and while it will not jam the house, it will be enjoyed by any type of audience. Played Wednesday, Thursday, Friday, Saturday, August 13, 14, 15, 16.—Charlie Rossi, Paramount Theatre, Schroon Lake, N. Y.

RED SKIES OF MONTANA: Richard Widmark, Constance Smith—Our business was only average, but

the picture was very good. It's something different and people should appreciate such a wonderful picture. Every exhibitor should give this their best kind of advertising. Played Sunday, Monday, September 21, 22.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

ROSE OF CIMARRON: Jack Buetel, Mala Powers—Here is a short western which fooled me in the booking of it. Had one of the best Sunday nights in months. The title really pulls them in and it sure lives up to it. Put a few shorts with it. Played Sunday, Monday, September 28, 29.—James Hardy, Shoals Theatre, Shoals, Ind.

United Artists

CAPTIVE CITY: John Forsythe—Good, but stars are unknown. However, the cast was excellent.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

CRY, THE BELOVED COUNTRY: Canada Lee, Sidney Porter—The late Canada Lee proved his great mettle as an artist with his outstanding performance in this picture and I was reluctant to note the audience saying farewell to one of the best performers his race has ever produced. Played Saturday, Sunday, August 30, 31, Monday, September 1.—Charlie Rossi, Paramount Theatre, Schroon Lake, New York.

RED RIVER: John Wayne, Montgomery Clift—Doubled this with "Tulsa," another good UA reissue in which Susan Hayward and Robert Preston star. Played Friday, Saturday, September 19, 20.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

Universal

HAS ANYBODY SEEN MY GAL?: Piper Laurie, Charles Coburn—An entertaining feature which pleased everyone. Doubled it with Universal's "Ivory Hunter," starring Anthony Steel and Dinah Sheridan, a good African adventure picture which would have been better without the British accent. Played Sunday, Monday, September 14, 15.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

SCARLET ANGEL: Yvonne DeCarlo, Rock Hudson—An action picture in color that will please all action fans, as Yvonne DeCarlo plays the usual role of the tough gal who can slug and take it. When it comes to using her fists in a brawl, I never saw her equal. Rock Hudson does a swell job of being the tough sea captain. If your customers like plenty of fist fights, be sure to play it. Played Thursday, Friday, September 4, 5.—P. B. Williams, Gretna Theatre, Gretna, Virginia.

STEEL TOWN: Ann Sheridan, John Lund—Good picture for those who like excitement; keeps you on the edge of your seat all the way. We did good business on this and all who came liked it. Played Sunday, Monday, September 21, 22.—D. J. Seng, Karlstad Theatre, Karlstad, Minn.

TREASURE OF LOST CANYON: William Powell, Julia Adams—An excellent small town movie with William Powell giving a great performance in a most unusual role for him. Played Tuesday, September 9.—I. C. Balkcom, Gray Theatre, Gray, Ga.

TREASURE OF LOST CANYON: William Powell, Julia Adams—This is a beautiful picture and story about a lost treasure, in color, and suitable for family trade. Comments and draw good. Played Wednesday, Thursday, September 17, 18.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Taylor Sees Market for Foreign Film

A broader market for foreign films in the United States and Canada was envisioned here last week by N. A. Taylor, president of 20th Century Theatres of Canada, who saw foreign offerings filling the product gap as Hollywood concentrates on bigger but fewer pictures.

Mr. Taylor, also president of International Film Distributors, Ltd., one of the largest independent distributors in Canada, was in New York to confer with Italian motion picture officials in conjunction with the "Salute to Italian Films." He felt it was "inevitable" that fewer, but bigger pictures would come out of Hollywood, creating a "vacuum" which the Canadian showman asserted could be filled by good foreign pictures, properly dubbed. The public, he continued, does not care where the picture is made as long as it has the necessary entertainment qualities.

Earlier in the week, Mr. Taylor addressed a meeting of his managers and executives in Toronto, stressing the challenge of TV. Urging a more positive approach to the problem, he cited the fact that "theatre business thrives on change and change always brought prosperity. The coming of radio helped bring talkies, and the challenge of television is helping to speed the arrival of third dimensional films."

New York "Daily Mirror" Starts Film Directory

The New York *Daily Mirror* is now featuring a classified motion picture theatre directory similar to one that has been appearing in another New York newspaper, *The Post*. The directory was established following a series of conferences between representatives of the Independent Theatre Owners Association business promotions committee and officials of the *Mirror's* advertising department. The directory enables local theatres to advertise their attractions on a daily basis at special rates. The format will give each theatre two lines across two columns daily under a banner heading titled "Neighborhood Movies." ITOA said discussions are under way with other local dailies with a view to obtaining the adoption of similar directories.

25 States Now Enrolled In Will Rogers Campaign

The continuing campaign in the fund drive for the Will Rogers Hospital now lists participation by theatres in 25 states, it was announced last week. Maurice Druker, manager of Loew's State in Providence, R. I., sent in to fund headquarters the names of 22 additional Rhode Island theatres who have signed up for the collection-can-on-candy-stand project. Mr. Druker has de-

Short Product in First Run Houses

NEW YORK—Week of Oct. 20

ASTOR: *Ice Frolics*.....Warner Bros.
Ginger Nutt's Bee Bother.....Warner Bros.
Feature: The Miracle of Our Lady of Fatima.....Warner Bros.

CAPITOL: *Pardon Us Penguins*.....Paramount
Cruise Cat (Tom & Jerry).....MGM
Feature: Just for You.....Paramount

CRITERION: *Two Chips and a Miss*.....RKO
Feature: One Minute to Zero.....RKO

GLOBE: *Happy Holiday*.....20th-Fox
Just for Sport.....Warner Bros.
Feature: Lure of the Wilderness.....20th-Fox

MAYFAIR: *Scalp Treatment*.....Universal
Feature: The World in His Arms.....Universal

PARAMOUNT: *Tots of Fun*.....Paramount
Canine I. Q......Paramount
The Roaring Gang.....RKO
Feature: Springfield Rifle.....Warner Bros.

RIVOLI: *Light in the Window*.....20th-Fox
Feature: The Snows of Kilimanjaro.....20th-Fox

ROXY: *Nice Doggy*.....20th-Fox
I Remember the Glory.....20th-Fox
Mel Allen Football Review.....20th-Fox
Feature: The Thief.....United Artists

MUSIC HALL: *Trick or Treats*.....Disney-RKO
Flying Pinwheels.....RKO
Feature: Because You're Mine.....MGM

CHICAGO—Week of Oct. 20

CARNEGIE: *Two Mouseketeers*.....MGM
Littlest Expert on Football.....Paramount
Feature: Actors and Sin.....United Artists

EITEL'S PALACE: *The Art of Vermeer*.....20th-Fox
Feature: Because You're Mine.....MGM

ORIENTAL: *Rock-a-Bye Bear*.....MGM
Feature: Ivanhoe.....MGM

SURF: *Daphni*.....Dezel
Feature: The Stranger in Between.....Universal

ZIEGFELD: *Littlest Expert on Interesting People*.....Paramount
Feature: My Son John.....Paramount

clared that he intends to sign up every theatre in Rhode Island. Howard Rutherford, Loew's manager in Indianapolis reported 50 Indiana theatres have joined, including most of the downtown Indianapolis houses. Other recent enlistments in the campaign include the Paramount Gulf Theatres Circuit with 31 southern situations and the Y & W Management Co. with 31 theatres in Northern Indiana.

Queens Theatre Is Leased

The Gem theatre, Queens, New York City, has been leased by Arthur Sharby. Long Island theatre operator, from Haring and Blumenthal. Berk and Krungold, real estate brokers, handled the deal.

Loew's Opens "Big Five" Fall Drive in New York

Loew's Theatres "Big Five" new movie season drive opened in New York last week with appropriate promotional ceremony in front of Loew's State theatre in Times Square. City officials and stage and screen celebrities participated in the send-off to a caravan of floats, each representing one of the features in the drive. The caravan will tour the entire city. The attractions featured during the "Big Five" campaign are: "High Noon," "The Quiet Man," "Affair in Trinidad," "Somebody Loves Me" and "The Merry Widow." Extensive exploitation has been put into work.

M-G-M TRADE SHOW—OCT. 31st

"SKY FULL OF MOON"

ALBANY	20th-Fox Screen Room	1052 Broadway	10/31	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	10/31	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	10/31	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	10/31	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	10/31	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	10/31	1:30 P.M.
CINCINNATI	RKO Palace Bldg., Sc. Rm.	16 East Sixth Street	10/31	8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	10/31	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	10/31	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	10/31	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	10/31	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	10/31	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	10/31	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	10/31	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	10/31	1:30 P.M.
LOS ANGELES	United Artists' Sc. Room	1851 S. Westmoreland	10/31	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	10/31	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	10/31	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	10/31	8 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	10/31	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	10/31	1:30 P.M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	10/31	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	10/31	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	10/31	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	10/31	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	10/31	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	10/31	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	10/31	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	10/31	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	10/31	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	10/31	1 P.M.
WASHINGTON	RKO Screen Room	932 New Jersey Ave., N.W.	10/31	2 P.M.

M-G-M presents "SKY FULL OF MOON" starring Carleton Carpenter • Jan Sterling • Keenan Wynn
Written and Directed by Norman Foster • Produced by Sidney Franklin, Jr.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performances in their theatres. This report covers 110 attractions, 4,343 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
About Face (WB)	—	7	41	17	7
Affair In Trinidad (Col.)	8	4	2	6	—
Anything Can Happen (Para.)	—	3	8	11	13
Atomic City (Para.)	—	—	1	18	16
Belles on Their Toes (20th-Fox)	7	32	55	8	6
Big Jim McLain (WB)	3	18	12	5	—
Big Sky, The (RKO)	—	15	9	1	—
Bonzo Goes to College (Univ.)	—	—	3	2	—
Brave Warrior (Col.)	—	—	3	14	1
Brigand, The (Col.)	—	—	2	3	1
Bronco Buster (Univ.)	—	7	15	12	7
California Conquest (Col.)	1	2	10	7	1
Captain Pirate (Col.)	—	—	2	1	9
Carbine Williams (MGM)	9	30	36	17	1
Caribbean (Para.)	—	—	4	3	1
Carrie (Para.)	—	—	6	12	5
Carson City (WB)	—	22	31	14	3
Clash By Night (RKO)	—	10	23	11	3
Crimson Pirate (WB)	—	4	7	1	—
Cripple Creek (Col.)	—	—	7	5	—
Deadline U.S.A. (20th-Fox)	—	1	23	22	12
Denver and Rio Grande (Para.)	—	—	24	19	12
†Devil Makes Three, The (MGM)	—	—	2	1	1
Diplomatic Courier (20th-Fox)	1	3	11	23	13
Don't Bother To Knock (20th-Fox)	1	3	14	9	—
Dreamboat (20th-Fox)	1	11	11	11	6
Duel at Silver Creek (Univ.)	1	7	8	3	—
Fearless Fagan (MGM)	—	—	3	2	2
Feudin' Fools (Mono.)	1	2	1	—	—
Fighter, The (UA)	—	—	1	2	2
Francis Goes to West Point (Univ.)	11	32	22	6	10
Girl in White, The (MGM)	2	18	22	10	2
Glory Alley (MGM)	—	1	8	6	—
Greatest Show on Earth, The (Para.)	42	19	1	—	1
Half Breed (RKO)	—	5	28	2	5
Has Anybody Seen My Gal? (Univ.)	2	26	39	8	—
Here Come the Marines (Mono.)	2	1	7	—	—
High Noon (UA)	7	19	13	—	—
I Dream of Jeanie (Rep.)	—	2	17	13	13
Island of Desire (UA)	—	7	16	2	2
†Ivanhoe (MGM)	4	—	—	—	—
Ivory Hunter (Univ.)	1	6	10	5	8
Jumping Jacks (Para.)	22	19	4	2	1
Just Across The Street (Univ.)	—	2	14	8	6
Just For You (Para.)	1	3	6	3	—
Kangaroo (20th-Fox)	1	1	28	24	16
King Kong (RKO)	2	12	11	7	2

	EX	AA	AV	BA	PR
Lady In The Iron Mask (20th-Fox)	—	—	1	4	1
Les Miserables (20th-Fox)	—	1	2	1	1
Lost In Alaska (Univ.)	2	4	16	5	—
Lovely To Look At (MGM)	13	40	21	19	—
Lure of The Wilderness (20th-Fox)	30	25	8	4	3
Lydia Bailey (20th-Fox)	1	12	43	8	3
Mara Maru (WB)	—	—	9	27	4
Marrying Kind, The (Col.)	—	18	26	21	7
Merry Widow, The (MGM)	4	9	18	16	1
†Monkey Business (20th-Fox)	—	3	2	—	—
Montana Territory (Col.)	—	4	8	3	1
My Son John (Para.)	—	2	11	15	22
Narrow Margin (RKO)	—	—	—	5	4
No Room for the Groom (Univ.)	—	4	6	20	3
O. Henry's Full House (20th-Fox)	—	2	6	2	1
One Minute to Zero (RKO)	—	12	2	1	—
Outcasts of Poker Flat (20th-Fox)	—	3	21	24	9
Outcast of the Islands (UA)	—	2	4	3	1
Outlaw Women (Lippert)	3	5	—	—	—
Pat and Mike (MGM)	2	26	38	27	5
Paula (Col.)	—	—	12	12	7
Quiet Man, The (Rep.)	—	4	3	—	—
Quo Vadis (MGM)	38	29	1	4	—
Rainbow 'Round My Shoulder (Col.)	—	1	4	2	1
Red Ball Express (Univ.)	—	7	40	5	2
Red Mountain (Para.)	2	25	23	10	4
†Rose Bowl Story, The (Mono.)	—	—	4	1	—
*Rose of Cimmaron (20th-Fox)	1	7	13	8	2
Sally and Saint Anne (Univ.)	—	1	13	9	13
San Francisco Story (WB)	1	1	24	17	10
Scaramouche (MGM)	6	33	44	22	—
Scarlet Angel (Univ.)	—	2	17	14	9
She's Working Her Way Through College (WB)	8	40	29	18	3
Singin' In The Rain (MGM)	20	31	37	6	1
Skirts Ahoy (MGM)	8	62	32	2	—
Sniper, The (Col.)	—	—	6	4	—
Son of Ali Baba (Univ.)	—	1	2	3	—
Son of Paleface (Para.)	9	13	9	1	—
Sound Off (Col.)	—	6	20	1	—
Story of Robin Hood (RKO)	3	17	19	5	1
Story of Will Rogers, The (WB)	23	29	12	3	1
Streetcar Named Desire, A (WB)	17	16	22	13	11
Sudden Fear (RKO)	—	3	2	5	—
*Talk About A Stranger (MGM)	—	—	3	—	3
*Tarzan's Savage Fury (RKO)	—	1	3	—	1
*Thief of Damascus (Col.)	—	—	8	3	6
Three for Bedroom C (WB)	—	—	1	15	5
Untamed Frontier (Univ.)	—	6	6	4	—
Wagons West (Mono.)	—	—	9	4	—
Wait 'Till the Sun Shines Nellie (20th-Fox)	2	7	11	21	17
Walk East on Beacon (Col.)	2	7	5	3	2
Washington Story (MGM)	—	—	3	12	10
We're Not Married (20th-Fox)	4	22	19	13	1
What Price Glory (20th-Fox)	—	11	16	9	1
*When In Rome (MGM)	—	—	3	9	10
Where's Charley? (WB)	—	—	10	18	22
Wild Heart, The (RKO)	1	3	12	5	—
Winning Team, The (WB)	—	8	41	43	5
With A Song in My Heart (20th-Fox)	17	68	24	—	—
Woman of the North Country (Mono.)	—	—	5	2	—
World in His Arms, The (Univ.)	3	2	17	18	—
You For Me (MGM)	—	—	2	3	—
Young Man With Ideas (MGM)	—	2	14	11	9

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TAKE PLACE IN CHICAGO

... AND

BIGGER THINGS

HAPPEN AT

NATIONAL ALLIED CONVENTIONS



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**BIGGEST EVENT
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The 1952

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MONDAY—TUESDAY—WEDNESDAY—NOVEMBER 17-18-19

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(FOUR WALL OR DRIVE-IN THEATRE)

CAN AFFORD TO MISS THIS EVENT

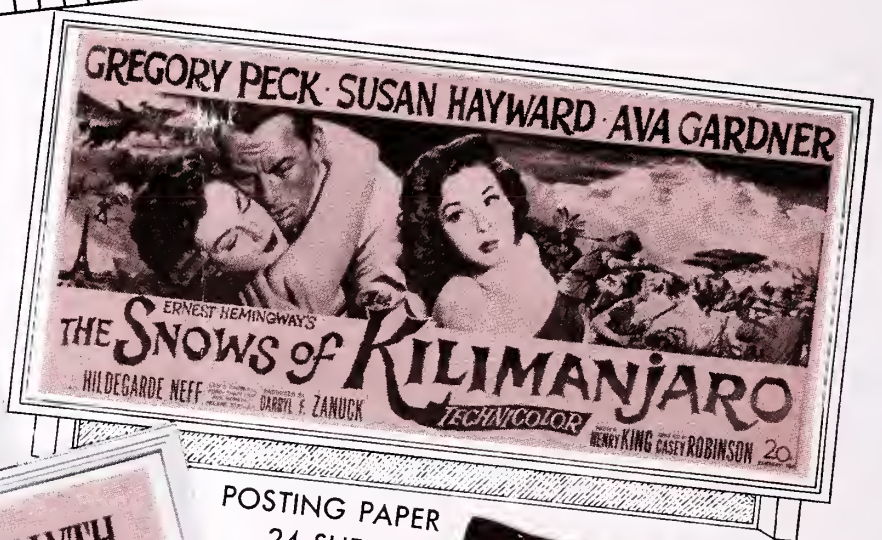
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NOW SHOWING



POSTING PAPER
24 SHEET

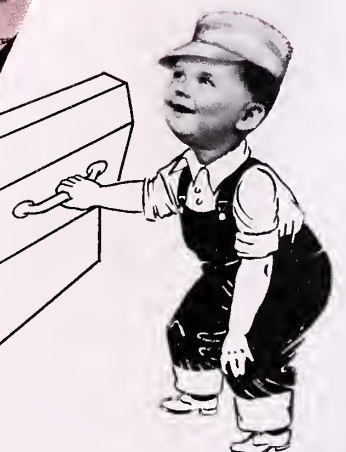


DISPLAYAWAY



STANDEE

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY



NOVEMBER 1, 1952

MOTION PICTURE HERALD

What Price Theatre TV?

**\$60,000,000 FOR
9-CITY NETWORK**

1952-53 ALMANAC OFF THE PRESS

REVIEWS (*In Product Digest*): IT GROWS ON TREES, BLOODHOUNDS OF BROADWAY, HANGMAN'S KNOT, MONTANA BELLE, RIDE THE MAN DOWN, VODOO TIGER, THUNDER IN THE EAST, THE BERLINER

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**"What have I got that
nobody else has?"**

(Exhibitors know the answer—on next page)

"HERE'S WHAT YOU'VE GOT, LEO!"

You've got **"IVANHOE"** (Tech.)
The Picture of the Century!

You've got **"THE MERRY WIDOW"** (Tech.)
The saucy musical that gets the gravy!

You've got **"BECAUSE YOU'RE MINE"** (Tech.)
The show for which they stand on line!

You've got **"PLYMOUTH ADVENTURE"** (Tech.)
The Thanksgiving spectacle for a holiday clean-up!

and **"MILLION DOLLAR MERMAID"** (Tech.)
The Miracle Musical to celebrate New Years!

You've got **"THE PRISONER OF ZENDA"** (Tech.)
Another Action-Attraction from the "Ivanhoe" company!

and **"THE BAD AND THE BEAUTIFUL"**
The All-Star Triumph headed for the 10-Best list!

You've got **"LILI"** (Tech.)
The Picture of Enchantment!

You've got **"ABOVE AND BEYOND"**
The love story behind The Billion Dollar Secret!

You've got "THE NAKED SPUR" and "THE STORY OF THREE LOVES" and "SOMBRERO"
and "NEVER LET ME GO" and more BIG ONES than there's space for.

YES LEO, YOU'VE GOT WHAT IT TAKES!

Next Big Warner Trade Show

When they sing...your heart dances!

When they dance...your

--and
that's
the
way
feel
New



ALBANY

Warner Screening Room
110 N. Pearl St. • 8:00 P.M.

ATLANTA

20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON

RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO

Paramount Screening Room
464 Franklin St. • 8:00 P.M.

CHARLOTTE

20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO

Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI

RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND

Warner Screening Room
2300 Payne Ave. • 8:30 P.M.

DALLAS

20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.

DENVER

Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES

Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT

Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS

20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE

Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY

20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES

Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

Nov. 12

heart sings!

to
on
Years!



DORIS DAY RAY BOLGER

in April in Paris

with CLAUDE DAUPHIN

IN COLOR BY
TECHNICOLOR

AND
EVE MILLER • GEORGE GIVOT • PAUL HARVEY • JACK ROSE AND MELVILLE SHAVELSON

Musical Numbers Staged and Directed by LeRoy Prinz
Song "April in Paris", Lyrics by E. Y. Harburg, Music by Vernon Duke
Original Songs, Lyrics by Sammy Cahn, Music by Vernon Duke

Musical Direction by Ray Heindorf
PRODUCED BY
WILLIAM JACOBS • DAVID BUTLER



MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 12:15 P.M.
MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.
NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 8:00 P.M.
NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.
OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:30 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:30 P.M.
PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Jewel Box Screening Room
1947 N.W. Kearney St. • 2:00 P.M.
SALT LAKE
20th Century-Fox Screening Room
216 East 1st South • 2:00 P.M.

SAN FRANCISCO
Paramount Screening Room
205 Golden Gate Ave. • 1:30 P.M.
SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS
S'enco Screening Room
3143 Olive St. • 1: P.M.
WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. • 7:30 P.M.



54 DAYS TILL CHRISTMAS!

ALL THESE GREAT 20th ATTRACTIONS AVAILABLE FOR THE HOLIDAYS!



The Greatest Musical Show on Earth!



JOHN PHILIP SOUSA'S
**STARS AND
STRIPES
FOREVER**

TECHNICOLOR

STARRING

CLIFTON WEBB

CO-STARRING

DEBRA PAGET • ROBERT WAGNER

*Another Great Story
by the Author of "Rebecca"!*

TWO-TIME ACADEMY AWARD WINNER

OLIVIA de HAVILLAND

in DAPHNE du MAURIER'S

MY COUSIN

RACHEL

—and wait till you discover

RICHARD BURTON



Sensation of the Industry!

ERNEST HEMINGWAY'S

**THE SNOWS OF
KILIMANJARO**

TECHNICOLOR

Starring **Gregory**

Susan

Ava

PECK • HAYWARD • GARDNER

*The Big Musical About The
Bad Girl of Show Business!*

**THE
"I DON'T CARE"
GIRL**

TECHNICOLOR

STARRING

MITZI GAYNOR



*Jennifer Jones' Biggest Smash
Since "Duel in the Sun"!*

JENNIFER JONES
CHARLTON HESTON
KARL MALDEN

IN

**RUBY
GENTRY**

A Bernhard-Vidor Production • Released by 20th Century-Fox

**THERE'LL BE
NO XMAS
LIKE A 20th
CENTURY-FOX
XMAS!**



MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 189, No. 5

November 1, 1952



Allied and Unity

IN view of the number and importance of current industry problems it is not surprising that exhibitor organization conventions have been attracting large registrations. Allied States Association's annual convention at the Morrison Hotel in Chicago November 17-19 may well set an industry record. This is likely not only because the Allied Convention is being held with the TESMA and TEDA conventions and the TESMA trade show, but also on account of the wide interest in topics to be discussed and the promise that every exhibitor with something to say will have an opportunity to do so either at one of the general sessions or at a "film clinic," now a feature at Allied meetings.

From a trade point of view principal advance attention is focused on the proposed arbitration scheme and on the suggestion by Col. H. A. Cole, veteran Allied leader, that Allied withdraw all its men from posts of leadership in intra-industry organizations. It is expected that Allied will approve continuation of exhibitor members' contributions to COMPO. It will surely support the campaign for repeal of the federal Admission Tax.

Undoubtedly Colonel Cole would not have taken the position which he has unless he felt that his patience and that of other members of Allied had been sorely tried. Yet it is to be hoped that between now and the time of the Allied board of directors meeting in Chicago, November 15-16, the ranks of the leaders in the industry movements will close once again so that the threatened action will not take place.



Wheels Turn at RKO

OCTOBER 27 was a significant day for the new management of RKO Pictures. Then on the West Coast "Split Second," Mr. Edmund Granger, producer, went before the cameras. This is the first picture on which production commenced at the RKO studios since last June.

Meanwhile in New York Mr. Arnold Grant, chairman of the board, presented to the press principal members of his "executive team" charged with carrying out the reorganization of the company's domestic and foreign activities. First priority has been assigned to trimming the current \$100,000 per week operating loss and then to get the maximum possible return from the sixteen features completed—but not yet released. It is recognized, however, that the final verdict on the success of the revitalization process will be determined by the quality of pictures made at the RKO studio. The future is being faced with determination and measured confidence.

The task of executing some of the new administration's plans was complicated by the situation under which three new members of the board of directors and key

figures in the purchasing syndicate resigned. Remaining members of the board must choose qualified and acceptable replacements. So far as is known the original purchasing group plans to maintain its stock interest in the company. The board of directors is not expected to take action for months in electing a new president. The responsibility and the authority for executive direction of RKO are in Mr. Grant's hands.

From present indications RKO will remain for some time a favorite topic of conversation in industry circles. There is inevitable speculation about the terms and conditions of Mr. Howard Hughes' projected \$8,000,000 loan to RKO; what group will emerge next June from the annual stockholders' meeting in control of the board of directors; and, perhaps of most immediate importance, who will be put in charge of the studio. For RKO to survive and prosper in its proper place as a major factor in the American motion picture scene, it must make and distribute a full line of features of suitable box office drawing power.



COMPO Enrollment

THE exhibitors of the country have made a sterling record by cooperating so wholeheartedly in the COMPO membership drive. Already 13,000 theatres have enrolled and the names of others are being added daily. Apart from a few well known holdouts, the theatres already signed up comprehensively represent exhibition in the forty-eight states. The very size of the total shows that the small theatre and small circuit operators as well as those in larger situations, have seen what COMPO can mean for the industry as a whole. Each has been glad to voluntarily contribute his "fee." Exhibitor contributions are, of course, to be matched dollar for dollar by the distributors.

The comparatively small number of exhibitors who have not yet pledged their contributions to COMPO have an obligation to do so promptly. Every theatre in the land shares proportionally in the benefits to be derived from COMPO's activities. Each should bear its share of the costs. More than the few dollars involved is the importance of belonging to the organization in order to justly feel a part of it.

To the film salesmen should go the appreciation of the industry for their fine work in mustering COMPO contributions. For this work the general sales managers of the distributors put their staffs under the direction of Mr. Robert W. Coyne, special counsel of COMPO. Working through committees in every exchange district he coordinated the drive. Of note is the fact the total number of theatres enrolled in COMPO compares favorably with the highest total that pledged cooperation to the War Activities Committee during World War II.

Letters to the Herald

Capital Investment

TO THE EDITOR:

It has previously been argued long and loud that the exhibitor should spend more money advertising and devote more personal ingenuity and effort to the sale of pictures. You now use a whole page advocating that he should also make a very considerable capital investment either to improve or just merely to change his theatre.

These two things, of course, simply mean that the theatre should contribute a larger part of the gross which results from the theatre-film combination, and at considerable additional cost.

When the exhibitor has done all of these things, he will then do one or more of the following:

1. Continue to pay for film the same percentage of the gross, even though his own contribution to the gross had become greater.

2. Continue to be faced with the "road-show" pictures, with "Gone With the Wind" terms and without "Gone With the Wind" possibilities or results.

3. Perhaps get into a bidding situation where the theatre with the least overhead and least cost can out-bid him on those pictures which can do business in almost any theatre.

4. Continue to pay a sales tax of 20 per cent on the additional business, if any, created through his effort and through his investment.

5. Divide on more or less a 50/50 basis on any profit he might make if he should be lucky enough to jump over these hurdles to a profit.

As long as the present sales policies and the present tax rates exist, it is hard to see that this capital expenditure advocated by you is advisable on a major scale.

Many have had the experience of replacing a rather poor with a very fine theatre, having the percentage terms remain the same, and wind up paying a great deal more dollar film rental and losing where the poorer theatre once was profitable. The experience is not very encouraging.—*Ole Timer, Georgia.*

Maintenance and Service

TO THE EDITOR:

It is with great concern that I continually read in the trade magazines of our business the attacks made upon Hollywood by the various exhibitor organizations and exhibitor leaders.

Hollywood, since the drop in business in

AMEN TO JOHN DOE

To the Editor:

Just want to write "Amen" to John Doe's very accurate letter. [Herald, October 11] John Doe is an ideal signature to the letter because the circumstances apply to so many situations.—

JACK BOMAR, Wren Theatres, Little Rock, Ark.

the past few years, has continually been singled out for the entire drop in motion picture attendance. I believe that if these big exhibitor heads would stop and take inventory as to the operation of their own theatres, before throwing cannon balls at the producers, a lot more could be realized.

The majority of the theatres in the metropolitan area are a physical disgrace; unclean, unkempt, completely lacking in modern appearance; no semblance whatsoever insofar as staff and decorum are concerned; the word "service" is as foreign as the north pole; the words "advertising budget" are a nonentity in the theatre manager's manual, and the only concern that gets attention from exhibitor heads are the concessions—sell popcorn, and plenty of intermissions.

One big circuit here in New York, advertising 60 theatres daily, has an ad that would require a pair of binoculars to ascertain the attractions, while at the same time, a local television appliance shop spends more in a week than some circuits spend in a year in newspaper advertising.

There is no question that there is room for improvement in Hollywood, but I believe producers are making every effort in regard to budget, new ideas, proper casting, location on the spot shooting, and other methods to create diversified types of film entertainment. I believe one of the problems of Hollywood is the middle type production. This type picture, unfortunately, has no room in theatre booking. The "A" picture unquestionably can take care of itself, and the "B" picture can always be used as a second feature where double features are necessary, but the middle feature is one which requires elimination.

The exhibitors, instead of their continual ranting and shouting about Hollywood, should permit managers nominal budgets for advertising and displays, should maintain adequate house staffs, and service

should be the keynote. No detail should be lacking in comfort and atmosphere once the patron enters the theatre.

The sheer hypocrisy attached to the largest city in the world—New York—loaded with cheap theatre operation is a disgrace and reflection upon our industry.—*District Supervisor, New York City Circuit.*

Silent Partner

TO THE EDITOR:

I am being robbed every day. I know it and I don't like it.

I have a silent partner who has no investment and does no work, but makes more money out of my business than I do. I refer to Uncle Sam and the Federal sales tax of 20 per cent.

Every dollar that comes into my box office window is ear-marked for 20 cents tax before I get it, whether I make any money or not. The tax collector never has a losing day—he gets his every day. If I have a bad, cold, rainy day and take in \$20, the tax collector gets \$4 and I lose \$30, due to the fact that I have a daily overhead which includes salaries, light, heat, water, express, advertising and film rental.

The tax collector says, "You don't pay this tax, you just add it on and send it in." That is a lot of baloney. You can only get your admission so high and you price yourself out of business. So you go for a price you can get and Uncle Sam takes the profit while you hold the sack. You just can't make two profits—one for you and one for the tax collector.

If I had a gas, water or light franchise I could add on the tax and make a profit for myself too, but people don't have to go to the show. If I get my admission too high they stay home.

I collect 22 per cent state and Federal tax on every sale. The restaurant across the street collects two per cent, while the barber shop next door collects nothing—which is very unfair to me. I wouldn't be any worse off if someone stuck a gun in my belly and said, "I'm one of the Capone Boys, and I am chiseling into your business for 20 per cent of the take. You send it to me every month on the 15th, whether you make any money or not, and if you don't I'll blow you up—I'll put you out of business."

I haven't made any money for three years. I am being robbed every day. I know it, and I am mad as Hell. I would even vote for Mickey Mouse to get a change in present administrative policies.—*Oklahoma Theatre Manager.*

MOTION PICTURE HERALD

November 1, 1952

ON THE HORIZON

theatre television engineering standards proposed by the industry and the estimated transmission costs will be under heavy fire from all sides. Details of last week's hearings are on page 12.

FCC told cost of nine-city theatre TV net \$60,000,000	Page 12
RKO team now "ready"; company announces nine release dates	Page 16
TERRY RAMSAYE Says—A column of comment on matters cinematic	Page 20
TRI-STATES exhibitor unit elects Roundtree president	Page 20
ALLIANCE circuit voices \$1,500,000 faith in industry	Page 22
TAX fight carried straight through to national Election Day	Page 22
JERRY WALD named vice-president at Columbia studio	Page 24
1952-53 ALMANAC, off the press, blankets entertainment industry	Page 25
BRITISH producers facing strike, as talks reach an impasse	Page 28
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► The Motion Picture Industry Council this week set up machinery in Hollywood for cooperating in a plan, conceived by Leonard Golden-son, president of United Paramount Theatres, through which exhibitors nationally will be provided with material for local public relations use. Lou Greenspan, former publicist and trade paper editor, has been appointed to coordinate material for exhibitors' use, including news stories, special features, speeches and radio-TV data.

► Fox Wisconsin Theatres and a host of other organizations did something positive about reminding the people of the importance of getting out and voting. They took a full-page two-color ad in the Milwaukee Journal which dramatically depicted the meaning of the voting privilege. Similar ads also ran in town papers. The ads were designed by H. J. Fitzgerald, president and general manager of the circuit.

► If and when the theatre television hearings before the Federal Communications Commission resume in January, there is ample evidence that the Commissioners and such parties as the American Telephone and Telegraph Company and the National Association of Radio and Television Broadcasters will go in for heavy—and not too amicable—cross-questioning of witnesses. The

URGE PERSONAL CONTACT ON TAX

Col. H. A. Cole and Pat McGee, co-chairmen of the National Tax Repeal Campaign Committee, emphasize that there is only one safe rule to follow in seeking commitments from Congressmen to vote for the repeal of the Federal 20 per cent admission tax. This is for exhibitors, properly armed with facts and figures, to sit down with Congressmen from their districts and present their case.

► Cinerama treatments of Broadway plays may be in the making. Lee J. Shubert, legitimate producer and theatre operator, has confirmed that his organization and Cinerama, Inc., are conferring on the advisability of an arrangement whereby Shubert houses throughout the country would be used for the showing of Cinerama versions of top plays.

► Among the revenue possibilities under consideration by the Citizen's Finance Committee in St. Louis is a five per cent tax on admissions to theatres and other places of amusements. The levy, it is estimated, would raise \$500,000 annually. At present, such a tax is levied only on admissions to sports events.

► A request to the Federal Communications Commission for a reopening of hearings on color television is expected to be made by RCA. Backbone of the request will be new improvements in the RCA color system.

► The initial decision of the Federal Communications Commission's hearing examiner in the United Paramount Theatres-American Broadcasting Company merger case won't be out until mid-November. Objections to it will probably be filed for several weeks afterwards, and then the Commission will make a ruling in the case. All this puts the final decision on the merger considerably later than the early Fall date requested by UPT and ABC.

► Justice Department spokesmen say the anti-trust division is "watching very closely" theatre sales by Schine Theatres, which is already several months late in fulfilling its consent decree divestiture schedule. But the agency officials refuse to say what they are planning to do.

► Early Fall grosses reports suggest dramatically that there may be enough people again, as there were when radio threw its Sunday punch, to go all the way around after all.

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This week in pictures



CONVENTION, in Detroit, of the Allied Theatre Owners of Michigan. In left to right order around the table are John B. Schuyler, president of Delft Theatres; L. O. Griffin, exhibitor; Ernest Conlon, the Allied unit's executive secretary; Otto Ebert, RKO Radio branch manager; John Vlachos, reelected Michigan Allied president; E. J. Pennell, its vice-president; Leon Bamberger, RKO Radio sales promotion manager; and Wilbur Snaper, National Allied president.



CONVENTION, in Jacksonville, of the Motion Picture Exhibitors of Florida. The men above are the new officers for the coming year. In order, they are Hugh Martin, Sr., regional TOA director; Horace Denning, first vice-president; William P. Cumbaa, president; Maurice Hensler, chairman of the board; and B. B. Garner, treasurer. Other officers are Mitchell Wolfson, Florida TOA director; Pete Lucas, secretary; and Bob Cannon, second vice-president.



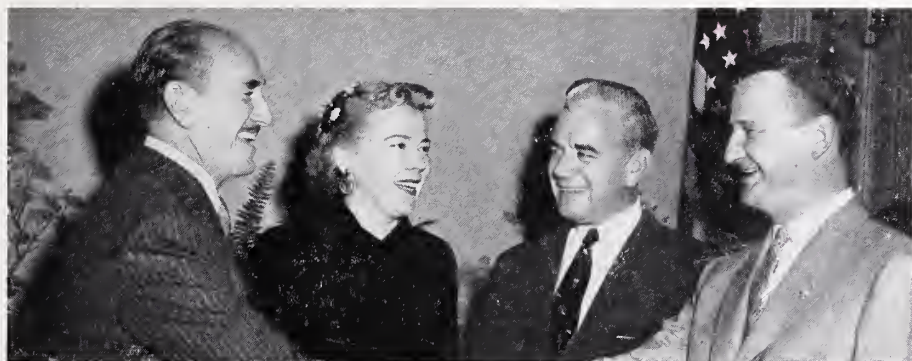
by the Herald

THE TEAM which will direct the renovated RKO Radio organization, as it was introduced to the press at another special luncheon in New York, Monday. See page 16. In array are Walter Branson, assistant general sales manager; Harry Pimstein, assistant to Arnold Grant; Charles Boasberg, general sales manager; William Clark, treasurer; Mr. Grant, board chairman; Richard Condon, advertising-publicity director; Alfred Crown, foreign sales manager; Robert K. Hawkinson, foreign administration manager; William Zimmerman, legal head; Garrett Van Wagner, comptroller; and Jay Bonafield, RKO Pathe general manager.



PROMOTIONS, at 20th-Fox. The men, and their new titles, are: Edward Solomon, assistant advertising manager; Leo Pillot, assistant exploitation manager; and Ira Tulipan, newspaper publicity contact. All are men of long experience, with the company and with others. Their advancement was announced this week.

INSPECTION TOUR, in Korea, right, by Spyros Skouras, 20th - Fox president. With him, left, is General James A. Van Fleet, 8th Army commander.



PERFORMING GUEST of London's Variety Club was Betty Hutton, below, recently. With her are chief barker Dave Griffiths, Anglo - Amalgamated managing director Nat Cohen; and Associated British managing director D. J. Goodlatte.

AS WARNER BROTHERS made history the other day by having an automobile dealers' convention in its studio. Above, Jack L. Warner, production chief, left, greets Benson Ford, right, of the Ford company, Henry Daniels, western director of the Ford company's Lincoln-Mercury division, and Mrs. Ford.



By the Herald

JOSE FERRER, star of the latest work of John Huston, "Moulin Rouge," a United Artists release, told trade writers the other day in New York the picture will open December 26 in the Wilshire Theatre, Los Angeles, to be eligible for the Academy Awards. Mr. Ferrer will make a personal appearance tour for the picture, he believes.



AT THE HOLLYWOOD PREMIERE of 20th-Fox's "The Snows of Kilimanjaro": California Lt. Gov. Goodwin Knight; Fox West Coast general manager George Bowser; and actress Jeanne Crain.

SEE \$60,000,000 AS COST OF 9-CITY THEATRE TV

FCC Hearing Gets Figure from MPA Aide; Resume Testimony January 12

WASHINGTON: As the first phase of the Federal Communications Commission hearings wound up Monday it was disclosed that it would cost about \$60,000,000 to build a system that would supply practically all the indoor theatres in nine large Eastern cities with competing theatre television.

It was expected that this information would be part of the testimony to be given by cost expert Manfred Toeppen, but due to an accounting error in the exhibits which were part of his presentation, and which was only discovered last weekend, his appearance was postponed until the resumption of the hearings January 12.

Toeppen Cost Analyst for MPAA and Exhibitors

Following the close of the hearings Monday, however, a reliable industry informant gave reporters figures on construction and operating costs of the New York City-Washington theatre television system which Mr. Toeppen will present in January. Mr. Toeppen is the cost analyst for the Motion Picture Association of America and the National Exhibitors Theatre Television Committee.

The \$60,000,000 figure applies only to building costs. It covers the expense of setting up a New York City-Washington inter-city relay system which would carry three simultaneously competing circuits in the nine cities. However, for the \$60,000,000 figure, theatres would be able to choose from six competing circuits, each with a different program.

In the \$60,000,000 figure there are three definite construction figures, the spokesman said, including \$1,500,000 as the cost of constructing an intra-city relay system for Washington which would serve 93 theatres in the metropolitan area, and \$650,000 for building the necessary program source links, both mobile and fixed, to pick up programs. The third definite figure, \$3,300,000, covers the cost of constructing the New York-Washington inter-city relay system, to supply nine cities.

80% of Cost to Go Into Intra-City Distribution

According to the industry source, the specific Washington figures, taking into account differing engineering and cost problems presented by each city, and including the \$3,300,000 figure, can be extended to total the \$60,000,000 for over-all capital costs. Eighty per cent of the total \$60,000,000

WOMETCO'S CAPITOL NOW A TV PLANT

MIAMI: Wometco Theatres' Capitol, pioneer motion picture show-place of this area, has been converted into a complete television plant for Station WTVJ-TV. Mitchell Wolfson, former Theatre Owners of America president, is president and co-owner of the station.

figure will go into the costs of intra-city distribution for theatres within the nine cities.

Besides New York and Washington, the cities that would be covered by the projected system are Trenton, Philadelphia, Atlantic City, Reading, Allentown, Wilmington and Baltimore.

Operating costs for the system as revealed by qualified industry experts are based on a three-year amortization period for the capital costs. They stress the fact that a high rate of amortization was chosen because some of the equipment probably will wear out rapidly—and that the operating costs therefore will be comparatively high during the three-year amortization period.

Inter-City Transmission Cost at \$1,609,000 Yearly

The cost of operating the inter-city transmission will run about \$1,600,000 a year; the cost of the Washington intra-city system at \$580,000 yearly, and the cost of the program source link operation at \$250,000 a year.

The operating cost figures cover six hours of operation daily, but the spokesman revealed the costs would not vary too much for three, nine or 12 operating hours.

As the hearings recessed, industry attorneys expressed themselves completely satisfied with the progress of the theatre television case. They cited commissioners, commission staffers, and attorneys for parties in the case who told them that the presentation of the industry case had been "impressive" and "bullet-proof."

Vincent Welch, attorney for MPAA, and Marcus Cohn, attorney for NETTC, declared that although progress would be slow all along in the presentation of the theatre television case, mainly due to the great bulk of testimony, they thought that the first week of hearings had come off very well.

They also noted that the attitude of the commission and the FCC staff, sparked by chairman Paul Walker's blast the opening day at exclusive theatre telecasts of fights, had "improved as the case went along."

The final witness Monday was John W. Clark, who told the commission the Klystron

tube was high-powered enough to provide 900D UHF micro-wave transmission as well as to provide transmission over the broad band which the industry thinks is necessary for theatre television transmission. Answering some doubts expressed by commissioners and staffers as to whether there was equipment available today to do the job the industry wants done, Mr. Clark said the Klystron tube was actually in effective use today. It was expensive, he pointed out, but added that Varian Associates were continuing with research which would eventually cut the price.

Earlier in the hearings Paul Raibourn, president of Paramount Television Productions, Inc., declared that theatre television would be "degraded" to the level of 16mm motion pictures unless its signal can be transmitted over a 10-megacycle band width. He said that the long term success of theatre television depended a great deal on its ability to produce a large-screen television picture that will compare favorably with the 35mm motion picture image to which the public is accustomed.

Says He Would Recommend 725-Line Definition

Mr. Raibourn declared that on the basis of Paramount's studies in theatre television he would recommend, in addition to the 10 mc. band width, 725 lines definition to provide quality which would be comparable to a 35mm film.

In other hearings the industry asked the FCC to allocate for exclusive use of theatre television the frequencies from 5,925 to 6,285 megacycles, which are currently allocated as common carrier frequencies. This portion of the spectrum must be the backbone of theatre television distribution systems, NETTC consulting engineer Stuart Bailey said, enabling the extension of services over long distances.

Authorize Construction Of New TV Stations

WASHINGTON: The Federal Communications Commission last week authorized the construction of the first post-freeze television stations in Minnesota and Maryland. Grants were made to Great Plains Television Properties, Inc., in which Telenews, Inc. officials hold an interest, for channel 38 in Duluth; and to Monocacy Broadcasting Co., for channel 62, Frederick. Also authorized to go on the air under special temporary authority are Station KDUB-TV, Lubbock, Tex.; and KTBC-TV at Austin. The two will operate on a temporary basis until their construction is completed, when they will be given regular grants.

The commission authorized two additional television stations: Radio Honolulu, Ltd., Honolulu; and KEPO, Inc., El Paso, Tex.

ADVANCE
PREVIEW
OF
YOUR
BIG
PACKAGE
FOR
THE
HOLIDAYS



—From 20th!



20th fills your screen



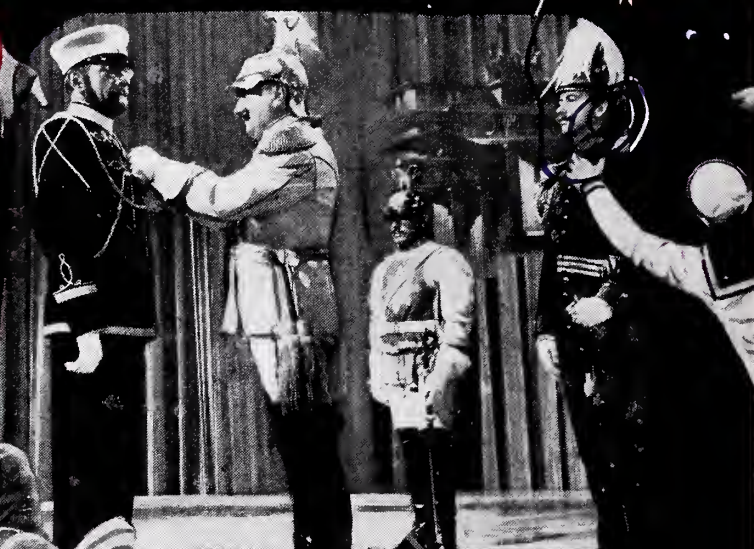
Songs, dances, girls, parades...it's the "Alexander's Ragtime Band" of 1952!



Keep your eyes on Debra Paget and Robert Wagner—a wonderful new romantic team and great new stars!



In Scotland, Switzerland and Spain—wherever people live and love, Sousa's happy music is beloved!



Decorated in every land! Renowned throughout the world! Honored for the most stirring music ever played!

John Philip Sousa's STARS AND

THERE'S

NO BUSINESS

with Christmas cheer!



"Springtime In New York"—one of the spectacular production numbers of STARS AND STRIPES FOREVER.



There's something for everybody, young or old, in STARS AND STRIPES FOREVER!



When Sousa plays... the whole world dances! It's the industry's happiest holiday entertainment! Your audience will thank you for this Xmas cheer!



Strike up the band for 20th's biggest, gayest Technicolor musical! STARS AND STRIPES FOREVER... pride of the industry... on the way to your boxoffice!

STRIPIES FOREVER

starring

CLIFTON WEBB

Technicolor

co-starring

DEBRA PAGET · ROBERT WAGNER · RUTH HUSSEY

Produced by LAMAR TROTTI Directed by HENRY KOSTER Screen Play by LAMAR TROTTI

S LIKE 20th BUSINESS!

CENTURY-FOX

RKO TEAM NOW "READY"; SETS 9 RELEASE DATES

Grant Says Company Can Be Cured of Ills, Made Strong and Healthy

The recently appointed top executives in the foreign and domestic sales departments and the publicity and advertising department constitute a team which, working together, can cure RKO of its present ills and bring it into the black as a strong, healthy motion picture company. That was the theme of Arnold Grant, chairman of the RKO board, at the second of a series of luncheons held for the press Monday at the Hotel Warwick, New York.

Implementing the management's intention to start the company rolling immediately, Charles Boasberg, sales manager, Tuesday announced release or pre-release dates for nine pictures now on the backlog. The dates run through February.

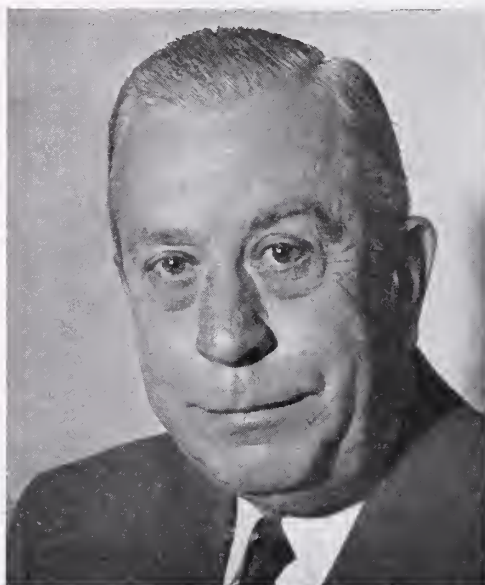
Mr. Grant would offer no comment on speculations about a possible new president of the company to succeed Ralph Stolkin, who resigned from the board last week along with A. L. Koolish and William Gorman. He said the present board could function without a president, could elect an interim president, or could elect a permanent president immediately after the present three vacancies are filled.

In the meantime, he said, the ultimate responsibility for policy decisions will be his and the day to day operations of the company will be conducted by "the team." This includes Arnold Picker, executive vice-president in charge of world distribution, who returned to New York this week from Europe; Harry Pimstein, assistant to Mr. Grant; Charles Boasberg, sales manager; Walter Branson, assistant sales manager; William Clarke, treasurer; Richard Condon, publicity and advertising chief; Alfred Crown, foreign sales manager; Robert Hawkinson, assistant foreign sales manager; William Zimmerman, head of the legal department; George Van Wagner, comptroller, and Jay Bonafield, head of RKO Pathe.

"Androcles and Lion" to Be Among Releases

The pictures announced for release are: "Androcles and the Lion," Gabriel Pascal's production of the G. B. Shaw play, October 28; "Montana Belle," Trucolor outdoor drama starring Jane Russell, November 11; "Face to Face," Huntington Hartford's production made up of two short stories by Joseph Conrad and Stephen Crane, November 14.

Also: "Blackbeard the Pirate," Technicolor adventure story, December 25; "Hans Christian Andersen," the Samuel Goldwyn



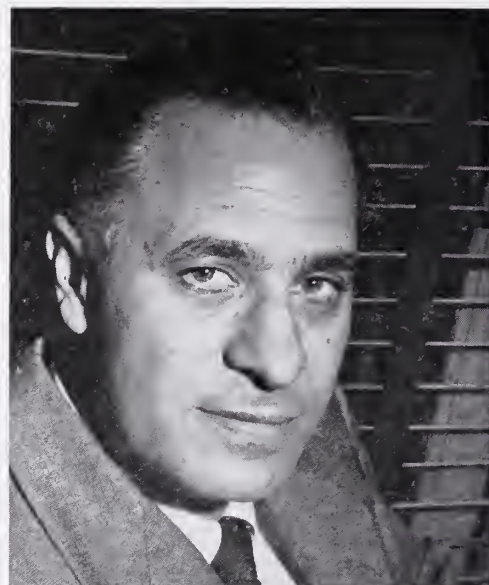
APPOINTMENTS, this week, to important positions in the new RKO Radio management alignment. Above, Ben Grimm, advertising manager. Above, right, Leon Brandt, exploitation manager. Mr. Grimm had been assistant to S. Barret McCormick, whom he succeeds, and Mr. Brandt had been advertising-publicity chief for Lopert Films, and for other companies.

MANAGING the foreign sales of RKO Radio, at the right, Alfred Crown, left, who came from the vice-presidency of world sales for the Samuel Goldwyn organization, and R. K. Hawkinson, former assistant foreign sales manager, appointed foreign administration manager.

production starring Danny Kaye, set to play several pre-release dates before and during the Christmas holidays; "Never Wave at a WAC," Independent Artists comedy starring Rosalind Russell and Paul Douglas, January 16; "The Bystander," suspense drama starring Robert Mitchum and Jean Simmons, January 23.

Walt Disney's "Peter Pan," Technicolor all-cartoon feature, will be pre-released in several key situations on February 13, and a second Robert Mitchum-Jean Simmons vehicle, "Beautiful But Dangerous," is set for release February 27.

Mr. Grant said talks were held to implement the \$8,000,000 loan promised by



Herald Photos

Howard Hughes when he sold his stock to the syndicate headed by Mr. Stolkin. Part of this must be used to pay off a \$5,000,000 loan taken by the company while Mr. Hughes still owned control.

Further executive appointments this week included the naming of Ben H. Grimm as advertising manager succeeding S. Barret McCormick. Mr. Grimm, who has been assistant to Mr. McCormick for several years, entered the industry as a unit publicist for MGM after several years with the *New York Journal*.

Leon Brandt, director of advertising, publicity and exploitation for Lopert films, last week was appointed exploitation director for RKO, succeeding Terry Turner, who resigned.

Last week also Mr. Grant was named the company's representative on the board of the Motion Picture Association of America and was elected a member of the executive committee of that body.

Last Friday the company announced the termination of the services of Sidney Korshak, Chicago attorney, who earlier had been retained as labor counsel for the company.

MOCHRIE VICE-PRESIDENT OF GOLDWYN COMPANY

Robert Mochrie, former RKO Radio vice-president in charge of domestic distribution, has been named vice-president of Samuel Goldwyn Productions, Inc. Mr. Mochrie will assume his new post upon his return shortly to New York from the coast, where he is conferring with Samuel Goldwyn and James Mulvey, president of Goldwyn Productions.

Thank You....

Happy JOHN BALABAN



Happy SI FABIAN



Happy SAM GOLDFINGER



Happy JOHN HARRIS



Happy I. J. HOFFMAN



Happy EDWARD HYMAN



Happy WILLIAM JENKINS



Happy HARRY KALMINE



Happy GEORGE KERASOTES



Happy ELMER LUX

Happy GUS METZGER



Happy FRANK NEWMAN



Happy BOB O'DONNELL



Happy EDWARD PRINSEN



Happy FRANK RICKETSON



Happy SOL SCHWARTZ



Happy WILLIAM SKIRBALL



Happy EDWIN SILVERMAN



Happy RALPH SNIDER



Happy JOE VOGEL

Happy... Happy... Happy... Happy... Happy... Happy... Ha

"THE GREATEST THEATER AUD IS VERDICT AFTER

FOR THE FIRST TIME in memory a motion picture has been sneak previewed in 51 DIFFERENT CITIES. The picture? STANLEY KRAMER'S "THE HAPPY TIME." The reactions? BREATHTAKING! Who said so? They are listed on the previous page.

Our reasons for this HISTORY-MAKING PROCEDURE were simple: we wanted to prove unequivocally to exhibitors what we already knew about this picture; we wanted them to have the full appreciation of the picture's potentialities which could only come from a theater screening; we knew that its ROLLIKING, INFECTIOUS, DELIGHTFUL GAIETY would be enjoyed tenfold when seen with an audience; we knew that every person in each of the 51 audiences would become a press agent for "THE HAPPY TIME."

All of that happened.

IENCE REACTION EVER SEEN" 51 SNEAK PREVIEWS!

This, then, is our grateful acknowledgment to our exhibitor friends for their cooperation in arranging the previews — and for their expressions of tremendous enthusiasm afterwards.

Columbia



COLUMBIA PICTURES presents
STANLEY KRAMER'S Production of

THE HAPPY TIME

From Rodgers & Hammerstein's
Frank & Funny Broadway Hit!

starring

CHARLES BOYER · LOUIS JOURDAN

Marsha

Kurt

Linda

Marcel

Richard

with

HUNT · KASZNAR · CHRISTIAN · DALID · ERDMAN

and BOBBY DRISCOLL · Screen Play by EARL FELTON · Based on the Play by SAMUEL A. TAYLOR and the Book by ROBERT FONTAINE
Produced on the stage by RICHARD RODGERS and OSCAR HAMMERSTEIN · Music Composed and Directed by OIMITHI TIOMKIN
Associate Producer EARL FELTON · Directed by RICHARD FLEISCHER

Terry Ramsaye Says

EDUCATION by STEALTH—The pother about the wonderful promises of education by television grows apace. An expert has pointed out, or alleged, that children tend to spend more time in front of the TV set than at school and studies. So that makes it simple. You just put the education into TV. It would seem that if the young escapist was too dumb to tune in on another show it would be hopeless to try educating him.

After forty-four years of teaching in Dewitt Clinton High School in New York, Michael Solomon retired the other day, remarking on the loss of interest in studies requiring application, "... they just are not interested in working any more."

Much of what passes for education now consists of learning which button to push. There are more real educational facilities around than there are those who can use them.

PRODUCT PROBLEM—With all of the appreciation that could be expected, we note that there are grave difficulties in the Russian motion picture world. The United Press informs that our unesteemed contemporary, *Pravda*, journal of the Communist party in Moscow, complains that there should be more and better films. The trouble is, so the account runs, a dearth of good scripts. The prescription is "to show the whole beauty of the activity and internal world of the Soviet man." If one is to be guided by indications in the American press the Russians ought to be able to get a fair list of experienced writers of ability who seem to have been impressed with that "whole beauty."

MERCHANDISING—Special interest attaches to the successful adventure of "family night" promotion in the Loop, or downtown district of Minneapolis, by exhibitors with cooperation from merchants and transportation interests. It was estimated, according to *Motion Picture Daily*, that ten thousand additional patrons were pulled by the first effort. It seems the greatest stimulant was a free one way ride into the Loop between 7 and 9 P.M. Also by a numbered coupon device lucky numbers gave eight out of each hundred free admissions. Something for nothing and a luck device did it. May it be pointed out that the total effect derives from a bit of price cutting. Prices count on family

budgets, whether the budgeting is conscious or not, these expensive days. The economists consider that the typical average income family is today operating in the red. That's where the market is.

HERRING MAYBE!—The coincidence of critical attentions to the motion picture by and under the Administration in this election year tempts to speculation. We have two congressional committee investigations, a new anti-trust suit on the great alleged 16-mm. conspiracy against television, the Chaplin exclusion threat, also sundry agitational, headline-making activities pertaining to censorship of both motion pictures and television. In the midst of a world crisis and the strenuous days of political issues at home some of these seem to be of less than cosmic importance. Could it be they have a red herring quality addressed at the great media of public communication and interest with at least a color of intent of diversion of attention from some more grave and bitter matters in Washington?

SEVERAL PUBLICS—One can recall no parallel for the current exploitations of "The Fourposter"—under that one-word title it flourishes on the New York stage, continuing at the Barrymore theatre with a whole year's run behind it, and having the while a decidedly successful roadshow run—under the two-word title "The Four Poster," Columbia's motion picture. A Stanley Kramer production, it invades the specialized or "art" theatre concurrently now at the Victoria and the Sutton just across town in New York. Obviously there are many publics, many audiences. Incidentally it is a one-set, bedroom story with a cast of two.

SPEAKING OF SHAPES—In his profound appreciations of Miss Bankhead's television debut the scholarly Jack Gould of the *New York Times*: "Tallu is eminently videogenic . . . expressive face . . . toss of her hair . . . meaningful gesture . . . Add to these the sex-shaped tones of her distinctive voice . . ."

Those tones, in that popular shape, must be transmitted in a low-cut voice. Mr. Gould fails to state whether or not they are three-dimensional.

Thus we record another triumph for art by electronic engineering.

Roundtree Elected By Tri-States

MEMPHIS: Leon Roundtree this week was elected president of the Tri-States Theatre Owners of Mississippi, Arkansas and Tennessee, succeeding M. A. Lightman, Jr. Mr. Lightman was named chairman of the board at the annual convention here.

Other officers elected include: Roy Cochran, vice-president for Arkansas; R. B. Cox, vice-president for Mississippi; Nathan Flexer, vice-president for Tennessee; Jim Carbery, secretary-treasurer; Jack Bomar, Max Connett and M. A. Lightman, Sr., TOA national representatives.

Elected to the board were: K. K. King, William Sockwell, Mrs. Jesse Howe, Louis Haven, Jr., Gordon Hutchins, Miss Nona White, Orris Collins, Bert Bays, E. W. Clinton, Charles Eudy, Ben Jackson, Earl Elkins, R. X. Williams, T. M. Jourdan, Norman B. Fair, Mrs. H. A. Fitch, W. E. Ruffin, Jr., Mrs. Louise Mask, Lipe Hensley, Jack Marshall and E. P. Sapinsley.

Convention exhibitors, in interviews, condemned the 20 per cent Federal admission tax. Alfred Starr, TOA president, said, "We are the target of every taxing agency in the nation." Mr. Starr called the fears that television would put theatres out of business "nonsense."

Leon Bamberger of RKO Radio called on exhibitors to work to end "premium rate" newspaper ad charges.

In a regional meeting preceding the tri-state sessions, the Tennessee Theatre Owners Tuesday elected W. F. Ruffin, Jr., president, to succeed Jay Solomon. J. A. West of Memphis, Earl Andrew of Erwin, and Cowan Oldham of McMinnville were elected vice-presidents; Emil Bernstecker of Atlanta was named secretary, and Charles A. Simpson of Chattanooga, treasurer. Mr. Solomon was elected national TOA director.

The Tennessee convention approved through its board of directors the position of TOA in arbitration and the 16mm suit. It also decided to take its fight against the admission tax direct to the Congressmen in each theatre's district.

M. S. McCord Purchases 20 Houses from Malco

M. S. McCord, of Little Rock, Ark., has bought 20 theatres in that state from Malco Theatres, Richards-Lightman Theatres, and Malco Realty Corp. Mr. McCord is a former vice-president of Malco. Associated with him in the new enterprise are M. J. Pruniski, North Little Rock, also a former Malco executive; W. B. Sockwell, of the same town; J. C. Tunstill, Memphis, and Robert S. McCord. Messrs. Sockwell and Tunstill are former Malco district managers. Booking offices of the combine, operating the acquired theatres under various corporate names, will be at the M. & M. Building, Memphis.

He doesn't
dare show his
hand...
the man in
the grey gloves...
the man
of mystery
four nations
had to find!

"Operation Secret"

The assassin-hunt that
zigzagged across the globe! There's
a bullet with his name on it
in every language of the world!

STARRING

CORNEL WILDE · KARL MALDEN · STEVE COCHRAN · PHYLLIS THAXTER

WITH

PAUL PICERNI · LESTER MATTHEWS · DAN O'HERLIHY · JAY NOVELLO · SCREEN PLAY BY JAMES R. WEBB AND HAROLD MEDFORD · PRODUCED BY HENRY BLANKE · DIRECTED BY LEWIS SEILER

On Armistice Day from Warners...



**AND FOLLOWS
'SPRINGFIELD RIFLE'
AT THE
N. Y. PARAMOUNT!**

ALLIANCE CIRCUIT VOICES \$1,500,000 FAITH IN FILMS



On the dais at Alliance Theatres' annual fall meeting in Indianapolis were, left to right: Irving Long, Fourth Avenue Amusement Company of Louisville; Tom Harmeson, Anderson Drive-In Theatres; Matt Welsh, Vincennes, Ind.; Sam Neall, Kokomo, Ind.; Dee Long, Fourth Avenue Amusement Company; S. J. Gregory, executive vice-president and general manager of Alliance; William Welsh, Vincennes; P. J. Lee, president; J. B. La Plante, associate in Vincennes, and Robert George, associate in Logansport.

"Showmanship and Economy" was the theme of the 17th annual fall meeting of Alliance Theatres, held October 15 at the Hotel Severin in Indianapolis. In the major address of the day, S. J. Gregory, executive vice-president and general manager, emphasized the continued faith of Alliance executives in the motion picture business, pointing out that in 1952 the company had completed a three-year modernization program costing approximately \$1,500,000.

At the same time, Mr. Gregory announced the acquisition of the Embassy theatre in Fort Wayne, one of the largest houses in

Indiana. The theatre, which will become the flagship of the Alliance circuit, will open after remodeling and redecorating have been completed under the managership of Sam Greisman, city manager for Fort Wayne.

Attending the Indianapolis meeting, the purpose of which was to distribute some \$15,000 in cash awards to winners in the circuit's 16-week drive, were all managers, assistant managers, associates and home office personnel. Robert Lee, city manager in Peru, Ind., was named over-all drive winner, for which he was presented a prize of \$400 by Mr. Gregory.

Units Back Arbitration

By midweek four units of Theatre Owners of America had approved the revised arbitration plan.

They included Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois; Theatre Owners of the Albany Exchange Area; Tennessee Theatre Owners, and Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee. Early endorsement was also expected from the Theatre Owners of Washington, D. C. and Theatre Owners of North and South Carolina.

In Washington, Abram F. Myers, general counsel of Allied States Association, said that it probably would be some time before he could comment on the revised draft "or anything connected with it."

Dezel, Souvaine in Deal

Albert Dezel has concluded distribution arrangements with Harry Thomas, representing Souvaine Selective Pictures, in the areas of Detroit, Chicago and Milwaukee.

COMPO Acquires 1,300 New Members in Week

Officials of the Council of Motion Picture Organizations announced in New York Monday that the number of theatres which have become COMPO members jumped from 11,695 to approximately 13,000 during the previous week, an increase of over 1,300. The officials are said to expect there will be no let up in filings for membership and payment of dues until virtually the entire potential of theatres in the United States has joined. The organization is in process of determining exactly what the potential is.

Continuing his campaign for the industry's public relations, under the auspices of the Council of Motion Picture Organizations, Arthur Mayer, its former vice-president, assailed many of the myths about the industry, in an address Saturday to the Women's Press Club, New York. Some of the beliefs he demolished were: that "uneducated" Hollywood producers deprive the public of mature pictures; that the public desires such pictures; that the industry is near bankruptcy; that television is replacing it as the public favorite; that foreign films are "superior," and that Hollywood is dominated by Communists or their sympathizers.

Pre-Election Tax Fight Is Pushed

The last 10 days before the national elections saw an increase in the tempo of the industry's fight for repeal of the 20 per cent Federal admission tax. On Monday, H. A. Cole and Pat McGee, campaign co-chairmen, urged all state and Congressional district committees to make special efforts before November 4 to hold meetings between Congressional candidates and exhibitors for discussion of repeal.

In a statement issued through the New York headquarters of the Council of Motion Picture Organizations, the co-chairmen said, "These meetings should be so arranged so that several exhibitors, especially those smaller exhibitors who are in distress, can meet the Congressional candidate and tell him their story."

It is not enough, said the co-chairmen, for just one exhibitor, no matter how important he may be, to talk to a Congressman on the subject. "A commitment made by a Congressional candidate to an individual may be misunderstood or completely forgotten," they declared. On this account, they urged group action so that "the candidate knows he is on record before several people from his district."

One candidate who definitely committed himself to repeal of the tax was Senator Henry Cabot Lodge (R., Mass.), up for reelection next week, who wrote to Julian Rifkin, vice-president of the Rifkin circuit: "It is obvious to me that the admission tax is the primary cause for the closing of so many theatres in the past few years. I will, therefore, support repeal of this tax."

Robert Wile, secretary of the Independent Theatre Owners of Ohio, reported that four of seven Ohio Congressional candidates are in favor of repeal, while the remaining three said they were favorably inclined toward tax reduction. The four in favor of repeal are: Frank T. Bow, James J. Mayer, Alvin F. Weichel and Lawrence O. Payne.

Those favorably inclined are: Michael A. Feighan, George H. Bender and John M. Vorys.

Albany Unit Bids TOA Enter Anti-Trust Suit

ALBANY: Albany Theatre Owners of America, at a meeting last week, voted to recommend that national TOA be made a party defendant in the Department of Justice anti-trust suit for the release of 16mm pictures to TV stations. Other actions resulting from the meeting included a favorable report on the arbitration plan considered at the recent national convention in Washington; warning against members playing any ASCAP music unless they have signed the new licensing agreement and a report on the print shortage in the area. Sam Davis of Phoenicia was elected to the board of directors.

“WHEN YOUR SHIP COMES IN!”

If you are one of the 400 Showmen playing M-G-M's
“PLYMOUTH ADVENTURE” at Thanksgiving, con-
gratulations to you.

Did you read what the trade critics wrote this past
week? Rave notices.

Keep an eye on the newspapers, magazines, Sunday
supplements. A giant ad campaign.

“PLYMOUTH ADVENTURE” is 100% pre-sold! It's
a natural for publicity with great stars, Spencer Tracy,
Gene Tierney, Van Johnson, Leo Genn, and a superb
cast of thousands.

Whether you're playing it at Thanksgiving or later,
it's a holiday when you play it.

How true, what the fans are saying: “If it's M-G-M,
it's BIG.”

M-G-M presents “PLYMOUTH ADVENTURE” starring SPENCER TRACY • GENE TIERNEY • VAN JOHNSON
LEO GENN • with Dawn Addams • Lloyd Bridges • Color by Technicolor • Screen Play by Helen
Deutsch • From the Novel by Ernest Gébler • Directed by Clarence Brown • Produced by Dore Schary

People in The News

JACK BERESIN, international chief barker of the Variety Clubs, and JAY EMANUEL, independent circuit owner, are new members of the board of directors of the Allied Jewish Appeal in Philadelphia.

R. J. O'DONNELL, circuit operator and Texas COMPO executive, will have his life story narrated by EVELYN OPPENHEIMER on radio station WFAA, Dallas, November 2. Miss Oppenheimer is also preparing a *Saturday Evening Post* story using additional details of his life. All the material used will later form the basis of a book to be titled "The Silver Fox," which will be published in 1953.

J. J. FITZGIBBONS, president of Famous Players Canadian Corporation, is one of six who have been named for citations to be awarded by the Canadian Council of Christians and Jews, of which he is a past national president.

JAMES RICKETTS has been named branch manager of Paramount's Denver exchange. Mr. Ricketts was formerly acting branch manager.

FRANK BOUCHER has been appointed vice-president in charge of sales promotion of the Alvin Epstein Advertising Agency in Washington, D. C.

John Joseph Resigns MGM Publicity Post

The resignation of John Joseph, eastern publicity manager for MGM, was announced last week by the company's New York office. Officially the resignation is set for the end of the year, although Mr. Joseph plans to leave before on a brief vacation. The chief reason advanced for his resignation was his desire—and that of his family, to live in Los Angeles where he maintains his home. Mr. Joseph, who has been at his present post for almost four years, was formerly national director of advertising and publicity for Universal.

Johnston Is Undecided On New French Talks

Eric Johnston, president of the Motion Picture Association of America, arrived in New York from Washington at midweek and was still undecided on when he would fly to Paris to resume negotiations on a new Franco-American film agreement. A spokesman in New York said MPAA officials in France have been studying economic and political developments there with the intention of calling Mr. Johnston over when the time for the talks appears propitious. The MPAA president had scheduled a plane trip to Paris last weekend but called it off because of a cold. Earlier talks on a new agreement were broken off abruptly when

C. A. McCrork of Pennsylvania succeeds Dave Peterson as branch manager of Altec's eastern division, with headquarters in Philadelphia. Mr. Peterson has been appointed western division manager, with offices in Los Angeles.

MILTON R. RACKMIL, president of Universal Pictures and of Decca Records, returned last week from the coast, where he visited with studio executives. He left the following day for England on business for Decca.

SILAS F. SEADLER, director of advertising for MGM, was named the new chairman of the Motion Picture Association of America, succeeding CHARLES SIMONELLI, eastern ad-publicity manager and national exploitation chief of Universal.

OSCAR R. HANSON has been elected vice-president of the Canadian Picture Pioneers, the board of directors of that organization announced. Mr. Hanson has been a past president of the Pioneers.

DAVID E. DANIEL replaces C. C. CURRAN as district manager for Dominion Sound in Toronto. Mr. Curran has been transferred to Halifax. RICHARD R. HUSTON, formerly of Dominion's sales department, has been promoted to district manager in Winnipeg.

the French withdrew an offer to permit the bulk of some \$6,000,000 in blocked earnings to be remitted forthwith at the capital account rate. No American pictures have been sent to France since the negotiations were abandoned some weeks ago.

Earle G. Hines Joins National Theatres Board

Earle G. Hines, who recently retired as chairman of the board of General Precision Equipment Co., and who formerly was on the board of Wesco Theatres Corp., was elected a member of the board of National Theatres Corp., it was announced last week. In the first meeting of the board of directors of National Theatres since its divorce from 20th Century-Fox, consideration of declaration of a dividend was postponed in order to give the new directors time for a thorough study of the subject.

"Fatima" Gets 88 Dates In New York for Holiday

Warner Bros. announces the across-the-board booking of "The Miracle of Fatima" as the Thanksgiving picture in the first run RKO, Skouras, Century, Randforce and Brandt theatres in Manhattan, Bronx, Brooklyn, Queens, Westchester and Long Island. This booking will have "Fatima" playing in 88 theatres in the New York metropolitan area over Thanksgiving.

Wald Joins Columbia



JERRY WALD, above, has joined Columbia Pictures under a long term contract as a vice-president and executive producer, commencing immediately, Harry Cohn, president, has announced.

Mr. Cohn declared that Mr. Wald's "experience and his creative talent will be an important and valuable addition to Columbia."

Mr. Wald said: "The making of a film depends upon many mature minds working toward a single objective—entertainment that will reach the minds and hearts of a world audience. This opportunity of allying myself with Columbia is one which excites me greatly and fills me with limitless enthusiasm."

Also moving to Columbia is Milton Pickman, Mr. Wald's assistant.

Paramount Sets Special Plan for Los Angeles

Paramount's expanded first run releasing plan for the Los Angeles area, which was put into operation three months ago with "The Greatest Show on Earth," will be continued for an additional six pictures, according to A. W. Schwalberg, president of Paramount Film Distributing Corporation. Availabilities for the productions which are being offered in competitive negotiation for day and date engagements in the seven areas range from late in November through early February. Deadline for bids was October 29. Pictures involved include "The Savage," "The Blazing Forest," reissue of C. B. DeMille's "Cleopatra," "The Turning Point," "Road to Bali" and "The Stooge."

TV for Loop House

CHICAGO: The Telenews Theatre in the Loop is installing a Motiographtrud large screen television system, according to division manager Sylvan Goldfinger. This will bring the number of theatres in Chicago with large-screen television to six.

NEW 1952-53 ALMANAC BLANKETS THE INDUSTRY

Expanded Edition Covers Television Also; Volume Again Thumb-Indexed

Improved, expanded and more convenient than before, the 1952-53 Edition of *Motion Picture and Television Almanac* made its appearance this week. Retaining the format which has been found so convenient for many years past, this twenty-fourth annual edition of the standard industry reference work is again thumb-indexed for ready reference.

The major change in the book this year has been the addition of considerable detailed information on the television industry, hence the title change, in order thus to make it of more value to the whole entertainment industry. Since it has become a fact that the two media of entertainment, motion pictures and television, have come so to impinge one upon the other, it became apparent to executives of Quigley Publishing Company that the best interests of all in both fields would be best served by attention to both.

Once again, as for so many years past, the *Almanac* contains the unique and important biographical, or Who's Who section, which outlines the careers in motion pictures and/or television of some 9,000 personalities, including producers, directors, performers and executives in all phases of both media.

The inclusion of television material in this year's edition by no means has resulted in a reduction of attention to motion picture industry facts, figures and information. Rather it is an extension of the already wide range of data included in the book.

The international character of the volume has been maintained, with information provided on the motion picture and television industries in all the important countries of the globe. This information takes the form of reports from the correspondents maintained by Quigley Publications in all important capitals.

Full Coverage by Staff Of British Industry

In addition, the Quigley staff in London has contributed as usual complete information on all phases of the industry in Great Britain, including a general summary of the year's outstanding developments as well as complete and detailed listings of companies, circuits and all other operating units.

The *Almanac* is edited by Charles S. Aaronson, who succeeded the late Maurice D. (Red) Kann, who died in May, 1952, while in the course of preparation of the book. Mr. Aaronson continues as production editor of *MOTION PICTURE HERALD*, and

ALMANAC SAYS 3,483 DRIVE-INS OPERATING

A total of 3,483 drive-in theatres were operating in the United States and Canada in June of 1952, it is recorded in the Statistics section of the 1952-53 *Motion Picture and Television Almanac*, published this week by Quigley Publishing Company. The drive-in figure compares with 820 in 1948 and represents a capacity of 4,702,050, on the basis of average capacity of 500 cars. The *Almanac* estimates 1952 receipts for all theatres at \$1,225,000,000, inclusive of drive-ins, which return approximately 20 per cent of the gross revenue.

has the full cooperation of the staff of associates who contributed to the success of previous editions of the *Almanac*.

The statistical section of the book has been revised and brought up to date, with separate data presented for the motion picture and television industries.

In a foreword to this twenty-fourth edition, Martin Quigley points out that it appears in "the midst of an array of changing conditions and new developments that affect the art and business of public entertainment the world over. These conditions and developments entail an imperative and an increasing need for authoritative information and statistics concerning the events, institutions and personnel of the entertainment world. . . ."

Volume This Year Runs In Excess of 1,000 Pages

The volume this year runs to 1,062 pages, almost 350 of them devoted to biographies in Who's Who in Motion Pictures and Television. Other sections, which indicate the scope of the coverage included in the *Almanac* are: Corporations, Theatre Circuits, Drive-In Theatres, Television and Radio, Pictures, inclusive of the current year's product and a master over-all list; Services, Theatre Equipment and Materials, Organizations, Codes and Censorship, The World Market, The Press, and Non-Theatrical Motion Pictures.

As an example of the complete coverage of the field afforded by the *Almanac*, the section titled Services records for easy reference listings of territorial film distributors; major company exchanges in the key cities of the country; trailers and film carriers; shorts, cartoon and newsreel producers; laboratories and storage facilities; color processes; raw stock and film libraries; play, story and talent agencies; publicity representatives, and Government film bureaus.

Fox Sales Meet Nov. 12

The detailing of a major schedule of releases for the first nine months of 1953 will be the highlight of a special division managers' meeting to be held at the Twentieth Century-Fox home office in New York November 12 and 13.

Managers of the company's sales force throughout the United States and Canada will gather to hear an outline of sales and advertising plans for pictures set through the remainder of this year and the beginning of 1953. Included in the presentation will be an outline of publicity and exploitation campaigns to assist in selling these films to the public.

Al Lichtman, director of distribution, will preside over the discussions, aided by W. C. Gehring, executive assistant general sales manager; Edwin W. Aaron, western sales manager, and Arthur Silverstone, eastern and Canadian sales manager.

Pictures for the remainder of 1952 which will be included in the program are: "The Snows of Kilimanjaro," "The Stars and Stripes Forever," "Bloodhounds of Broadway," "The Steel Trap," "The Thief of Venice," "Pony Soldier" and "My Pal Gus."

Film Salesmen Skip Raises To Fight for More Expenses

MINNEAPOLIS: Expense allowance increases rather than wage raises will be the goal of the Colosseum of Motion Picture Salesmen of America in the negotiations which will be held this winter for new contracts effective next February. The 1,000-member Colosseum will have the wages vs. expenses controversy as one of the chief topics of discussion during their forthcoming annual convention in Atlanta, November 21-23, with the consensus of the membership reportedly in favor of additional expenses. Colosseum salesmen now receive \$9 a day total expense allowance, with automobiles supplied by all majors except United Artists and Allied Artists.

Screen Actors Guild Negotiations Off

HOLLYWOOD: The Screen Actors Guild has broken off collective bargaining negotiations with the American Association of Advertising Agencies and New York film producers who make film commercials. Strike action was voted Wednesday. Negotiations broke down over the agencies' insistence on the right to televise filmed commercial spots without limitation throughout the nation for a period of 13 weeks.

PARAMOUNT HAS SOMETHING SO HOT ALL OTHER FIRE PICTURES OUT OF M



"Maybe because it's a genuine forest fire in the Nevada Sierras, maybe because Technicolor and technology have never collaborated more congenially in the interests of melodrama, the fire section of the film is **THE BEST EVER SEEN**. Figures to draw like a—what else?—forest fire."

—M. P. Herald

"Audiences can almost feel the heat of the blaze. Terrific forest fire can be exploited to strong returns."

—Boxoffice

"Lusty, action - packed drama . . . excellent Technicolor and helicopter rescue in burning forest."

—Film Daily

"Definitely a boxoffice success. A big, handsome outdoor adventure saga that because of its spectacular trappings, plentiful action and Technicolor should attract capacity audiences."

—Showmen's Trade Review

THAT "IT BURNS
EMORY!" —says *Motion
Picture Daily*

THE BLAZING FOREST

COLOR BY
TECHNICOLOR

"Filled with as much thrilling adventure
and action as a three-ring circus!"
—CECIL B. DEMILLE

"Loaded with exploitation possibilities. Has one of most exciting forest fires on record, both in spectacle and realism."

—*Independent*

"Payne and Miss Morrow team excellently. He puts over the rugged requirements and she treats the eye."

—*Daily Variety*

starring

JOHN PAYNE

WILLIAM AGNES RICHARD SUSAN
DEMAREST · MOOREHEAD · ARLEN · MORROW

Directed by EDWARD LUDWIG · Written for the Screen by LEWIS R. FOSTER
and WINSTON MILLER · Produced by WILLIAM H. PINE and WILLIAM C. THOMAS

BRITISH FACING STUDIO STRIKE

Three Unions, Producers Deadlocked in Talks on New Wage Contract

by PETER BURNUP

LONDON: J. Arthur Rank and other leading members of the British Producers' Association met here Monday with representatives of the three studio unions in an effort to avoid widespread dislocation, if not breakdown, in production resulting from an impasse in earlier labor talks. At midweek, industry leaders still hoped the new talks would avert a very serious situation.

The three unions involved are the National Association of Theatrical and Kine Employees, Association of Cine and Allied Technicians and the Electrical Trades Union. Negotiations have been in progress more than a year, during which the unions have sought wage increases while the producers have demanded relaxation in what they call restrictive trade practices as the price of the pay rises. The current deadlock is generally attributed to ACT's stiff-necked attitude in regard to the producers' demands.

Hour's Token Strike

Without warning, NATKE and ETU people at Rank's Pinewood Studio downed tools for what they called an hour's token strike. They served notice on employers, moreover, that no overtime would be worked until their grievances were remedied. Union officials were as much taken by surprise as the employers. The action, nevertheless, had all the stigma of a well planned move. In a matter of hours similar tactics were adopted at all the studios.

NATKE's Tom O'Brien went down to Pinewood to persuade his members to resume normal working, but a weekend check on all studios indicated that electricians at least are intent on continuing the movement. Mr. O'Brien blames ACT's delaying tactics for the situation, but, ironically, the left wing technicians' association on this occasion stands ostentatiously aloof from the trouble.

Failing resumption of normal, the Producers' Association is considering closing all studios. Members agree they find it impossible to arrange shooting schedules in such conditions. Among productions held up by the trouble are Disney's "Sword and the Rose" at Pinewood and "The Red Beret" in which Alan Ladd is starring at Shepperton.

Coronation TV Battle

The decision of the Coronation Committee not to allow the actual ceremony to be televised live threatens to develop into bitter controversy; with the traditionalists pointing to the sacredness of the ritual and the

modernists demanding that millions of common folk are entitled to be present, if only by benefit of TV.

The Rank Organization is the first to take the field since the announcement that newsreel coverage of the Coronation would be allowed. It has disclosed that arrangements were made months ago with Technicolor for the production of a full-length picture. Special arrangements are being made to release the film throughout the world within a matter of days after the event. For this purpose, hundreds of Technicolor prints will be required. Associated British-Pathe also has announced that it will have available a coronation film shortly after the event.

Producers Warily Optimistic

Wary optimism, tintured with warnings, is expressed in the annual report of the British Film Producers' Association, issued here recently.

"With the assurance," the report said, "of additional capital loans from the National Film Finance Corporation and the incentive of additional revenue derived from the British Film Production Fund (the Eady Pool), there is every reason to expect that an increased number of feature films will come from British studios in the quota year ending September 30, 1953."

During the 12 months to March 31, 1952, 114 feature length British films were registered with the Board of Trade, compared with 125 in the previous year. Of the 114 total, 64 were "first feature" films, compared with 76 the year before.

Charity Nets \$84,000

Total proceeds from the annual Royal Film performance here Monday night, held at the Leicester Square Empire theatre amounted to approximately £30,000 (\$84,000) with "Because You're Mine" as the feature attraction. This total includes receipts from replica performances at Leeds and Liverpool and from program advertising. Attending the London performance were Queen Elizabeth, the Duke of Edinburgh and Princess Margaret. Participating in the accompanying stage show were Charles Chaplin, Sir Laurence Olivier, Vivien Leigh, Yvonne DeCarlo, Gene Kelly, Douglas Fairbanks, Kirk Douglas, Evelyn Keyes, Rock Hudson and others.

Italian Gift to President

The Italian Film industry last week presented President Harry S. Truman a specially prepared volume of famous Italian Renaissance art prints, bound in leather. The presentation was made by Commendatore Nicola De Pirro, director of the Italian government's Entertainment Industries Bureau at State Department ceremonies in Washington.

Telemeter Use Cited By Fitzgibbons

NIAGARA FALLS, ONT.: The benefits to be had from Telemeter, the Canadian franchise for which is held by Famous Players Canadian Corporation, were outlined by John J. Fitzgibbons, president and managing director of Famous Players, at the company's eastern division meeting here October 20-23.

In Telemeter Mr. Fitzgibbons said he saw the box office that will make the motion picture industry a greater business and one which "is not going to fade into the hands of other people." It should also, he said, reach the "lost audience" which today does not attend motion pictures.

The Famous Players head discussed subscription or "pay-as-you-see" television both at the concluding dinner session and earlier at a closed meeting of associates and chief office executives. Describing regular television as "the greatest advance in communication of thought today," he added that he welcomed it because "I think this business would have died of dry rot" if it had no incentive to drive it forward.

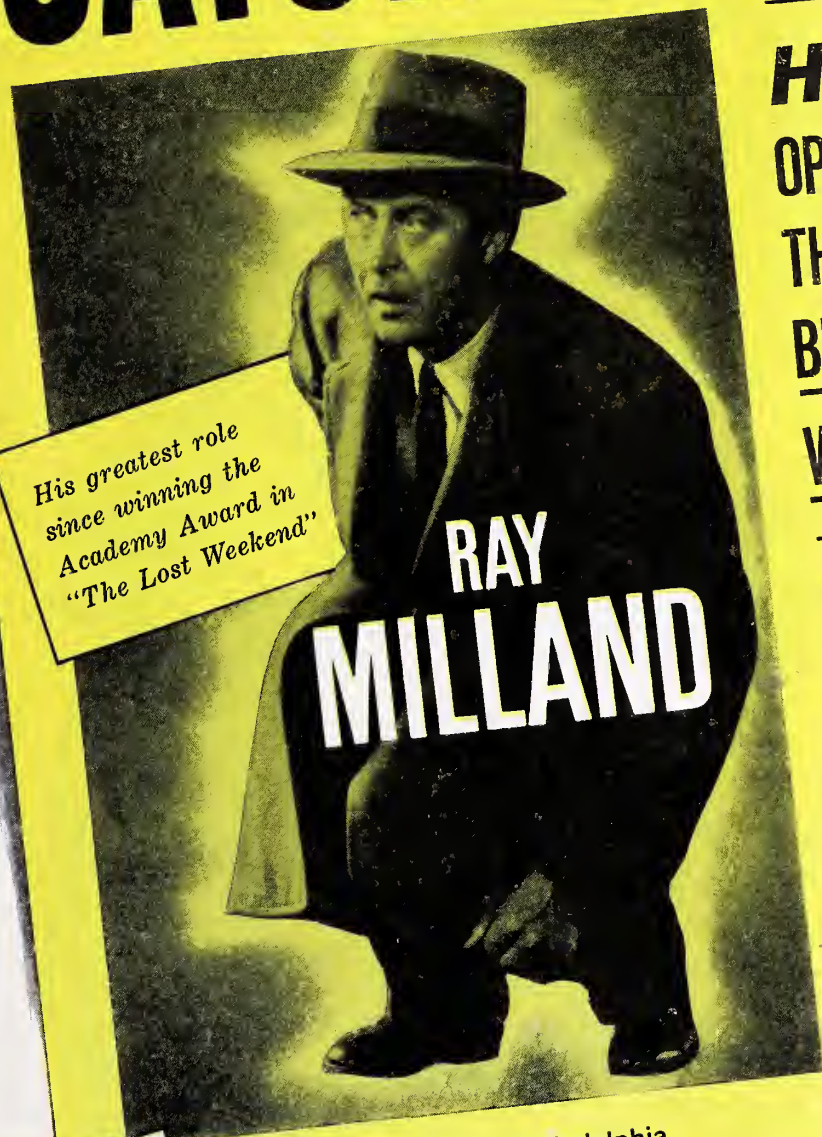
The meeting here was called "to take up and think up ways of selling tickets in our theatres," the executive said in his welcoming remarks. To this end, a half-day each was devoted to the subjects of candy sales, exploitation and promotion, with sessions conducted by Jack Fitzgibbons, president of Theatre Confections, Ltd., and James Nairn, director of advertising and public relations for Famous Players.

Other speakers during the sessions included Walter Brooks, director of the Managers' Round Table of MOTION PICTURE HERALD; Jules Wolfe, head of Famous Players maintenance department; Bert Brown, of the publicity department; Ben Geldsaler, head buyer, and Chester Friedman, chairman of the Showmandiser section of *Boxoffice*.

Canadian Exhibitors Elect Morris Stein President

Morris Stein, Famous Players Canadian circuit division manager, was elected president of the National Committee of Motion Picture Exhibitors Association of Canada, at its fourth annual convention Monday, in the Chateau Laurier Hotel, Ottawa. Other officers are F. Gordon Spencer, St. John, N. B., and K. H. Leach, Calgary, vice-presidents; Dick Main, Sutton, Ont., secretary-treasurer; and Arch H. Jolley Toronto, executive secretary. The organization drew up resolutions, details undisclosed at midweek, on television in relation to theatres, admission of 16mm exhibitors to membership, protective musical copyright measures, and overhaul of certain theatrical regulations of the Government of the province of Ontario.

CATCH "THE THIEF"



His greatest role
since winning the
Academy Award in
"The Lost Weekend"

**RAY
MILLAND**

HE'S OFF...

**OPENING WEEK AT
THE ROXY THEATRE, N. Y.
BIGGEST NON-HOLIDAY**

**WEEK OF THE YEAR! HELD OVER
3rd WEEK!**

**And running up smash business in
all opening engagements:**

PHILADELPHIA—Aldine—3rd BIG WEEK;
ATLANTIC CITY—Embassy—HOLDOVER;
LOS ANGELES—Ritz, Academy—2nd SMASH
WEEK! Chinese, Los Angeles—HOLDOVER;
SAN FRANCISCO—United Artists—2nd WEEK—
BIGGEST OPENING SINCE "AFRICAN QUEEN";
SALT LAKE CITY—Center—SIMPLY TERRIFIC;
WASHINGTON—Playhouse—2nd SOCK WEEK;
ROCHESTER—Loew's—NECK AND NECK
WITH "HIGH NOON" OPENING!

Introducing
RITA GAM
LIFE Magazine
calls her "Silent
and Sexy!"

Chuck Melven, in the Philadelphia
Daily News, says it for us:
"If you haven't already heard about 'THE THIEF'
then we must assume you live in a cave. For
it has been a long time since any picture has
gotten as much advance (free) newspaper
space as this one!"

**Watch for hundreds of important
dates coming up—"THE THIEF" is
heading for the big money!**

BIG B.O. REWARD!

Harry M. Popkin presents RAY MILLAND as "THE THIEF" with Martin Gabel and introducing Rita Gam
Executive Producer Harry M. Popkin • Written for the screen by Clarence Greene & Russell Rouse • Music by
Herschel Gilbert • Produced by Clarence Greene • Directed by Russell Rouse • A Harry M. Popkin Production

Another
BIG ONE
thru **UA**

Hollywood Scene

Hollywood Bureau

IRRESPECTIVE of the larger outcome to be determined next week, the national political campaigning of 1952 shall have taught this picture town some things useful to know and easy to remember.

Foremost in importance, among the things learned since the Chicago conventions in mid-Summer, are the glaring shortcomings of a competitive medium greatly feared in even the bravest quarters as the campaigning loomed. None foresaw that a televised political speech would turn out to be—after the first one or two—a less pre-emptive attraction than a radio broadcast of the same. Neither was it foreseen that the two principal political parties, by trying to outdo each other in the purchase of radio and television time and in vituperation, would do a pretty good job of driving most members of the family out of the house at about the right hour to make the nearest movie.

Failed to Get Newsreel-Type Lighting and Camera Work

And nobody in this community of sticklers for technological and artistic proficiency had the slightest expectation that the television people wouldn't give the political performers the benefits of at least newsreel-quality lighting, camera angles and sound-recording.

It had been feared, often openly, that the campaigning would knock the profits out of exhibition for at least two months. It has had, in this conspicuously hard-ridden political subdivision, the reverse effect, in spite of the fact (or possibly because of it) that the Nixon matter spawned a local controversy prompting television and radio stations to flood those media with panel shows virtually around the clock.

The failure of television to dent the newly building box office grosses with its political telecasts is susceptible of numerous interpretations, but they all spell encouragement for picture people.

Care Must Be Exercised in Making Political Pitch

Some of the other things taught by the national political campaigning are not so pleasant or encouraging, although plentifully useful. Foremost among these, unhappily, is the teaching that it ill behooves an institution or an individual whose importance resides in the fondness of the multitude to utilize that importance as a platform from which to hurl a political pitch. This is not a new teaching. It is taught quadrennially, also biennially, without fail, but it is never learned. That is too bad, for it is sorely needed, as everybody in town freely admits, between elections.

This time the political prerogatives of Hollywood individuals and institutions were exercised with extraordinary vigor and reverberation. The names of actors and actresses who avidly identified themselves as Republicans or Democrats, thus splitting their followings theoretically down the middle, would make a long list that nobody dependent on a box office would care to see compiled. And the statements and counter-statements by an important section of organized labor and an important section of management concerning contributions to political campaigns, widely published in the newspapers, assuredly advanced neither candidate while unselling the entertainment consumers on both sides of the political fence.

The persistence of Hollywood people in the error that what they say politically has no bearing on their professional careers is hard to understand in view of their certain knowledge that the very politicians for whom they declare themselves are the world's outstanding practitioners of the I-love-everybody policy, and for the same reasons why Hollywood people should be. This seems to suggest that politicians are smarter than Hollywood people, and that's carrying a straight line of reasoning far too far.



FOUR pictures were started, one of them in color, and 12 others were finished during the week.

"Here Come the Girls," Paramount, is being produced in color by Technicolor by Paul Jones, and directed by Claude Binyon. Bob Hope, Tony Martin, Arlene Dahl and Rosemary Clooney head the cast.

"Star of Texas," Allied Artists, is being produced by Vincent M. Fennelly and directed by Thomas Carr. It has Wayne Morris, Lyle Talbot and Rick Vallin in the cast.

"Posse," Columbia, has Broderick Crawford, John Derek and Charles Bickford in the cast. Harry Joe Brown is producing, with Alfred Werker directing.

"A Matter of Life and Death," Ben-Bo Productions, got under way with Benedict Bogeaus producing, Don Siegal directing, and with Teresa Wright, Macdonald Carey and Edgar Barrier in the cast.

Roy Rogers Will Make More Theatre Pictures

Roy Rogers will make another series of Westerns for theatrical distribution, he announced this week in Troy, Ohio, where he was visiting with C. F. Pfister, president of the Independent Theatre Owners of Ohio. Mr. Rogers was appearing with his

THIS WEEK IN PRODUCTION:

Started (4)

ALLIED ARTISTS
Star of Texas

Death (Ben-Bo Prod.)

COLUMBIA
Posse

PARAMOUNT

INDEPENDENT
A Matter of Life and

Here Come the Girls (Technicolor)

Completed (12)

ALLIED ARTISTS
Timber Wolf
Cow Country
The Marksman

Swords Against the Mast (Edward Small Prod., U. A. release, Technicolor)

COLUMBIA
Slaves of Babylon (Esskay Pic. Co., Technicolor)
The Juggler (Kramer Company)

The Tall Texan (T. Frank Woods Prod.-Lippert release)
Moulin Rouge (Moulin Prod.-U.A. release)

INDEPENDENT
Invaders from Mars (National Pictures, 20th Fox release)
Miss Robinson Crusoe (Motion Picture Artists, Technicolor)

PARAMOUNT
Roman Holiday

RKO RADIO
Sea Devils (formerly "Toilers of the Sea"—Coronado Prod. Technicolor)

Shooting (33)

COLUMBIA
Love Song (Technicolor)
The Red Beret (Warwick Prod., London, Technicolor)

PARAMOUNT
Forever Female
Little Boy Lost (Paris)
Houdini (Technicolor)

INDEPENDENT
Tarzan and the She-Devil (Sol Lesser Prod.)
Main Street to Broadway (Cinema Prod.-MGM release)
Body Beautiful (Savoy Picts., Inc.)
Melba (Horizon Pict.-U.A. release, Technicolor)
Bad Blonde (Exclusive Films, London, Lippert)
Scarlet Spear (Breakston-Stahl)
The Sword and the Rose (Disney British-Technicolor)

REPUBLIC
South of San Antonio (formerly untitled)

20TH CENTURY-FOX
Man on a Tight Rope
Call Me Madam (Technicolor)
Baptism of Fire
The President's Lady
Sailor of the King (formerly "Single Handed")

UNIVERSAL-INT'L
Night Flowers
Thunder Bay (Technicolor)
Sioux Uprising (Technicolor)
Flame of Timberline (formerly "Vermilion O'Toole"—Technicolor)
Man from the Alamo (production resumed—Technicolor)

MGM
The Band Wagon (Technicolor)
Give a Girl a Break (Technicolor)
Young Bess (Technicolor)
Remains to Be Seen
Dream Wife
The Clown
Invitation to the Dance (Technicolor)

WARNER BROS.
I Confess
His Majesty O'Keefe (Technicolor)
Alma Mater

Western rodeo company at the Hobart Arena. He stated he would disclose further details from Hollywood later. He said he had completed enough Westerns for television to fulfill his commitments for 1953.

These are the things that are well worth doing!



Your ONCE-A-YEAR CONTRIBUTION TO THE
CHRISTMAS SALUTE
 PUTS YOU IN THE BIG LEAGUE IN THE *TB Battle*

Once a year, and only once, your WILL ROGERS MEMORIAL HOSPITAL comes to you with the request for funds to maintain the institution for the ensuing fifty-two weeks... And *this is it* for 1952-53.

That your hospital is worthy of support is proved by the success it has achieved in fighting TB... by the services it has rendered to your fellow man during the twenty-six years you've owned it.

Its enviable record of over 90% of cases CURED... its average per-case cost of almost HALF the National estimated average... *These are the things well worth*

doing! *Saving lives, preventing the spread, and healing the otherwise helpless. And this at no cost to the afflicted.*

These are the things *you* are doing through *your* hospital. Yes, if you have any kind of job in the amusement industry, or allied to it, you share this glory. You share the protection and the responsibility too.

So, sign the Christmas Salute Scroll where you work. Get others to do it too, and give a "dime, a dollar, or an endowment." The Christmas Salute is NOW ON—Give a lift in November and December.

Autograph
 THE SALUTE SCROLL
and give—
 "A DIME, A DOLLAR,
 OR AN ENDOWMENT"

It's Your Hospital You share the glory, the protection, and the responsibility.

Owned & operated by the amusement industry

Variety Clubs



WILL ROGERS MEMORIAL HOSPITAL

National Office: 1501 Broadway, Room 1309, New York 36, N.Y.

Saranac Lake

SURVEY FIGURES SHOW:

FILMS ARE STILL PUBLIC CHOICE, TV OR NO TV

by G. FRED AIKEN

PROVIDENCE: Despite fluctuating trends that at times indicate a falling off of revenue at the box office, a recent survey emphatically demonstrates that films are still the most popular form of entertainment, television notwithstanding.

Seeking to determine the likes and dislikes of known ardent film fans, the writer devoted two solid weeks recently, personally contacting 127 persons in age groups ranging from 14 to 60, to determine current entertainment preferences. Providence, R. I., was selected as the site of the survey because it has long been recognized as one of the country's foremost "test cities."

All Types "Sampled"

All walks of life were "sampled," with replies broken down to five distinct age-groups. Only those persons were contacted who were positively known as better-than-average film theatre patrons. Furthermore, the survey was conducted "informally," with the people unaware they were being polled.

More than 89 per cent of those questioned were TV set owners with the great majority having their sets from two to three years.

In answer to the question, "Do you think movies are better than ever?" 65 per cent replied "Yes," 15 per cent said "No" and 20 per cent felt there had been no change.

Posed with the question, "Do you think TV will ever supplant the movies as real entertainment?" 92.1 per cent replied in the negative. Along a similar vein, when asked whether they preferred TV to motion pictures, 59.8 per cent dissented, with nine per cent declaring they felt about the same in regard to the two media. Further analysis of this last question showed every age group had a large majority who preferred motion pictures to TV except the oldest age group.

Gradual Return Shown

An analysis of the poll reveals a trend away from the theatres during the first year after purchase of television, with a gradual return to regular motion picture preferences after the novelty had worn off. Of special interest in view of the current industry fight regarding sale of 16mm films, was an indication that about 89 per cent of those polled did not care for the "old" films on TV. Viewers' chief complaints were that these "oldies" were "unclear," that they were shown over and over again, and that they were distorted and with poor sound.

Concerning current admissions, 90 per cent thought they were too high, with objections registered against the policy of premium admission prices for many of the better-than-average films.

During the course of the survey, a wide

variety of opinions were expressed on a number of phases of the motion picture industry. The refreshment angle in particular was the cause of several complaints. Many commented on the damage to clothes from ice cream drippings and the indiscriminate throwing about of empty containers.

It was believed that TV could have wooed many permanent fans when it was first introduced, had it not insulted the intelligence of its viewers by repeating the same stereotyped "features."

Cite Lack of TV Variety

In addition, the lack of variety, even in so-called "variety" shows, is palling on most video-viewers. Radically reduced budgets, hit-or-miss direction and faulty telecasting have driven many out of "TV bondage." Summer replacements were termed "atrocious" by viewers. The Democratic and Republican conventions appealed to only a small minority; several of those questioned felt that a few hours at best, or a few high spots, would have been ample. A corroborating note on this score was the fact that local operators and managers noted a definite increase in attendance during both conventions.

Reviewing the survey in its entirety, indications point to a more prosperous future for motion pictures, providing efforts are made to give the theatre-going public the very best entertainment possible at prices within the reach of an already over-burdened and over-taxed populace.

It is up to Hollywood to keep TV on the retreat, the survey indicates.

NCCJ Honors Reagan and Salmon, Names Schwartz

At an organizational meeting of the National Conference of Christians and Jews, motion picture division, in New York Wednesday, a plaque was awarded to Charles Reagan, 1951 chairman, and a silver medal to Montague Salmon, manager of the Rivoli theatre. It was decided to hold a 25th anniversary dinner, and Sol Schwartz, RKO Theatres president, was named new chairman. Mr. Salmon was cited for collecting more than \$1,000 per year for seven years and Mr. Reagan for his success as chairman. Ned E. Depinet presented the plaque and Dr. Everett R. Clinchy the medal.

Butterfield Seeks TV

W. S. Butterfield Theatres this week asked the Federal Communications Commission in Washington to grant it a television station license in Grand Rapids, Mich. At the same time, the company asked that an earlier request for UHF channel in Flint be changed to a VHF channel.

Rank Films Big in U. S., Says Davis

J. Arthur Rank British product has made good progress in the American market in the past year and prospects for continued advances are bright, John Davis, Rank Organization managing director, said in New York Tuesday as he prepared to leave for London following conferences in New York, Chicago and Toronto.

He could offer no information concerning possible changes in the make-up of the Universal-International board in consequence of Mr. Rank's having sold his stock in the company to Decca Records, whose president, Milton R. Rackmil, now is president of U-I also. U-I will continue to release Rank product in the U. S.

"I'm not one to use superlatives," Mr. Davis said when he described the progress of Rank pictures here as "good."

Among the Rank pictures he said were making good records here are "The Laverne Hill Mob," "The Man in the White Suit" and "Ivory Hunter."

WNBC Broadcast Starts Film Announcement Plan

Station WNBC, chief radio outlet of NBC in New York, started its series of spot announcements promoting movie-going in general and recommending an outstanding action film, during the football game October 25. The announcements are the result of a mutual pact with the Organization of the Motion Picture Industry of New York and will continue each Saturday. In return, theatres in the New York metropolitan area will begin to display posters and trailers urging theatre audiences to listen to Skitch Henderson on WNBC and WNBT for recommended current and popular films to be seen at neighborhood theatres.

Technicolor Profit for Nine Months \$1,499,507

The consolidated net profit after taxes on the income of Technicolor, Inc., for the nine months ended September 30, 1952, is estimated at \$1,499,507, equivalent to \$1.60 per share. This compares with \$1,561,525, equivalent to \$1.68 per share for the corresponding nine months in 1951.

The estimated consolidated net profit after taxes for the quarter ended September 30, 1952 is \$474,087, equivalent to 50 cents per share.

This figure compares to \$500,131, equivalent to 54 cents per share for the corresponding period the previous year.

Open Illinois Drive-In

Turner-Farrar Theatres have opened their new 500-car Starlight drive-in, located between Harrisburg and Eldorado, Ill. A formal opening of the recently constructed theatre will be held next spring.

Name Rogers Drive Area Leaders

The national exhibitors committee which will spark this year's "Christmas Salute" to aid the Will Rogers Memorial Hospital, has been completed, it was disclosed last week by Sam J. Switow, national exhibitor committee chairman, through the Rogers drive headquarters in New York.

In exchange cities throughout the nation, these distributor and exhibitor chairmen are meeting with branch managers, setting up the distribution of the Christmas scrolls to all theatres, radio and TV stations and other companies allied with the amusement industry in preparation for the kickoff of the national campaign scheduled to start this

Meanwhile, Abe Montague, president of the Will Rogers Memorial Hospital, announced the world premiere of Samuel Goldwyn's "Hans Christian Andersen" will be held for the benefit of the Hospital at the Criterion theatre in New York, November 24. G. S. Eysseil, president of Rockefeller Center, Inc., in accepting the chairmanship for this inaugural, said he hoped the premiere would become an annual event.

According to Mr. Switow, the "generous cooperation of exhibition and distribution is expected to bring gratifying results in realizing our goal for the Christmas Salute. That goal is 150,000 signers of scrolls and \$200,000 in contributions."

The completed list of the exhibitors committee follows:

Albany, Saul Ullman; Atlanta, E. E. Whitaker and John W. Harrell; Boston, Benjamin Damingo; Buffalo, Elmer Lux and Myron Gross; Charlotte, Scott Lett; Chicago, Jack Rose; Cincinnati, Van Schwartz; Cleveland, Frank Murphy; Dallas, John Rowley; Denver, Pat McGee; Des Moines, Charles Niles; Detroit, Jim Sharkey and Art Robinson; Indianapolis, E. L. Ornstein; Jacksonville-Tampa, Guy A. Kenimer; Kansas City, Elmer Rhoden, Jr.; Los Angeles, Al O'Keefe; Memphis, Herbert Kohn; Milwaukee, Hugo Vogel; Minneapolis, Ben Berger; New Haven, Harry Feinstein; New Orleans, Henry Plitt; Oklahoma City, Morris Loewenstein and J. C. Hunter; Philadelphia, Alfred J. Davis and Jack Greenberg; Pittsburgh, Moe Silver; Portland, Art Adamson; St. Louis, Joseph C. Ansell; Salt Lake City, George Smith; San Francisco, Rotus Harvey; Seattle, Fred Mercy; Washington, D. C., Morton Gerber.

Shea Circuit Convention Stresses Ads, Promotion

PITTSBURGH: Advertising and exploitation of product were among the chief topics of discussion as Shea circuit managers met during a two-day convention at the Hotel Roosevelt in Pittsburgh last week. Concessions and problems raised by television were also on the agenda at the meetings presided over by Gerald Shea, president. Others present were Richard Harper, assistant to the president; Ray Smith, film buyer; Carroll Lawler, booker, and Frank King, field manager for the Shea circuit.

IN NEWSREELS

FOX MOVIE TONE NEWS, No. 87—Stevenson in Chicago, Eisenhower in Boston and New York. Storm warnings around the world. Ava Gardner honored. Unsinkable swim suit. Police dog captures crooks.

FOX MOVIE TONE NEWS, No. 88—"Ike" says he will go to Korea. Gov. Stevenson says Moscow can end Korean war. Battle raging on Korea front. Tito is visitor on U. S. carrier. U. S. heiress weds British nobleman. Football.

NEWS OF THE DAY, No. 217—Last lap of campaign. War's toll mounts. New York subway crash. Japanese armed forces. Mechanical marvels.

NEWS OF THE DAY, No. 218—Acheson tells UN Reds block Korea peace. World's largest helicopter. U. S. navy hosts to Tito. U. S. heiress bride of a lord. Fashion parade at Versailles. Football.

PARAMOUNT NEWS, No. 20—"Sugar Ray" in dancing debut. U. S. jets in record hop. Emperor leads homage to war dead. Japan's Safety Corps in first review. UN debate on truce deadlock. Iron Horse Mountain in Korea under assault.

PARAMOUNT NEWS, No. 21—World's largest helicopter. U. S. heiress weds nobleman. American wins Nobel Prize for medicine. Tito aboard U.S. Carrier Coral Sea. Harness champion attends farewell luncheon. Football.

TELENEWS DIGEST, No. 43B—Final week of campaign nears. Marshall Tito aboard carrier Coral Sea. Franco visits Granada. Santa's pack previewed.

TELENEWS DIGEST, No. 44A—Equipment dropped by chute. Biologist wins Nobel Prize. Royalty attends London wedding. Korea makes first movie since war began. Election day draws near. Duke spills Virginia.

UNIVERSAL NEWSREEL, No. 407—Battles rage for Korean ridges. Japanese Emperor visits shrine. Merry musical mechanics. Winter's coming and birds know it.

UNIVERSAL NEWSREEL, No. 408—UN Assembly. Hurricane in Cuba. Hughes helicopter. Blumberg award. Flower Fantasia. Football.

WARNER PATHE NEWS, No. 22—Campaign nears close. New Japanese army in first parade. Ambassador Kennan in Heidelberg. Spain honors Ferdinand and Isabella. New bathing suit won't sink. Cool weather fashions. Giants-Cards football.

WARNER PATHE NEWS, No. 23—Campaign climax. Lewis orders miners back. Tito sees air show aboard U.S. carrier. World's biggest helicopter in first flight. Navy fire fighters do job in 15 seconds. Football.

Hattie McDaniel, 57, Dies; Beulah of Radio and TV

HOLLYWOOD: Hattie McDaniel, who portrayed Beulah on radio and television and won a Motion Picture Academy Award for her role in "Gone With the Wind," died October 26 of cancer after an illness of more than a year. The popular Negro actress, who appeared in some 300 films, was forced to retire from her "Beulah" show because of the illness that caused her death. Miss McDaniel was the first of her race to win filmdom's coveted "Oscar." A brother, Sam (Deacon) McDaniel, actor, survives.

F. G. Spencer

TORONTO: F. G. Spencer, head of the Spencer Circuit in St. John, N.B., died Oct. 20 after a heart attack in Toronto. Mr. Spencer started his career as a showman in 1907, since then building a group of 30 theatres in partnership with the Famous Players Canadian Corporation.

Manny Wolfe

HOLLYWOOD: Manny Wolfe, 48, recently named story editor for Edward Small Productions, died of a heart attack October 21. He entered the industry in 1931, became Paramount story editor in 1939, later heading the RKO story department. He was also assistant to William Dozier, associate head of production at Universal. He is survived by two sisters.

Technicolor, Allied Artists Close Deal

HOLLYWOOD: Negotiations have been completed between Steve Brody, president of Allied Artists, and Technicolor, whereby for the first time in its history Allied Artists will have a number of Technicolor productions on its release program.

The commitment calls for a minimum of three major features on the 1953 schedule to be done in color by Technicolor. These are in addition to one completed in England, "Affair in Monte Carlo," made by Associated British-Pathe in affiliation with Allied Artists.

The three to be filmed in Hollywood are "Wichita," "The Annapolis Story" and "The Black Knight."

Legion of Decency Rates Six Films; Two Classed B

The National Legion of Decency this week reviewed six new pictures, putting three in Class A, Section I, morally unobjectionable for general patronage; one in A-II, morally unobjectionable for adults, and two in Class B, morally objectionable in part for all. In A-I are "The Promoter," "Springfield Rifle" and "Wac from Walla Walla." In A-II is "Black Castle." In Class B are "Bloodhounds of Broadway" and "The Iron Mistress."

Seven-Theatre Belgium Premiere for "Quo Vadis"

MGM's "Quo Vadis" will have a simultaneous seven-theatre premiere in Belgium November 7, Morton A. Spring, first vice-president of Loew's International, has announced. Six theatres will open the picture in Brussels and one, the Metro, will play it in Antwerp, all on the same day.

Abraham Lehr

HOLLYWOOD: Services were held October 21 for Abraham Lehr, film pioneer and one-time vice-president of Samuel Goldwyn Productions. Surviving are a son, Neill, a daughter, Helen Frances, and a brother, Theodore. Mr. Lehr entered the industry in 1917. He had previously been a manufacturing executive.

Susan Peters

HOLLYWOOD: Susan Peters, the screen star who became paralyzed from the waist down as the result of a shooting accident seven years ago, died in Visalia, Calif., October 26. The immediate cause of death was said to be kidney failure.

Lewis W. Mercer

Lewis W. Mercer, step-brother of Charles Mercer, operator of the Star and Starlite Drive-in in Natchez, Miss., died at his home there October 16.

The National Spotlight

ALBANY

Appreciation of the production skill at the Universal studios in Hollywood is the chief impression which U-I branch managers carry away from their visits there, Leo Greenfield, Albany manager, told industry associates here on his return from the West Coast. . . . Carl Bovee, former Warner manager here and in the Western district, has leased the Smalley theatre in St. Johnsville and has reopened it as the Community. . . . Sam Davis, who conducts theatres in Phoenicia, Fleischmanns and Woodstock, is a new member of the board of directors for Albany TOA. . . . Harry Lamont darkened the Vail Mills drive-in, near Gloversville, and the Riverview drive-in, Rotterdam, a week to 10 days before he closed them last year. . . . The death in New York of Bert Kulick, president of Bell Pictures, was mourned by local friends and associates.

ATLANTA

Julius Chapman, home office representative of United Artists, was in at the local branch. . . . Carl Cavallo, Capitol theatre, St. Petersburg, Fla., and Pauline Piazzo were married there. . . . The City Commission of Panama City, Fla., is planning to impose a one-cent tax on each theatre ticket. . . . James V. Frew, southern district manager, U-I, back in Atlanta after a trip to Jacksonville, Fla. . . . Mike Bogich is new manager of the Roxy, St. Petersburg, Fla. . . . Merl F. Hallford, former city manager Martin's theatres in Eufaula, Ala., and later on Uncle Sam's payroll, has returned there as city manager. . . . Roth Hook, owner of theatres and radio stations in Alabama, was elected mayor of Aliceville, Ala. . . . The Monteagle drive-in, Monteagle, Tennessee, with 306 cars, has opened to the public. . . . Foy Ingram, appointed as manager of the Brundidge theatre, Brundidge, Ala., a unit of the Fred McLendon theatres. . . . Jimmy Smith new manager of the Edgewood drive-in, Columbus, Ga., opened their new drive-in at Athens, Ga. . . . The Co-At-Co of Toccoa, Ga., has opened their new 400-car drive-in there.

BUFFALO

Dr. Arthur Epstein, president of Fine Arts Films, Inc., of New York, and Richard O'Connell, sales executive of the same company, were in Buffalo last weekend to discuss the opening at the Century of "Untamed Women." . . . Charles B. Taylor, UPT and Murray Whiteman, past barker, Tent 7, Variety Club, are members of the committees boosting Wally Wagner and George Gleason for director of the Auto Club. . . . John Zimmerman, manager of the UPT Niagara, recently held a highly successful cooking school on his stage. It was sponsored by the community electrical

dealers. . . . Hank Howard, RKO publicist here, was given a farewell party the other evening in Hotel Markeen which was attended by the entire personnel of the exchange. Hank has been transferred to the Philadelphia territory. . . . The Keeney in Elmira, completely modernized, has been re-opened as the Elmira. . . . Most of the drive-ins in this area are closing. The Star, Buffalo, was one of the first to shutter, followed by the Lakeshore and Niagara drive-ins.

CHICAGO

Business continues in the doldrums here (with a few exceptions such as the Oriental, where "Ivanhoe" has rung up a very good first two weeks); exhibitors here are attributing the dip to "pre-election," "unseasonable weather," etc. . . . Harry Walders, oldest salesman in point of service at the company's Chicago exchange, has left RKO Pictures. . . . Lyle Kelberlau, formerly with the Valos Circuit in DeKalb, has joined the staff of the York, Elmhurst, Ill., as assistant manager. . . . The Rio theatre anti-trust suit hearing has been set back to January 6. . . . Bob Lindenthal of the Schoenstadt Circuit, has left for Florida to set up a furniture factory. His family will join him there in the near future. . . . The Oriental has made an arrangement for reduced parking rate for its patrons at a neighboring parking lot.

WHEN AND WHERE

November 9-11: Fortieth anniversary convention, Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

November 15-19: Joint convention and trade show, Allied States Association, Theatre Equipment and Supply Manufacturers Association, Theatre Equipment Dealers Association, Morrison Hotel, Chicago.

November 21: Annual convention, Colosseum of Motion Picture Salesmen of America, Atlanta.

November 23: Silver Anniversary banquet, Variety Club of Pittsburgh, William Penn Hotel.

November 25: 13th annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

December 2-3: Annual convention, Allied Theatre Owners of Indiana, Hotel Lincoln, Indianapolis.

CLEVELAND

Some 250 members and guests attended the Variety Club open house Saturday to premiere its new Hollenden Hotel quarters. In addition to entertainment, highlight was announcement by Heart Committee chairman M. B. Horwitz that the club is sponsoring the Cerebral Palsy Foundation School of Cleveland and cemented the sponsorship with a presentation of \$10,000. . . . "The Quiet Man" is holding a fifth week on its initial downtown run. . . . Twins were born to the wife of Sol Gordon, Monogram salesman. . . . Paul Vogel, of Vogel Building Company, Wellsville, O., a major in the reserve forces, is back on a 60-day teaching duty assignment. . . . Frank Slavik, Middlefield and Tiltonsville theatre owner, will hand out Hallowe'en treats on Hallowe'en to all children. . . . Sam Holtz, proprietor for the past 25 years of the Film Building barber shop, recently celebrated his 25th wedding anniversary with announcement of the engagement of his daughter, Rhina, to Airman 3/C Donald Lee Margolis.

COLUMBUS

Ruth Bunsold, assistant manager of Loew's, Indianapolis, for the past year, has been named assistant manager of Loew's Broad. A native of Pueblo, Colorado, Miss Bunsold entered theatre business six years ago. . . . Joyce Hofheimer, daughter of Lee Hofheimer, H. & S. Theatres, will wed Leonard Strelitz of Norfolk, Virginia, in December. . . . Miles theatres took advantage of the current TV popularity of Lucille Ball and Desi Arnaz by playing reissues of "Lucy Goes Wild" and "Cuban Pete." . . . Police Chief Frank Harrison invoked the seldom-used curfew law to check Hallowe'en vandalism. Children under 17 are forbidden to be in places of amusement or on the streets after 10:30.

HARTFORD

Sperie Perakos, general manager of the Perakos Theatres Circuit, New Britain, Conn., and his wife, the former Nikki Pappas of Detroit, are honeymooning in Europe. . . . Completion of a 700-car capacity drive-in theatre being built in Manchester, Conn., by Bernard Menschell and John Calvocoressi of the Community Amusement Corp., Hartford, is planned for April 1, 1953. . . . Coming of cooler weather has resulted in elimination of shows during the early part of the week at the majority of drive-in theatres in metropolitan Hartford. . . . Atty. Herman M. Levy, general counsel of FOA, and executive secretary of MPTO of Connecticut, has been elected secretary of the New Haven County (Conn.) Bar Association. . . . Hartford visitors: Lee Rosenberg, Loew's Poli-New England Theatres; Ray Zimmerman, Broad Brook theatre, Broad Brook, Conn.

(Continued on opposite page)

INDIANAPOLIS

The Allied Theatre Owners of Indiana are making a survey of 6 P.M. temperatures to help outdoor exhibitors determine the range for profitable operation. . . . Trueman Rembusch, ATOI president, is on a quickie vacation in Florida this week. . . . A. R. Glaubinger has resigned as manager of the Monogram exchange here to enter the textile business in Ohio. . . . Bob Gainey has succeeded William Brenner as booker at MGM. Brenner is now selling for U-I. . . . Wm. A. Zoetis is the new booker at 20th-Fox, succeeding James Franklin, resigned. . . . Pete Fortune has taken over the Tuxedo, east side neighborhood theatre from Al Ackermann. . . . Dale McFarland has booked Tommy Dorsey and a variety bill for a stage show revival at the Lyric the week of Nov. 5. The combination policy has been dormant here for the past two years. . . . John Maloney, MGM division manager, was here on business last week, stopping by at Loews and the Broad.

JACKSONVILLE

Leading out-of-staters at the Motion Picture Exhibitors of Florida's annual convention were Mike Simons, MGM, New York City; Jack Braunagel, Commonwealth Theatres, Kansas City, Mo.; and Bill McGraw, Texas showman, representing Variety International. . . . Leonard Allen, Paramount publicity man from Atlanta, has returned from a successful Florida "movietime tour" with Marian Marshall, Roscoe Ates, Mel Ferrar, and other Hollywood players. . . . Sledgehammers are swinging against the old brick walls of the Temple theatre, which played out as a movie house two years ago, to make way for a parking lot.

KANSAS CITY

Patronage at drive-ins has been light since the first freeze of the fall came three weeks early, October 7. A few will stay open until severe winter weather sets in. . . . Inflow of visitors to the American Royal Live Stock and Horse show the week ending October 25, added to theatre attendance. . . . Many theatres are planning special election day events—including frequent reports on returns. . . . The Summit, neighborhood theatre of the Commonwealth circuit, in Kansas City, is closed for overhauling the heating plant and installation of acoustical ceiling. . . . Lester Zucker's office as district manager of the newly created Prairie District of Universal, has been prepared for his occupancy November 3. . . . Howard Burkhardt, manager of Loew's Midland, chairman of the public relations committee of the Motion Picture Association of Greater Kansas City, has planned, in that capacity, support for the Will Rogers Memorial fund, and was also made chairman for the exchange area.

LOS ANGELES

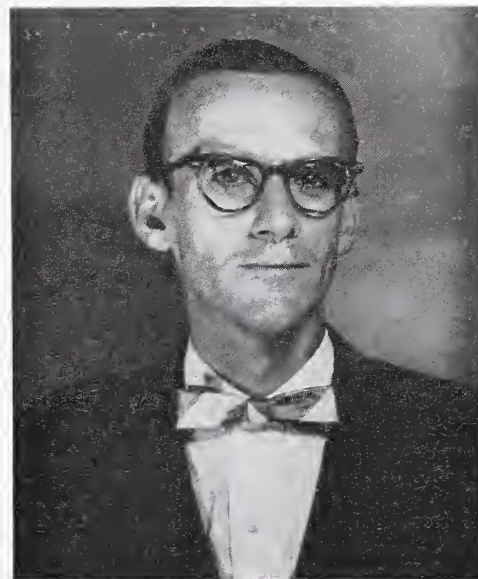
Bob Strong, Canoga Park exhibitor, is offering a Pinto pony as the prize for his Keeno give-away on Friday nights. The pony is paraded through the streets during the day, and free Keeno cards are distributed by an attendant at the same time. . . . Duke Douglyn, MGM salesman, is recuperating at home after undergoing surgery at Huntington Hospital, Pasadena. . . . Herb

McCLANAHAN FAST MOVER

Ralph E. McClanahan, the newly elected president of the Kentucky Association of Theatre Owners, is, in private life, the enterprising young owner of the Mack and New Irvine theatres in Irvine, Kentucky. A comparative newcomer in the industry, Mr. McClanahan has moved fast since he entered theatre business in 1938 at the age of 17. Today he is happily married, the father of two children, as well as a veteran of four war-time years in the U. S. Army Air Corps.

Prior to his election as the association's president, Mr. McClanahan had served four years as a member of the group's board of directors. Civic and social duties in his own community include membership on the board of stewards of the Methodist Church, in the Irvine Masonic Lodge and in the Order of White Shrine and Eastern Star. He is a former secretary of the Irvine and Ravenna Kiwanis Club, past president of the Young Democrat Club of Estill County and past director of the Kentucky Consumer Finance Association.

Other duties he has carried out include the 1950 fund chairmanship of the American Red Cross and the fund chairmanship of the 1951-52 Crusade for Freedom. As if all that weren't enough to occupy sev-



RALPH E. McCLANAHAN

eral people, Mr. McClanahan also is a deputy sheriff of Estill County and a service officer of the Disabled American Veterans. By way of relaxation he is a member and past president of the Estill County Golf Association, and still finds time to shoot a couple of rounds of golf.

Turpie, Manley popcorn representative, off to Seattle on business. . . . Saul Mohi has assumed control of the Lankershim theatre Co., North Hollywood. . . . Mo Kerman, Mutual and Favorite Films chief, planed in from New York on business. . . . Irv Levin, Realart, off to Chicago to attend the Mutual Productions Convention at the Blackstone. . . . Exhibitors from out-of-town spied on the Row were: Dode Samuels, Carlsbad; Mrs. Phillip Kassin, Camarillo; Jack Feder, Long Beach; Milt Smith, Santa Paula; Lloyd Katz, Las Vegas; Judge Pawley, Indio; and Ben Bronstein, Palm Springs, all meeting and greeting old friends.

LOUISVILLE

Louisville and the vicinity will be well represented at the coming TESMA-TEDA Convention to be held in Chicago November 15 to 19. Preparing to attend are W. E. Carrell, Sr., Eddie Huber, Irving Long, E. L. Ornstein, Louis Arru, Gene Lutes and Ralph McClanahan. . . . Out-of-town exhibitors seen on the Row recently included: Jay Burton, Tom Goodman, Harold Sliter, R. H. Robertson, Mrs. George Williamson and Louis Baker. . . . Mrs. A. N. Miles, wife of A. N. Miles, owner and manager of the Eminence theatre, Eminence, Ky., is recovering from a heart attack. . . . Don Steinkamp, who operates the Dream theatre, French Lick, Indiana, for the French Lick Amusement Co., was in town recently and sporting a new Jaugar automobile. . . . Willis Hopewell, chief sound engineer for the Switow Amusement Co. here, is back on the job following an extended vacation. . . . Mrs. Otto Ornstein, mother of Eddie L. Orn-

stein, Ornstein Theatres, Marengo, Indiana, suffered a broken leg in a fall recently. . . . According to the *Courier-Journal* here, the world premiere of Rosemary Clooney's first motion picture, "The Stars Are Singing," will be in Maysville, February 12, with appropriate ceremony.

MEMPHIS

Shizu Moriya, U. S.-born, Vassar-educated Japanese maiden, came to Memphis to promote the opening at Strand of the Universal picture, "Willie and Joe Back at the Front," and made a hit. . . . Elton Holland, manager of Memphian theatre, Memphis, is recovering from an operation and Mrs. Eva Jolly pinch hitting for him. . . . Clyde Smith, manager of Malco and Central theatres at Hot Springs, was killed in a traffic accident there. . . . Mrs. P. E. Morris and B. F. Jackson, owners, announced they had opened their new drive-in, the Mojac, at Indianola, Miss. . . . Ed Doherty, Exhibitors Services, was in Arkansas on business for his company. . . . Mid-South exhibitors booking on Film Row included Louise Mask, Bolivar; Douglass Pierce, Jackson; Guy Amis, Lexington; G. H. Goff, Parsons. . . . Harlem theatre, 200-seat Negro house at Leland, Miss., was destroyed by fire last week.

MIAMI

Judson Moses, exploitation expert from MGM's Atlanta office, was in town planning a publicity campaign for the run of "Ivanhoe" at the Royal and Variety. . . . The plans of George Brandt to build an elaborate

(Continued on following page)

(Continued from preceding page)

drive-in to cost about \$250,000 with accommodations for 800 cars, 800 seats and a stage for live shows, seems to be stymied. A building permit was issued by the Dade County Commission, but a Circuit Court injunction by the Miami Beach Motel Association has halted action. . . . Tying in with "The Lusty Men," both the Olympia and Beach offered free admission with a horse-shoe. . . . A West Hollywood, Fla., drive-in operator, Frank Krickler, shot some film shorts of several night clubs, including strip spots.

MILWAUKEE

Oliver Trampe will go to the Monogram meeting in Hollywood, November 12. . . . Andy Kenny, formerly with Gran Enterprises, is now at the Warner exchange here as booker. . . . Another change along film row is that Jake Kaiser, formerly head booker at Warners, is now city salesman there. . . . Two Fox houses, the State and Riviera, have again been closed. . . . The Victory and '41 Twin Drive-in have closed for the season. The Bluemound is still operating. . . . "Snows of Kilimanjaro" will open at the Towne theatre here November 16 where "Ivanhoe" is out-grossing "Quo Vadis."

MINNEAPOLIS

Mrs. William Cammeron, wife of the operator of the Gem at Waterville, Minn., passed away. She had been ill for several months. . . . Don Potter is the new assistant manager at the RKO Pan replacing Leland Davis, who was assigned to the RKO Iowa, Cedar Rapids, Iowa. . . . Sidney Volk, operator of the suburban Terrace, says that "there's no use crying about show business—it's going to come back." . . . Rex Allen, cowboy star, was the chief attraction at the Hallowe'en festival at nearby Anoka. . . . Irving Sochin, U-I short subjects sales manager, was in to conduct a meeting of the U-I sales and booking staffs. . . . Variety Club will sponsor an all-industry Homecoming dance Nov. 1 at its clubrooms in the Nicollet Hotel. Carl Rowan, *Tribune* reporter, will speak at the monthly meeting of the Club Nov. 3. . . . Art Anderson, Warner district manager, was in.

NEW ORLEANS

The Gilbert Romeros will open their third indoor, the Booker-T, Lafayette, La., on November 1. . . . John L. Guidry died at his home in Galliano, La., on October 14. He was associated with his son, state representative Richard Guidry, in the operation of the Star in that city. . . . Seen on the Row this week were U. P. Guitry, Gonzales drive-in, Gonzales, La.; E. R. Sellers, Yam drive-in, Opelousas, La.; F. G. Prat and Harold Dacey, Prat Circuit, Vacherie, La.; John Elzey, King's, New Roads, La. and son John Patrick, Pat's drive-in, Vidalia, La. . . . T. M. Miller, Elizabeth, Elizabeth, La., wires that because the only industry in town is on strike: "I am forced to suspend operations until otherwise advised." He closed after Monday's, Oct. 27, show. . . . Grosses in New Orleans first-run situations remain sturdy despite the wide interest in current politics and national electioneering aired via TV and radio and local political rallies.

OKLAHOMA CITY

A sneak preview of a giant new Paramount Technicolor hit, plus "Somebody Loves Me" was shown at the Criterion theatre, Oct. 23. . . . "Way of a Gaucho" has been moved over to the Capitol theatre, with companion hit, "Flame of Sacramento." . . . Pre-release showing of "Ivanhoe" is in its fourth and final week at the Warner theatre. . . . "Miracle of Fatima" started at the Midwest theatre, Oct. 23. Admission price is 65 cents till 6 P.M. then \$1.00. Children admitted at any time for 35 cents. . . . Ed Thorne, booker for Cooper Foundation Theatres in Oklahoma City, reports business very good. . . . Jake Theatre, Shawnee, Okla., has Penny Day, once a week, when one paid admission plus one cent will admit two adults or two children. Admission price is 25 cents for adults and 10 for children.

OMAHA

Stanley Blackburn has resigned as manager of the Orpheum theatre to accept a position with the Mutual Health and Accident Association. Don Shane, manager of the Omaha and Paramount, also Tri-States theatres, is serving temporarily as manager of the Orpheum. . . . The Polk, Neb., theatre will close its doors November 5, owner Arnold Nehaus has announced. . . . Tri-States district manager, William Miskell, chairman of the Omaha Police Civil Service Commission, attended a meeting of the national organization in New York. . . . Lewis Cole has finished a two-year stint in the Army and is back as Universal booker, replacing Barney Rosenthal, who is slated to go to Des Moines. . . . Clyde Cooley, local IATSE secretary, has been named secretary of the state organization. . . . Omaha Colosseum officers elected at the October meeting are William Wink, Warner Brothers, president; Paul Back, RKO, vice-president; Pat Halloran, 20th-Fox, secretary; Fred Fejfar, MGM, treasurer and Rich Wilson, MGM, sergeant-at-arms.

PHILADELPHIA

William Goldman Theatres joined the local first-run advanced price parade with the opening of "The Snows of Kilimanjaro" at the Midtown. . . . City revenue commissioner Forde reported that receipts from amusement taxes and permits for the first nine months of the year totalled \$2,173,205; a decrease of \$27,889 for the comparable period in 1951. . . . Ed Potash, Universal-International office manager, became the father of a baby girl born last week. . . . The distributors, independent theatres and Warner Theatres division of the United Fund reached 20.4 per cent of the goal at the first report this week. The theatres division, headed by Jacob Beresin, reached nine per cent of the quota. . . . George Kline, owner of the State, Boyertown, Pa., cooperated with the Boyertown Businessmen's Association in staging a free show for children after the community Hallowe'en parade on Oct. 31. . . . The trial date of the Independent Poster Exchange vs. National Screen Service suit has been set back to Feb. 16.

PITTSBURGH

The Variety Club Tent No. 1, 1953 board, will be composed of Harold Lund, M. A. Silver, Ray Downey, Elmer Ecker, Nor-

man Mervis, Bob Prine, Sam Speranza, Al Weiblinger, Carl Doser, Jimmy Klingensmith, and either Harry Kodinsky or Ray Scott. . . . Ecker and Lund will be the delegates to the Variety Club convention at Mexico City. . . . Joel Silverman, son of RKO branch manager Dave Silverman, is learning the booking business at the Warner exchange. . . . Joseph Cotton was at the J. P. Harris theatre for a personal appearance exploiting his picture, "The Steel Trap." . . . Louella O. Parsons is lining up a plane load of movie stars to attend the Silver Anniversary banquet of Variety Club Tent No. 1 late in November. . . . Mr. and Mrs. Ben Kalmenson became grandparents again when a son, Donald George, was born to their daughter Diane (Mrs. Burton Levine). . . . Larry Brozevich has quit Loew's Penn after many years of service to go into another line of business.

PORTLAND

Two holdover pictures are doing all of the business here this week. . . . "Ivanhoe" at the Liberty and "The Quiet Man" at the Broadway. The new TV fever, unusually hot weather, and overload of expensive transient name attractions has put first run houses into a slump. . . . Mayfair manager Herb Royster flew to Seattle for a couple of days to attend a meeting at the Evergreen office on the forthcoming Danny Kaye stage show to appear there. . . . Paramount manager Oscar Nyberg always has some promotion for his pictures—this time it is a gaucho dance exhibition in the lobby to push "Way of a Gaucho." . . . Broadway manager Keith Petzold back at work after three weeks' vacation. . . . Guild and Century theatre manager Marty Foster just returned from an extensive business trip to Las Vegas and California. . . . Herb Larsen, *Oregonian* movie editor, off to Seattle to attend his father's funeral services. . . . Jack O'Brien, UA branch manager, got his name inscribed in the Shriners Golden Book for outstanding achievement in presenting their annual Shows of Shows affair, which was an outstanding success.

PROVIDENCE

Due to the great influx of patrons endeavoring to see "The Miracle of Our Lady of Fatima," the Majestic was forced to hold the picture over at this house, because of its greater seating capacity, rather than send it down to the Carlton, as originally planned. . . . A near sell-out was reported at the Auditorium for the personal appearance of Dean Martin and Jerry Lewis, with their all-star review. . . . Several neighborhood houses have started their fall and winter series of Saturday kiddie matinees. . . . Mild weather has been favoring the surrounding drive-ins. . . . Downtown theatres did a thriving matinee business following Dwight D. Eisenhower's visit to this city. . . . The Rustic drive-in is operating Fridays, Saturdays and Sundays only during October and November. . . . The Liberty and Hollywood theatres are running "dinnerware nights" on Mondays and Tuesdays. . . . Something of a record was established when "Big Jim McLain" hit eight houses, all within a few miles radius, simultaneously. In the larger situations this is commonplace, but rather unusual in certain small, but densely-populated territories.

(Continued on opposite page)

SAN FRANCISCO

Top grosser was "Snows of Kilimanjaro" at the Fox. The film topped the boxoffice leader for the Fox having reached the same gross of the former record holder, "David and Bathsheba." The latter had advantage of the Labor Day weekend of 1951. . . . The 1,500-seat Curran theatre has been bought by Louis R. Lurie at a cost of \$800,000. It will continue under management of William J. Zwissig. . . . Unless a satisfactory settlement is worked out between the Motion Picture Projectionists Local 162 and Fox West Coast Theatres regarding the inclusion of the health and welfare plan in the master agreement, a strike will take place against Fox West Coast Theatres here following a meeting Tuesday. . . . The Rio at Monte Rio, booked by Ed Rowden, will close for the season Nov. 1. . . . The street was saddened with the sudden death of Thomas J. Kearney, 47, who died while at work in the projection room of the Esquire theatre, October 22. Mr. Kearney had been a member of the Local since 1941 and in 1951 was elected president. He was also a delegate to the San Francisco Theatrical Federation.

ST. LOUIS

Plans for a welfare fund for men and women in the motion picture business were discussed at a meeting last week of representatives of all branches of the industry. The meeting named a temporary organization committee to look into the matter. . . . The largest quiz prize ever awarded in this city went to a lucky lady who correctly answered the question of the Fanchon and Marco (St. Louis Amusement Co.) radio reporter. The question pertained to "The Snows of Kilimanjaro" and the correct answer brought \$3,750 to the winner. . . . Warner Bros. manager Lester Bonn is readying plans for the Salute to the Will Rogers Memorial set to open this week. . . . Mrs. Georgia Pitner, wife of Harry Pitner, owner of the Strand and Uptown theatres in Fairfield, Ill., back home after a sojourn in St. John's Hospital here.

TORONTO

Len Bishop, manager of Shea's, Toronto, cooperated with Bert Brown of the Famous Players headoffice staff, and Win Barron of Paramount to stage a successful matinee for mothers of carriers of the Toronto *Telegram* to plug "Just for You." . . . Midnight show at Roxy, Yorkton, netted \$300 for a kiddies' park in that city. This followed celebration of a special night honoring Nat Rothstein on occasion of 25th anniversary of house. . . . Capitol theatre, Ottawa, celebrated Thanksgiving Day with a special show for the children. . . . Capt. the Rev. Norman Rawson of Hamilton will be the guest speaker at the annual luncheon meeting of Motion Picture Theatres Association of Ontario Nov. 4. . . . Leonard W. Brockington, president, Odeon Theatres of Canada

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Ltd., was guest speaker at the 70th Anniversary dinner of the Salvation Army. . . . Western division meetings of Famous Players Canadian Corp. will be held Nov. 12 and 13 at Vancouver, 17 and 18 at Calgary, and 20 and 21 at Winnipeg.

VANCOUVER

John Griffiths, 72, veteran projectionist at the Victoria Road Theatre, died after a heart attack. . . . Jack McCausland, Famous Player maintenance manager, reports that the 1,000-seat Paramount planned for Kamloops in the interior of British Columbia, will be delayed until the steel shortage is over. . . . Walter Hopp, manager of the Starlite drive-in at Nanaimo on Vancouver Island, will take over as manager of the International-Cinema, Vancouver, with the closing of the outdoor theatre. . . . Barney Regan, manager of the Victoria Road theatre here in his first year operation increased business by 25 per cent. . . . H-A (Giddy) Goward, 80, died in Victoria. He was known to thousands of Victoria theatregoers over the last half century. . . . Roger Madison, formerly with the 20th Century-Fox in New Zealand, has joined the local Fox office as contract clerk, replacing Jean Edwards, who resigned.

WASHINGTON

Bob Hope was received at the White House, and was given a citation by President Truman for his entertainment of overseas troops. . . . Jerry Adams, chief barker of the Variety Club of Washington, spoke at the meeting of the Society for the Prevention of Blindness, on October 23. He told of Tent 11's efforts in the work of the society. . . . Willie Biron, former night club operator, died of a heart attack on October 18. . . . Dean Martin and Jerry Lewis were in for a one-night stand at the National Guard Armory on October 23. . . . The Columbia theatre has been playing to the largest crowds in its 38-year history, with "The Snows of Kilimanjaro." . . . The elections for the Variety Club's Board of Governors for 1953, will take place on November 3 at the Willard Hotel. . . . The Philanthropic Committee of the D. C. Motion Picture Council is holding benefit card parties, the proceeds to go toward the purchase of a motion picture projection machine to a local sanatorium.

Texas COMPO Dinner Honors Joan Crawford

The Texas Council of Motion Picture Organizations will honor Joan Crawford at a dinner November 5 at the Brook Hollow Golf Club, Dallas, to show its appreciation to the star for her contribution to the Gonzales Warm Springs Foundation. Miss Crawford made a special trailer for showing in Texas theatres during the month of August in connection with the 1952 Texas Theatres Crippled Children's Fund for the Foundation. According to R. J. O'Donnell, chairman of the 1952 campaign, the trailer was responsible for the largest Texas theatres' audience collection on record. Attending the dinner will be outstanding men of the motion picture industry, as well as political and civic leaders from the state of Texas and other areas as well.

Free Shows Hit at Meet In Michigan

DETROIT: Lawrence Griffin, exhibitor, attacked the practice of free motion picture showings by business concerns and others, at last week's meeting here of Allied Theatres of Michigan.

Mr. Griffin emphasized in his address before the convention delegates the importance of the motion picture theatre to a community, no matter how large or small. A suggestion was made to appeal to the Michigan legislature to have laws passed which would make free motion pictures unlawful, even to the extent of prohibiting construction of drive-ins so that screens would face highways.

Adolph and Irving Goldberg and Charles Komer of the Community theatre were hosts to the attending exhibitors at their Bel-Air drive-in for a special discussion with Ted Rogvy, theatre architect, to answer queries.

The members unanimously reelected the same officers for a second term. John Vlachos remains as president; E. J. Pennell, vice-president; Irving Belinsky, secretary-treasurer, and Allan Johnson, National Allied director. Mrs. Dolores Cassidy was chosen as alternate national director. Ernest T. Conlon remains as executive-secretary of the organization.

Cites Low Cost for Showing Of Natural Vision Films

Theatre alteration costs for the presentation of Natural Vision films would be a maximum of \$1,000 for a first run house and from \$200 to \$300 for a subsequent run, it is estimated by Milton Gunzburg, president of Natural Vision third dimensional film company. The alteration costs would consist mainly of coupling two projectors, attaching 5,500-foot magazines, and using a reflective type screen. Mr. Gunzburg noted that many small town theatres already have a reflective type screen and believed that the magazines could be easily rented. Otherwise, all other equipment is standard. He said the \$1,000 figure is based on alterations done by the Hollywood and Paramount theatres in Hollywood for the premiere showing of Arch Obler's "Bwana Devil" November 27, but emphasized these were extensive alterations and the figure might be even lower.

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Walter Pidgeon Slated To Be Next SAG Head

HOLLYWOOD: With the deadline for nominations by petition passed, Walter Pidgeon became the unanimous choice of the nominating committee as the next president of the Screen Actors Guild, succeeding Ronald Reagan, who served for five years. The election takes place November 9.

Italian Film Exports Show Big Increase Since 1946

Italian film exports have jumped 683.4 per cent since 1946 with 62 countries now distributing Italian product as compared to 16 in the first full post-war year, according to "The Italian Motion Picture Industry—

1952" just issued by Italian Films Export. The brochure was edited by Jonas Rosenfield, Jr., IFE public relations head, and Dr. Leandro Forno, head of the organization's bureau of information. Although the importation of foreign films into the country declined by 50 per cent from 1947 through 1951, box office grosses in Italy's 2,000 regular theatres plus the 5,300 houses which exhibit films twice a week or less, rose from approximately \$45,000,000 to \$117,000,000 over the same period, according to the report.

Plan Missouri Drive-In

The Dickinson Operating Company has announced plans for the construction this fall of a drive-in theatre in Monroe City, Mo., to be ready for opening by next spring.

Fight on Sunday Films

SALEM, ORE.: An initiative measure that would outlaw the showing of motion pictures in Oregon on Sundays has been filed with the state election bureau by employees of the Portland Meadows, Ore., race track. The action appears to be in retaliation against theatre operators who are supporting a measure on the November ballot calling for the repeal of pari-mutuel wagering in Oregon.

Jacobs to Union Film

Arnold Jacobs has joined Union Film Distributors, Inc., as vice-president in charge of sales. The company was recently reported to have concluded arrangements for the distribution of the Mayer-Kingsley product.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

FP-C Managers Are Showmen—and Salesmen

UP where Nature puts on a show, with the longest run in history, the eastern division of Famous Players-Canadian Corporation, operating theatres from the Maritimes to the head of the Lakes, held their annual showmanship meeting last week at the General Brock Hotel, Niagara Falls, Ontario, and sitting in that meeting, we learned a lesson in leadership.

John J. Fitzgibbons, president and managing director of the circuit, is a man of rare charm and great ability. He combines in one person both courage and caution, and in his every statement, you can see the characteristic qualities of his Scotch-Irish ancestry, for he dares to go ahead, but he makes sure he is going straight, with a hand on the brakes, if needed. He's our notion of an ideal theatre executive, and we can understand why "Fitz" is so popular with his working staff.

The conference was for Famous Players' associates, managers and partners, and from Mr. Fitzgibbons' remarks on the floor, we know that Famous Players managers are partners, too. He told them, "You are running the theatres"—and then qualified it with a question: "Are you running a good theatre?" There was willingness to let the man on the spot direct his own enterprise, but to guide him towards a degree of success based on substantial backing. There's team work—and a good coach.

We can appreciate such theatre executives as Morris Stein, eastern general manager, and Jimmie Nairn, for they offer their men cooperation rather than compulsion as an incentive to get proper results, with appropriate rewards. There is no sign of friction in the organization. These men work together for a common objective, and that is to sell tickets at the box office.

They're showmen because they are in show business—but they are also salesmen, and their widespread operation of theatres as a going business, has the public's regard and approbation. You can see they are proud to represent FP-C in their communities, for the company supports them in that kind of public relations. A concentrated, di-

CANADA IS PROSPEROUS

It's a shock to your nervous system to go into Canada and find that your good old U.S. dollars are worth 5c less than par. It jolts your complacency, and then when you think it over, perhaps it serves us right. Canada is the only place in the world where the U.S. dollar sells at a discount and there's a reason.

We were reminded of the slogan adopted at the recent Schine meeting in Albany: "Business will be good for those who make it good." And business is better in Canada because they've made it better, by hard, diligent effort, and by virtue of the fortunate fact that there's less Government interference with business in Canada—there's more free enterprise and free competition. Not so much time or money has been poured down the drain in legislative demands or legal squabbles. Showmanship is the usual trade practice.

R. W. Bolstad, vice-president and treasurer of Famous-Players-Canadian, told the meeting that business had quadrupled since 1932 in their houses; that more than twice as many individual ticket sales were being made today. Famous leads in the sale of theatre ticket books, and part of the meeting we attended was devoted to a discussion to make this sale even better this year than last year.

We might look across that friendly border with envy—and with a sincere desire to recapture for ourselves some of the business practices they have never lost.

rected effort is made to sell tickets, and they lead in that field, with nearly three million tickets sold every week in the year.

We understand now why Famous Players-Canadian is known as "a circuit that does things." They are always willing to try something new, and they make it work, successfully and profitably.

Q Stan Andrews is a new friend we made at the Ontario meeting. Famous Players think the world of him; he's a typical manager worthy of the name, and highly regarded for his showmanship skills. Big, slow-moving and slow-talking, but fast-thinking, and with real purpose in his application of salesmanship at the box office. We cite him here for an accomplishment that was brought out in the overall discussion of theatre ticket sales.

Stan enjoys the distinction of being the only manager in our book who ever approached this record: He sold 35,000 theatre tickets in one bloc, to one industrial concern, which they gave away to their employees and their families. It was a natural, as a good-will gift, in industrial relations. Stan got 42c a ticket, which was a slight concession, but the tickets were used at all hours, and were presented by adults and children, indiscriminately, so it really scaled-up regular admission prices.

Q Coming back from Ontario, we stopped over at Elmira and visited briefly with Ralph Crabill, long-time division manager for Warner's theatres in the Southern tier. And when he knew where we had been, he told us some personal reminiscences of John J. Fitzgibbons. How "Fitz" came to Boston—in the early days of Paramount-Publix—and took an intensive course in the operation of the Metropolitan theatre, from box office detail to stage show. He served his time on every individual job.

Young Jack Fitzgibbons, Jr., is a chip off the old block—or is he? He refused to work his way up through the steps of management in his father's circuit, and stepped out for himself, heading his own theatre confections business, competitively with FP-C in plenty of places. Instead of working his way up, he made himself felt so actively that his father had to buy him back, with a really attractive offer to head Theatre Confections, Ltd., as an affiliated company.

—Walter Brooks



An Example To Follow

LOEW'S "BIG FIVE" MOVIE SEASON is launched in New York, with a parade, floats, girls, and movie executives to prove that the circuit's booking of UA's "High Noon," Republic's "Quiet Man," Columbia's "Affair in Trinidad," Paramount's "Somebody Loves Me" and MGM's "Merry Widow" constitute an event of national importance.

Above you see Francis Winikus, advertising manager for United Artists; Oscar Doob, general theatre executive for Loew's; Al Tamarin, publicity manager for UA, and Eddie Dowden, of Loew's theatres in New York, admiring the street display for "High Noon"—and below, Ernie Emerling, advertising and publicity director for Loew's theatres, inspects two floats on "The Merry Widow" in which the appeal of the picture is translated in terms of feminine pulchritude (and we can't blame him for picking his shots!). Other scenes are of Times Square in the excitement of the event, and a little of the reverberation that went with it.



Fox Lyceum Series Sold To Advantage

Coming back from Canada we are more than ever impressed with the booking and exploitation prospects of 20th Century-Fox's series of "art" and "lyceum" short films, which received more than the usual attention at Niagara Falls, and also in the Fox-Midwest bulletin from Kansas City, recently. No other company has provided this type of short film, and it very apparently fits in with that never-ending search for the so-called "lost" audience for motion pictures.

"Lyceum" attractions, presented by Fox Midwest in Atchison, Carthage and other towns, includes "The Life and Loves of Tchaikovsky" and an assembly of "art" films of feature length that qualify for special handling, on something resembling Famous Players-Canadian's original treatment of "Curtain at 8:30" for reserved seat or special audiences. The First Opera Film Festival is listed.

Currently, 20th Century-Fox are offering seven "Art" films in Technicolor, each devoted to a painter and his paintings. A special 8-page pressbook is available on the series, and it was this in particular that that was praised by Ontario showmen, for it gives the manager the stuff to get his teeth into, at the point of sale. Original campaign, as a test-run, in Allentown, Pa. (and why didn't we go there and see it) was demonstration and proof of the fact. You can pick up from here by getting the pressbook.

Martin Cave Makes With "Dreamboat"

Martin Cave, manager of the Dominion theatre, Victoria, B. C., on Vancouver Island (we're getting up in geography) places his campaign on "Dreamboat" in the Quigley Awards competition, and we can tell him we heard at Niagara Falls that he gave away a television set as a prize package with picture that kids the pants off the television folks. Nothing like taking advantage of opportunity, and this was a natural. Out of 20,856 tickets distributed for this door prize, 10,034 showed up at the store the next day to enter claim for their prize. The sponsors were very generous, and very pleased. Each ticket presented, whether it won the \$400 television set or not, was good for a 10% discount on many electrical accessories.

Gets Special Handling

"Snows of Kilimanjaro" made another of its pre-release premieres at the United Artists theatre, Detroit, with a dirigible flying overhead, beautiful models at eye level, but not Ava Norring, who was ill. She was presented with a sweater in absentia by the local American-Hungarian community, which hardly filled the vacancy in the program.

SHOWMEN IN ACTION

Dan Krendel's "B's" are Brave—they're now in the sixth week of their 13-chapter "Stunt a Week" serial, and it gets more exciting than a cliff-hanger. Right now, Herb Chappel, manager of the Palace, Guelph, is top-man and he's a year and a half with Famous Players-Canadian, in the Ontario district, with no previous experience!

Robert Heekin, manager of the Florida theatre, Jacksonville, secured the endorsement and support of the local medical association for RKO-Pathe's short film, "Your Doctor."

Harry Wilson's co-op pages on "Dreamboat" and "Just For You" at the Capitol theatre, Brantford, Ontario, reached our desk before we had a chance to congratulate him in person. It's a grand job.

James A. Carey, manager of the Hiway theatre, York, Pa., bought an oversized admat and made his own window cards for a recent picture that needed that extra plug.

The Paramount theatre on Broadway has a historic collection of Springfield rifles as lobby ballyhoo for their current attraction, which should be an interesting idea in any city or town that has an armory or national guard unit.

Special lobby displays featuring enormous cut-outs of the principal stars in "Hans Christian Andersen" are being prepared by the RKO exploitation department, following the good ideas of those who make 24-sheet cut outs for the same purpose.

Bill Trudell, of the Capitol theatre, London, Ont., got a news photographer to make a shot showing one of his patrons using the theatre's hearing aids, which made top-line newspaper publicity.

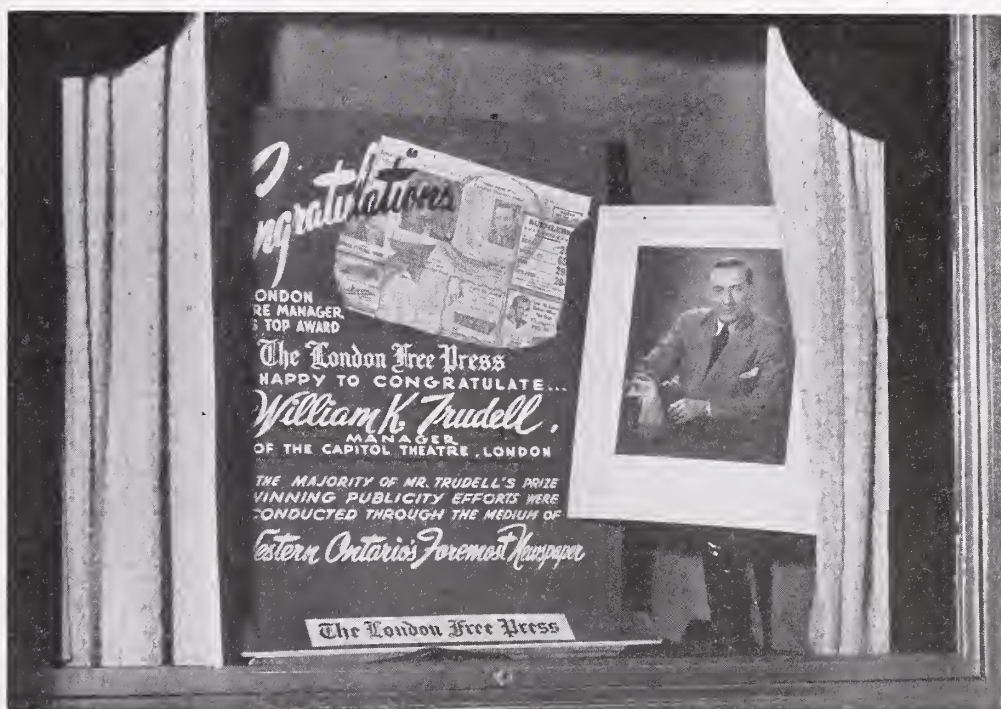
The boys up at Niagara Falls agreed that Ernie Smithies was not a man of few words, nor was he apt to refer to a spade as "a utensil with a broad scoop used to lift or throw loose matter." Ernie has shorter words—and more of them, for conversational purposes.

Bob Harvey, manager of the Capitol theatre, North Bay, Ont., uses a "Book of the Month Theatre Tickets Club" to sell theatre ticket books every thirty days, with phone calls to remind potential buyers.

W. J. Straub, manager of the Paramount theatre, Glens Falls, N. Y., found a local woman who had been to Fatima, Portugal, to spark newspaper publicity and Catholic patronage for "The Miracle of Fatima." He posted everything within 25 miles, with 24-sheets, 3-sheets and window cards.

We liked the line that Stan Andrews used in his new Fall advertising campaign at the Paramount theatre, Brantford, Ont.—NOWTIME is Movietime—it's catchy.

We're full of stories of FP-C and we'll be telling you more of them, from week to week, in these pages. It's educational, and inspirational, to sit in meeting with a company of showmen.



William K. Trudell, manager of the Capitol theatre, London, Ontario, was a pleasant table companion at the convention of Famous Players-Canadian eastern division managers at Niagara Falls, Ont., last week, and we admired this photograph showing how a local newspaper gave him the credit that is due a manager who conducts his publicity efforts with the cooperation of the Ontario press. This is the newspaper's own window display.

Records In Tieup With March King

MGM Records will release a new sound-track album on 20th Century-Fox's "Stars and Stripes Forever" featuring the music of John Phillip Sousa, recorded directly from the film, and the salute to "The March King" is expected to have widespread approval with the public. (We remember, circa 1910, when we had cards printed "Attache-Lewis Opera House" and John Phillip Sousa played a matinee in our town of 3,000 population, in Pennsylvania. What a thrill!"

The MGM-20th Century-Fix deal goes further and offers \$350 in cash prizes for the best exhibitor-dealer cooperation across the nation. Contest runs until March 31st, with \$200 first prize, \$100 second prize, and \$50 third prize, to contenders. To qualify, mail pictures to show your displays, to the Round Table, or 20th Century-Fox Films Corporation, New York. Saul Handwerger, publicity manager for MGM Records in New York is prime mover in this promotion.

Lots of other MGM Record tieups are available, for managers everywhere, on musical films that can be tied in immediately with the local dealer. Suggest to him, that he place National Screen standees in his store, on a rental basis, through the run of the picture. There is also a Victor Record promotion on "Because You're" Mine which will be seen in stores and backed by the RCA-Victor Company, with a substantial advertising appropriation.

Waterford, California! Here We Come!

Charles Reynolds, manager of the Marco theatre, Waterford, Calif., writes just the kind of a letter that leaves us sighing for the wide open spaces, between here and California. We'd take off, too, if we could recapture our youth, enroute. He is in the San Joaquin Valley, in the heart of the grape and peach belt, with a grain country, nearby. The house seats 400; is a "family" operation, he is manager, projectionist and janitor, his wife and daughter serve as cashier, snack bar and bookkeeping experts. Air conditioning in summer; natural gas heating in winter.

Newspaper Uses Stiff Approach

Up in Norwich, Conn., the *Daily Bulletin* has a house rule that "readers" or other publicity must appear under a heading "Announcement"—veddy, veddy formal, as Winchell might say. But Joe Boyle, manager of Loew's Poli theatre, makes capital of the office ruling, and really gets that result, under the heading. He announces a contest on "Monkey Business" that couldn't make better business of the necessity without monkeying around with the front office.

The Round Table Binder is Ideal

John J. Fitzgibbon's keynote address to his managers, associates and partners, at the Niagara Falls meeting last week, took a welcome slant, for this listener. He advocated a memory file of showmanship ideas, gleaned from the trade press, and he exhibited samples that he had put away in his own "tickler file" in the past.

And we were reminded that the Round Table binder, now available to all members at \$1, which is manufacturing cost, is a practical and durable way of preserving the pages of the Round Table for future use. Mr. Fitzgibbons hit the nail on the head when he said that showmanship ideas are where you find them, and that every idea suggests another, or a different adaptation for other uses.

That's the reason we are allergic to indexes, for in our opinion, no manager worthy of the name needs an index to start his thinking, nor a blueprint to show him what to do, once the idea is conveyed to him. A word to the wise is sufficient; and you never can tell what adaptation you may develop by turning another man's business building stunt, inside-out, for your purposes. It may be a totally different thing than what you started with, and we'll be able to print still another showmanship device in practice.

We can't very well tell you to divert an original idea to another use, nor can we index an idea under one head when it may lead your active mind into a succession of alternate applications. The best method is to turn the pages of the Round Table, in a binder, and let them suggest ideas to you, for your development.

Kokomo Theatres Use Advertising Rhymes

S. W. Neall, partner and city manager of Alliance Theatre Corporation in Kokomo, Ind., where they operate the Indiana, Sipe, Isis, Fox and World theatres, uses little verses illustrated with drawings to tell his institutional advertising story. This is an example, and it's a cute verse, with both truth and poetry.

If it's Laughter you're after
And you want to be Gay
If your Attraction is Action
See a Movie Today.
If it's Mystery or History
Drama or Dance
Thrills or Chills,
Or Ardent Romance. . .
If it's Pleasure you Treasure
You can find it this way.
Just go to a Show
See a Movie Today!

Mr. Neall has converted a local interest in Civic Theatre to advantage by renting the Sipe Theatre to the little theatre group for stage shows. Most recently, he had one of the best Indiana appearances of the Movietime U.S.A. star tours in Kokomo.

Tiff Cook Is Promoted

One of the best news items that we heard in Canada was that Tiffany "Tiff" Cook had been moved up from his post as manager of the Capitol theatre, Toronto, to the publicity department in Famous Players-Canadian's head office under James R. Nairn, advertising and publicity director for the circuit. "Tiff" will look after theatre exploitation, with a greater opportunity to break his old records at the Capitol, where he accomplished major and minor miracles under certain handicaps. We've always boasted of his showmanship in one situation—now we'll see him spread his talents.

Also promoted in the FP-C line-up is Henry Marshall, of the Regent, Ottawa, who succeeds Tiff at the Capitol; Malcolm McCannon becomes manager of the Alhamra; Tom Dailey takes over the University from Fred Trebilcock, who moves to the Imperial. All of these changes are in Toronto. Tom Dailey and Fred Trebilcock are both members of the FC-C "25 Year Club" and have a long record of superior showmanship with a top-bracket circuit.

"Dusk To Dawn" is The Longest Show

Fred G. Lentz, publicist for Carl Schyn Theatres, who operate the East 30 Drive-In at Fort Wayne, Indiana, have had good results with a "Dusk to Dawn" show, which may be a bit late for many drive-in operations this season, but if it works, they can remember it next year. Show starts and just runs on and on. Come and stay as long as you like, it will be tomorrow when it's time to go home. Those who Do stay for breakfast, get free doughnuts and coffee. The program consisted of six features and as many cartoons for intervals. Having sold the longest show, the theatre is now engaged in selling "The Greatest Show On Earth" as a coming attraction.



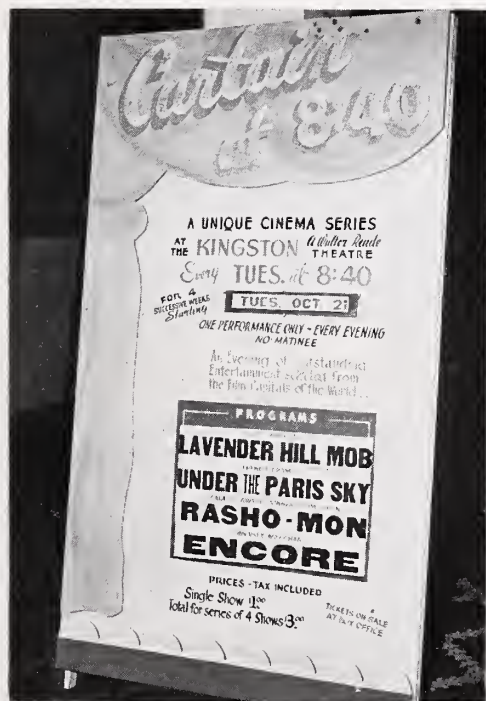
Exciting stunt for the Detroit engagement of "Ivanhoe" was a lobby broadcast by ABC's network station, WXYZ. Above are Charles Dietz, MGM's publicity man; Jack Rellis, producer of the program; Helen Bowers, of the Free Press; N. A. Meyers, manager of the Adams theatre, and Dick Osgood, Detroit's pre-eminent radio personality, whose "Show World" program is best in these parts.

Minnesota In Annual Drive

Ev. Seibel, director of advertising and publicity for Minnesota Amusement Company, sends a description of the Thanksgiving to Christmas drive which they have launched in 24 situations in their circuit, calculated to overcome the usual slump that comes at that time, traditionally, and which can be overcome by showmanship.

"A Bonanza of Theatre Entertainment" is promised to Minnesota patrons in this "Happy Holiday Season"—and it shows in the elaborate brochure which has been prepared in circuit headquarters to sell the idea, to the manager and his audience. Four weeks of profit are guaranteed, with a one-two punch for a box-office win. Between Turkey Day and Merry Christmas is the toughest time of the year to get the public's attention for the movies, and this is just what the doctor ordered for a seasonal complaint. "Ev" urges selling individual attractions BUT with emphasis on the theatre itself.

"Merry Christmas" shows for industrial sponsors, plus service club kiddie shows and other "rental" projects are advised. They also sell ticket books, called "Happiness Books" in Minnesota, and aptly named. Screen selling for "Date Nite" is an idea that has merit, in the waning days of a Leap Year. They suggest a "Proposal Contest" just to stimulate those late comers who might miss the bus. Beautiful job of presentation and we like the spirit of it.



We heard a lot about "Curtain at 8:30" at the Ontario meeting of managers of the Famous Players-Canadian Corporation, where this particular showmanship device originated, and we applauded the version above which is put on by Walter Reade theatres, in Kingston, N. Y., albeit curtain time is ten minutes later, but none the less effective. The Walter Reade circuit is putting it through a group of six theatres.

Selling Approach

SOMETHING FOR THE BIRDS — 20th Century-Fox. The \$7,500 prize picture for outstanding showmanship. We list it early so you can get your entry in as a contender. It's something for showmen. In this one, Edmund Gwenn is back, "Mister 880" and he's 881 times phonier! The laugh's on everyone. It's funny because you know he's a phoney. He used to print his own money—now it's "Something for the Birds." Fox is giving away free 24-sheets—and they are fine posters—if you'll use them in your town. See pressbook for details. All accessories and newspaper ad mats are calculated to sell comedy. Teaser ads will recall "Mr. 880" and bring them back for another big laugh. Complete campaign mat for 35c has everything needed in a small situation. There's a box-office boosting herald, or you can print your own with oversize ad mat No. 301. Patricia Neal adds sex appeal to free radio transcription and interview. There's a free teaser trailer and a "production" trailer starring Victor Mature from the cast. You may also like the attractive counter card, or the plastic stock-ons, in full color. And by all means send for the free showmanship kit on the picture, for those entering the contest. It sells you, and it will help you to sell others.

THE LUSTY MEN — RKO Radio Pictures. "A fast buck, a fast bronc, a fast thrill." Put them all together and you get a sensational slice of life from the Wildest Show On Earth — Big Time Rodeo. Where they ride hard, play hard, love hard! The inside story of the rodeo cowboys on tour and how they do their stuff. 24-sheet and all posters have the making of good cut-outs for lobby or marquee. Herald and window card not reproduced in pressbook, but the slide is good—"Make a buck, spend it fast, meet a dame, kiss her quick." You better make it clear to your patrons this is NOT a routine western in the usual formula. No guns in the picture, this is NOT a "shoot-em-up" cowboy picture, and it packs a punch, for grown-ups. Newspaper ad mats in good assortment, many that are so big they can't be used in most situations. There is no 35c bargain mat with enough ad and publicity mats for most purposes, but you can do all right if you pick your mats carefully. Susan Hayward looks good in this one, and Robert Mitchum is one of the "Lusty Men." One action strip mat, No. 4X, leads up to a certain climax, which you'll see in the picture.

THE THIEF — United Artists. The picture that screams with suspense—but does not talk! Never before such tremendous want-to-see excitement. Ray Milland in his greatest role since "The Lost Weekend"—and Rita Gam, the "sex-without-words girl." The only motion picture of its kind. Not a word is spoken. . . ! Everyone is talking about the film that doesn't talk. 24-sheet is strong for marquee or lobby display and all accessories follow the same theme. Herald keys the campaign with advertising slogan—"too exciting for words." Newspaper ad-mats in generous assortment and a supplement containing newer styles which are even better. There are two kinds of teaser ads, and plenty in large or small sizes. One pose of Rita may be a little too sexy in some situations. Complete ad and publicity mat for 35c contains ten different styles sufficient for any small theatre. Publicity mats give Rita Gam a send-off to justify the rave she got in LIFE magazine. She doesn't have to talk. Picture has been elaborately pre-sold. There is a mat for a teaser throwaway, No. 3B, that looks both exciting and intriguing. Also, a mat for a teaser card, No. 2G, which is one of the best stunts we've seen. It reads "Catch 'The Thief'"—with theatre playdates on the opposite side.

SPRINGFIELD RIFLE — Warners. In color by Warnercolor. The girl, the gun, they made one man equal to five. This is the story of "Long Lex" Kearney whose raw courage you'll long remember. Gary Cooper is the right man for the right gun. A man had to be crazy to stand up to Kearney when he stood behind a Springfield! 24-sheet is one of the most spectacular for cut-outs. All posters have gigantic head and rifle pose. Picture should sell strongly to sportsmen and others at this time of year. Walter Winchell says in today's paper: "'Springfield Rifle' has Gary Cooper executing his tight-lipped heroism in bang-bang-up style." Newspaper ad in both large and small sizes, and best of all for small situations: That 35c economy size that has everything you need at one low price. No herald, but you can print your own from an oversized ad mat, of which there are several, and find a sporting-goods dealer to buy the other side. Try No. 304 for a circus-type herald. Pressbook offers mat for spin-the-rifle game, which will intrigue the kiddies and can be printed inexpensively.

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"What the Picture did for me"

Allied Artists

ARCTIC FLIGHT: Wayne Morris, Alan Hale, Jr.—Our business was only fair on this picture. This is another picture that you will have to advertise like everything to get the patrons out. Mention that most of the film was made on location around the Arctic. The picture didn't have a snappy title to bring them in either. That is one thing that ruins a picture. Played Tuesday, October 7.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

FARGO: Bill Elliott, Phyllis Coates—We double-billed this with "Rose Bowl Story" and came out very good. This is just an average Elliott picture. I would only have it as a double-bill and nothing else. Played Saturday, October 18.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

KANSAS TERRITORY: Bill Elliott, Peggy Stewart—On some of these Wild Bill pictures they get started with the picture and before you know it the picture is over. Some of our patrons mentioned that before they could really get seated the picture was over, because it was so short. Our business was fair, and the reason we didn't do any better is the mistake we made playing it on a single bill. Don't any of you exhibitors make the same mistake as I did. Played Tuesday, October 14.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

RODEO: Jane Nigh, John Archer—A very pleasing little program film. Color very poor. Not clear cut and print went in and out of focus from beginning to end. Played Thursday, Friday, Saturday, October 2, 3, 4.—Coombes and Hudson, Rio Theatre, Lloydminster, Sask., Canada.

Eagle Lion

HIGH LONESOME: John Barrymore, Jr.—Good Western, poor color. Played Thursday, Friday, Saturday, September 18, 19, 20.—Coombes and Hudson, Rio Theatre, Lloydminster, Sask., Canada.

Lippert

VALLEY OF EAGLES: Jack Warner, Nadia Gray—Good picture of a different type. However, English pictures do not go here. Played Thursday, Friday, Saturday, September 25, 26, 27.—Coombes and Hudson, Rio Theatre, Lloydminster, Sask., Canada.

Metro-Goldwyn-Mayer

GLORY ALLEY: Leslie Caron, Ralph Meeker—Here is a sleeper. The picture has everything. Played to a full house, which is very unusual here for Tuesday night. Advertise plenty and your customers will see a good show.—L. Brazil, Jr., New Theatre, Bearden, Ark.

INVITATION: Van Johnson, Dorothy McGuire—This fine little picture did average at the box office. With a little push this might have set a record. More good comments on this than anything we have had in a long time. Played Wednesday, Thursday, October 15, 16.—D. J. Seng, Karlstad Theatre, Karlstad, Minn.

IT'S A BIG COUNTRY: All star cast—This did well above average on our midweek change, with no extra pushing. Played Wednesday, Thursday, October 1, 2.—D. J. Seng, Karlstad Theatre, Karlstad, Minn.

JUST THIS ONCE: Peter Lawford, Janet Leigh—The folks liked this one. It will hold up well with some shorts. Business was way below average in this small town. Played Wednesday, Thursday, October 8, 9.—Francis Gill, Paonia Theatre, Paonia, Colo.

LOVE IS BETTER THAN EVER: Elizabeth Taylor, Larry Parks—This is a good comedy picture with some new laugh angles. I only ran this one day but believe it would have stood up another two days.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Good average draw here. Played Tuesday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

LOVE IS BETTER THAN EVER: Elizabeth Taylor, Larry Parks—This is nothing to brag about; we can't let down a bunch of kids that played their parts well. The idea of the picture is good and the kids put it over. If ten minutes of kissing in each reel is love, then throw the book at us. Small town, less than average business. Played Wednesday, Thursday, October 15, 16.—Francis Gill, Paonia Theatre, Paonia, Colo.

PAT AND MIKE: Spencer Tracy, Katharine Hepburn—Rather weak. Seemed very slow in spots and not up to par considering the stars involved. Certainly cannot compare to "Adam's Rib." Played Sunday, Monday, October 19, 20.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

Paramount

AARON SLICK FROM PUNKIN CRICK: Alan Young, Dinah Shore, Robert Merrill—Kind of corny, but as long as it brings in the patrons, I'll take more of them. Business was good. Played Sunday, Monday, Tuesday, October 12, 13, 14.—J. E. Wilson, Majestic Theatre, Clear Lake, S. D.

JUST FOR YOU: Bing Crosby, Jane Wyman—Poor show. Bing is surely losing his following. Poor songs and stupid story. Many complaints from patrons who at least expected their money's worth. Played Thursday, Friday, Saturday, October 9, 10, 11.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

RED MOUNTAIN: Alan Ladd, Elizabeth Scott—Heavy with stars, but poor on the drawer. The story is over-worked, nothing original, and there were some walkouts. Did below average business at the box office. The big difference in our box office between this one and "High Noon" was due to the playdates. UA let us have "High Noon" while it was hot in this area. Paramount pulled "Red Mountain" from an August 2-5 date after we had our calendars out, making us play it six months old. The false advertising on our calendars didn't help any. Played Saturday (preview), Sunday, Monday, Tuesday, October 4, 5, 6, 7.—Milan G. Steele, Ritz Theatre, Pawnee, Okla.

Republic

HONEYCHILE: Judy Canova—All corn, but it failed to sprout here. Box office about 80 per cent. Played Friday, Saturday, October 17, 18.—D. J. Seng, Karlstad Theatre, Karlstad, Minn.

TRIGGER, JR.: Roy Rogers, Dale Evans—A good Western in color with plenty of action. The circus will go well with the kids. Average business, small town. Played Friday, Saturday, October 10, 11.—Francis Gill, Paonia Theatre, Paonia, Colo.

RKO Radio

KING KONG: Fay Wray, Bruce Cabot—Picture was booked for one week at the Empire, but the crowds were so large, we opened it the second day. The funny thing about it was that we only had one print for the two theatres, but not once did we have a miss-out. Best money maker we have had in a long time. Played Friday, Saturday, August 15, 16.—R. M. Corbit, Strand Theatre, Birmingham, Ala.

RANCHO NOTORIOUS: Marlene Dietrich, Arthur Kennedy—This gave us the poorest Friday-Saturday

we have ever had. I would not take this again for free. Played Friday, Saturday, October 3, 4.—D. J. Seng, Karlstad Theatre, Karlstad, Minn.

Twentieth Century-Fox

BELLES ON THEIR TOES: Myrna Loy, Jeanne Crain—Very good. Our patrons like this series. Business was good, too. Played Sunday, Monday, Tuesday, October 5-7.—J. W. Willson, Majestic Theatre, Clearlake, S. D.

DOWN AMONG THE SHELTERING PALMS: Mitzi Gaynor, David Wayne—Good program. Nothing to rave over, but pretty fair entertainment. Played Thursday, Friday, Saturday, October 16, 17, 18.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

PRIDE OF ST. LOUIS: Dan Dailey—This is a good comedy picture about the life of Dizzy Dean. Dan Dailey at his best. Very good. Played Wednesday, Thursday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

RED SKIES OF MONTANA: Richard Widmark, Constance Smith—A really entertaining picture. Business was average. The town has a boy in the Forest Service and he was in this picture but still didn't help the box office. Played Friday, Saturday, October 10, 11.—J. E. Willson, Majestic Theatre, Clearlake, S. D.

ROSE OF CIMARRON: Jack Buetel, Mala Powers—Fair Western, in fact a good Western until the fight in the train holdup—that did it. Trucolor very poor compared to Technicolor. Played Thursday, Friday, Saturday, September 11, 12, 13.—Coombes & Hudson, Rio Theatre, Lloydminster, Sask., Canada.

ROSE OF CIMARRON: Jack Buetel, Mala Powers—Better than average Western. A good plot with Rose doing some fast shooting. Will hold up well. Small town, average business. Played Friday, Saturday, October 17, 18.—Francis Gill, Paonia Theatre, Paonia, Colo.

ROSE OF CIMARRON: Jack Buetel, Mala Powers—This is a dandy western type picture in beautiful color. Jack Buetel and Mala Powers make Fox a good team. A few of these could be made in a series. Better than average draw here. Played Friday, Saturday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

WAIT 'TILL THE SUN SHINES, NELLIE: Jean Peters, Hugh Marlowe—An excellent show. Different type from what you would expect from the title. Story and acting very good. Only complaint—too long (108 minutes). Played Monday, Tuesday, Wednesday, October 13, 14, 15.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

United Artists

HIGH NOON: Gary Cooper—Did a smash business with this picture. Terrific suspense and realism. These Stanley Kramer productions mean good business and good entertainment. Played Sunday, Monday, Tuesday, Wednesday, September 14-17.—J. E. Willson, Majestic Theatre, Clearlake, S. D.

HIGH NOON: Gary Cooper, Grace Kelly—Strong draw, good photography, suspense with music and a song that ties in perfectly. Probably didn't cost to make this picture, but it did twice the business that "Red Mountain" did, and that probably cost several times as much to make. Played Saturday (preview), Sunday, Monday, Tuesday, September 20, 21, 22, 23.—Milan G. Steele, Ritz Theatre, Pawnee, Okla.

(Continued on opposite page)

Universal

DUEL AT SILVER CREEK: Audie Murphy, Faith Domergue—We needed something to bring back the television fans and this did it. Our Sunday and Monday has been falling off but when the name of Audie Murphy hits the marquee sign they all come back to the theatre. Our business was excellent, though our Monday fell off a little bit. The reason was that it was so cold. This is a very good picture, and the best acting was done by Stephen McNally, who played the sheriff. Played Sunday, Monday, October 12, 13.—Jerry E. Walden, Crest Theatre, Seagoville, Texas.

LADY PAYS OFF, THE: Linda Darnell, Stephen McNally—Fair entertainment. O.K. for midweek shows. Played Wednesday, Thursday, October 1, 2.—J. E. Willson, Majestic Theatre, Clearlake, S. D.

RED BALL EXPRESS: Jeff Chandler, Alex Nicol—This was really a good war picture. I find that I can play a war picture very well if I space them four to six weeks apart. Box office above average. Played Sunday, Monday, October 12, 13.—D. J. Seng, Karlstad Theatre, Karlstad, Minn.

Warner Bros.

BIG TREES, THE: Kirk Douglas, Patrice Wymore—Rather poor effort which somewhat reminded one of old time serials. Will get by if your patrons' mentalities not very bright. Played Thursday, Friday, Saturday, October 9, 10, 11.—Coombs and Hudson, Rio Theatre, Lloydminster, Sask., Canada.

BUGLES IN THE AFTERNOON: Ray Milland, Helene Carter—Nothing to rave about, but business was good anyway. Played Friday, Saturday, October 17, 18.—J. E. Willson, Majestic Theatre, Clear Lake, S. D.

I WAS A COMMUNIST FOR THE F.B.I.: Frank Lovejoy, Dorothy Hart—This was a really enjoyable show. Business was average. Played Wednesday, Thursday, October 15, 16.—J. E. Willson, Majestic Theatre, Clear Lake, S. D.

JACK AND THE BEANSTALK: Abbott and Costello—Good entertainment for the children, but judging from the crowds there were plenty of adults who like Abbott and Costello, too. Business was above average. Played Sunday, Monday, Tuesday, October 19, 20, 21.—J. E. Willson, Majestic Theatre, Clear Lake, S. D.

STORY OF WILL ROGERS: Will Rogers, Jr., Jane Wyman—This seemed rather slow-moving to me but is well done and has extra drawing power. We had both praises and walkouts. Played Sunday, Monday, October 12, 13.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

Shorts

RKO-Radio

FITS IN A FIDDLE: Clark & McCullough—This is a reissue comedy that is hard to beat.—Johnny Harwell, Palace Theatre, Gastonia, N. C.

NATURE'S HALF ACRE: Tru-Life Adventure—Interesting, entertaining and beautifully done. We were especially interested since our own Cincinnati man, Carl Maskolanski, did a great deal of the photography. To us it was fascinating and breath-taking to watch the opening of flowers on the different plants, but we even had walk-outs on this. What do they want?—E. J. Bunnell, Neighborhood Theatre, Loveland, Ohio.

Universal

TERESA BREWER & THE FIREHOUSE FIVE PLUS TWO: Name Band Musical—Very good two-reeler.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Serial

Republic

NYOKA AND THE TIGERMEN: This reissue started off O. K. Played only one chapter so far.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Astor Distribution Set

Sylvan Leff, head of Realart Pictures, Albany, N. Y., has acquired the exclusive distribution rights to Astor Pictures for up-state New York, including the Buffalo and Albany territories, R. M. Savini, president of Astor Pictures, has announced.

Short Product in First Run Houses

NEW YORK—Week of Oct. 27

ASTOR: *Bonnie Scotland*.....Columbia
Feature: *Limelight*.....United Artists

CAPITOL: *Pardon Us Penguins*.....Paramount
Cruise Cat (Tom & Jerry).....MGM
Feature: *Just for You*.....Paramount

CRITERION: *Lifeline of Defense*
N. Y. Telephone Co.
Feature: *The Lusty Men*.....RKO

GLOBE: *Happy Holiday*.....20th-Fox
Just for Sport.....Warner Bros.
Feature: *Lure of the Wilderness*.....20th-Fox

MAYFAIR: *Scalp Treatment*.....Universal
Feature: *The World in His Arms*.....Universal

PARAMOUNT: *Tots of Fun*.....Paramount
Canine I. Q......Paramount
The Roaring Gang.....RKO
Feature: *Springfield Rifle*.....Warner Bros.

RIVOLI: *Light in the Window*.....20th-Fox
Feature: *The Snows of Kilimanjaro*.....20th-Fox

ROXY: *Nice Doggy*.....20th-Fox
I Remember the Glory.....20th-Fox
Mel Allen Football Review.....20th-Fox
Feature: *The Thief*.....United Artists

MUSIC HALL: *Trick or Treats*....Disney-RKO
Flying Pinwheels.....RKO
Feature: *Because You're Mine*.....MGM

CHICAGO—Week of Oct. 27

CARNEGIE: *Two Mouseketeers*.....MGM
Littlest Expert on Football.....Paramount
Feature: *Actors and Sin*.....United Artists

EITEL'S PALACE: *The Art of Vermeer*
20th-Fox
Feature: *Because You're Mine*.....MGM

ORIENTAL: *Rock-a-Bye Bear*.....MGM
Feature: *Ivanhoe*.....MGM

SURF: *Daphni*.....Dezel
Feature: *The Stranger in Between*.....Universal

ZIEGFELD: *Littlest Expert on Interesting People*.....Paramount
Feature: *My Son John*.....Paramount

MGM's "Ivanhoe" Wins Christopher Award

The October award of the Christophers for "the inspiration and high quality entertainment they provide to a vast audience" has been won by MGM's "Ivanhoe." Others winning the citation were the "I Love Lucy"

TV series and "Karen" the biography of a youthful victim of cerebral palsy. In announcing the awards, Father James Keller, M.M., founder and director of the Christophers, explained that a religious theme is not required, although it is expected that award winners will "reflect a warmth that can stem only from a spiritual inspiration."

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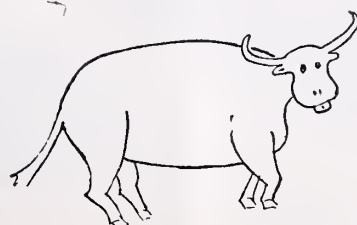
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INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performances in their theatres. This report covers 108 attractions, 4,192 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
About Face (WB)	—	7	42	17	7
Affair in Trinidad (Col.)	8	5	2	7	—
Anything Can Happen (Para.)	—	3	8	11	14
Atomic City (Para.)	—	—	1	18	16
†Because You're Mine (MGM)	—	—	4	—	—
Belles on Their Toes (20th-Fox)	7	32	55	8	6
Big Jim McLain (WB)	3	18	15	5	—
Big Sky, The (RKO)	—	15	10	1	—
Bonzo Goes to College (Univ.)	—	—	4	2	—
Brave Warrior (Col.)	—	—	3	14	1
Brigand, The (Col.)	—	—	2	4	1
Bronco Buster (Univ.)	—	7	15	12	7
California Conquest (Col.)	1	2	10	8	1
Captain Pirate (Col.)	—	—	2	1	9
Carbine Williams (MGM)	9	30	36	17	1
Caribbean (Para.)	—	—	6	6	1
Carrie (Para.)	—	—	6	12	5
Carson City (WB)	—	23	32	14	3
Clash By Night (RKO)	—	10	23	11	3
Crimson Pirate (WB)	—	5	7	1	—
Cripple Creek (Col.)	—	—	7	5	—
Deadline U.S.A. (20th-Fox)	—	1	23	22	12
Denver and Rio Grande (Para.)	—	—	24	19	15
Devil Makes Three, The (MGM)	—	—	4	1	1
Diplomatic Courier (20th-Fox)	1	3	11	23	13
Don't Bother To Knock (20th-Fox)	1	3	14	10	—
Dreamboat (20th-Fox)	1	11	11	11	6
Duel at Silver Creek (Univ.)	1	7	10	3	1
Fearless Fagan (MGM)	—	—	3	2	3
Feudin' Fools (Mono.)	1	2	1	—	—
Fighter, The (UA)	—	—	1	2	3
Francis Goes to West Point (Univ.)	11	32	22	7	10
Greatest Show on Earth, The (Para.)	44	21	1	—	1
Girl in White, The (MGM)	2	18	23	10	2
Glory Alley (MGM)	—	1	8	6	—
Half Breed (RKO)	—	5	29	2	5
Has Anybody Seen My Gal? (Univ.)	2	26	41	8	—
Here Come the Marines (Mono.)	2	1	9	—	—
High Noon (UA)	7	22	14	—	—
I Dream of Jeanie (Rep.)	—	2	17	13	13
Island of Desire (UA)	—	7	19	2	2
Ivanhoe (MGM)	5	—	—	—	—
Ivory Hunter (Univ.)	1	6	10	5	8
Jumping Jacks (Para.)	22	20	4	2	1
Just Across The Street (Univ.)	—	2	14	8	6
Just For You (Para.)	2	3	9	3	—
Kangaroo (20th-Fox)	1	1	28	25	16
King Kong (RKO)	2	12	11	7	2

	EX	AA	AV	BA	PR
Lady in The Iron Mask (20th-Fox)	—	—	1	4	1
Les Miserables (20th-Fox)	—	1	3	3	1
Lost in Alaska (Univ.)	2	9	17	6	—
Lovely to Look At (MGM)	13	40	21	19	—
Lure of The Wilderness (20th-Fox)	30	26	8	5	3
Lydia Bailey (20th-Fox)	1	12	43	8	3
Mara Maru (WB)	—	—	9	27	4
*Marrying Kind, The (Col.)	—	18	26	21	7
Merry Widow, The (MGM)	4	11	19	16	1
Monkey Business (20th-Fox)	—	4	3	—	—
Montana Territory (Col.)	—	4	8	3	1
*My Son John (Para.)	—	2	11	15	22
†My Wife's Best Friend (20th-Fox)	—	—	—	2	3
Narrow Margin (RKO)	—	—	—	5	4
No Room for the Groom (Univ.)	—	4	6	20	3
O. Henry's Full House (20th-Fox)	—	2	6	3	1
One Minute to Zero (RKO)	—	14	2	1	—
Outcasts of Poker Flat (20th-Fox)	—	3	21	24	9
Outcast of the Islands (UA)	—	2	4	3	1
Outlaw Women (Lippert)	3	6	—	—	—
Pat and Mike (MGM)	2	26	38	27	5
Paula (Col.)	—	—	13	12	7
Quiet Man, The (Rep.)	—	5	3	—	—
Quo Vadis (MGM)	38	29	1	4	—
Rainbow 'Round My Shoulder (Col.)	—	2	4	2	1
Red Ball Express (Univ.)	—	8	40	5	2
Red Mountain (Para.)	2	25	23	10	4
Rose Bowl Story, The (Mono.)	—	—	4	1	—
Sally and Saint Anne (Univ.)	—	1	13	10	13
San Francisco Story (WB)	1	1	24	17	10
Scarmouche (MGM)	6	33	45	22	—
Scarlet Angel (Univ.)	—	2	18	14	9
She's Working Her Way Through College (WB)	8	40	29	18	3
*Singin' in The Rain (MGM)	20	31	37	6	1
Skirts Ahoy (MGM)	8	62	32	2	—
Sniper, The (Col.)	—	—	6	4	—
†Somebody Loves Me (Para.)	1	—	7	—	—
Son of Ali Baba (Univ.)	—	1	3	3	—
Son of Paleface (Para.)	9	14	9	1	—
Sound Off (Col.)	—	6	20	1	—
Story of Robin Hood (RKO)	3	17	19	7	1
Story of Will Rogers, The (WB)	23	29	13	3	1
Streetcar Named Desire, A (WB)	17	16	22	13	11
Sudden Fear (RKO)	—	3	2	5	—
Three For Bedroom C (WB)	—	—	1	15	6
Untamed Frontier (Univ.)	—	6	8	5	—
Wagons West (Mono.)	—	—	9	4	—
Wait 'Till the Sun Shines Nellie (20th-Fox)	2	7	12	21	18
Walk East on Beacon (Col.)	2	7	6	3	2
Washington Story (MGM)	—	—	4	13	11
We're Not Married (20th-Fox)	4	22	23	13	1
What Price Glory (20th-Fox)	—	11	18	11	1
Where's Charlie? (WB)	—	—	10	22	22
Wild Heart, The (RKO)	1	3	12	5	—
Winning Team, The (WB)	—	8	41	43	5
*With A Song in My Heart (20th-Fox)	18	68	24	—	—
Woman of the North Country (Mono.)	—	—	5	2	1
World in His Arms, The (Univ.)	3	20	17	18	—
Young Man With Ideas (MGM)	—	2	14	11	9
You For Me (MGM)	—	—	2	3	—

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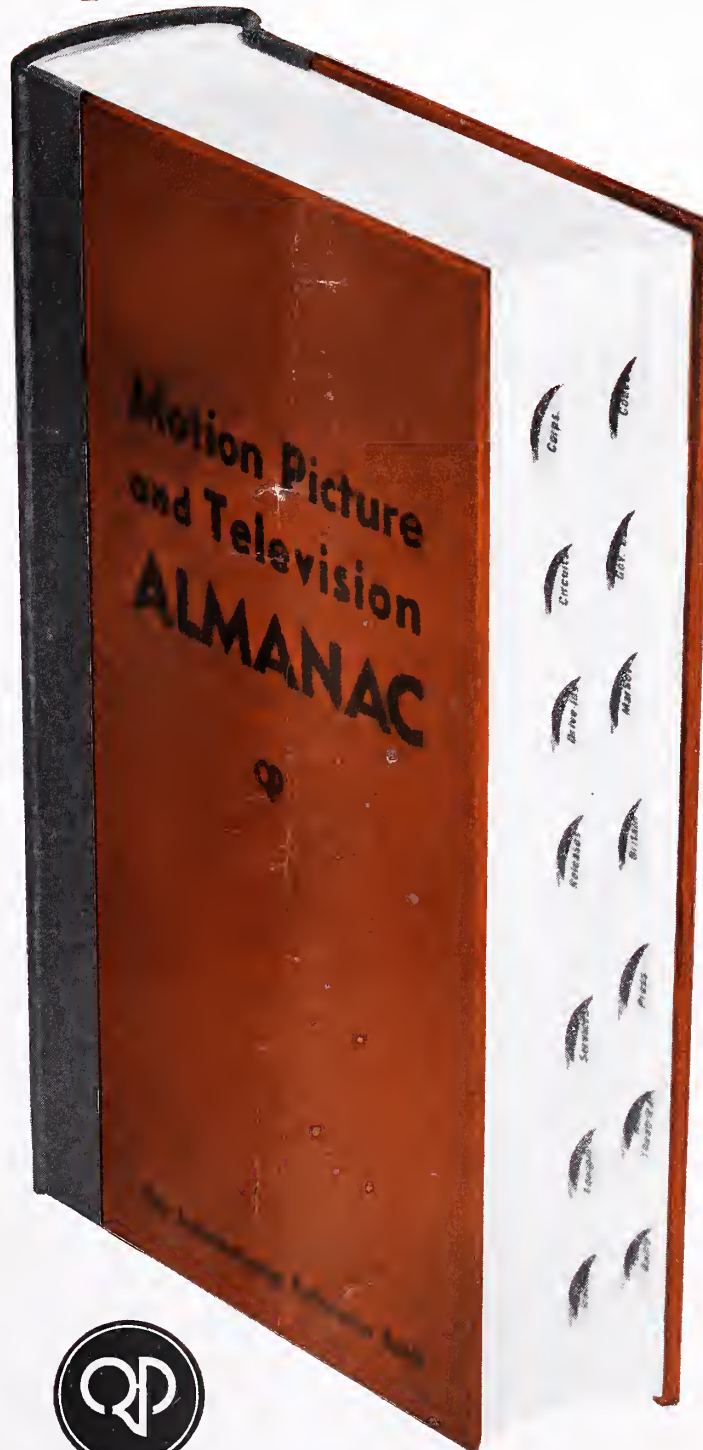
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NOVEMBER 8, 1952

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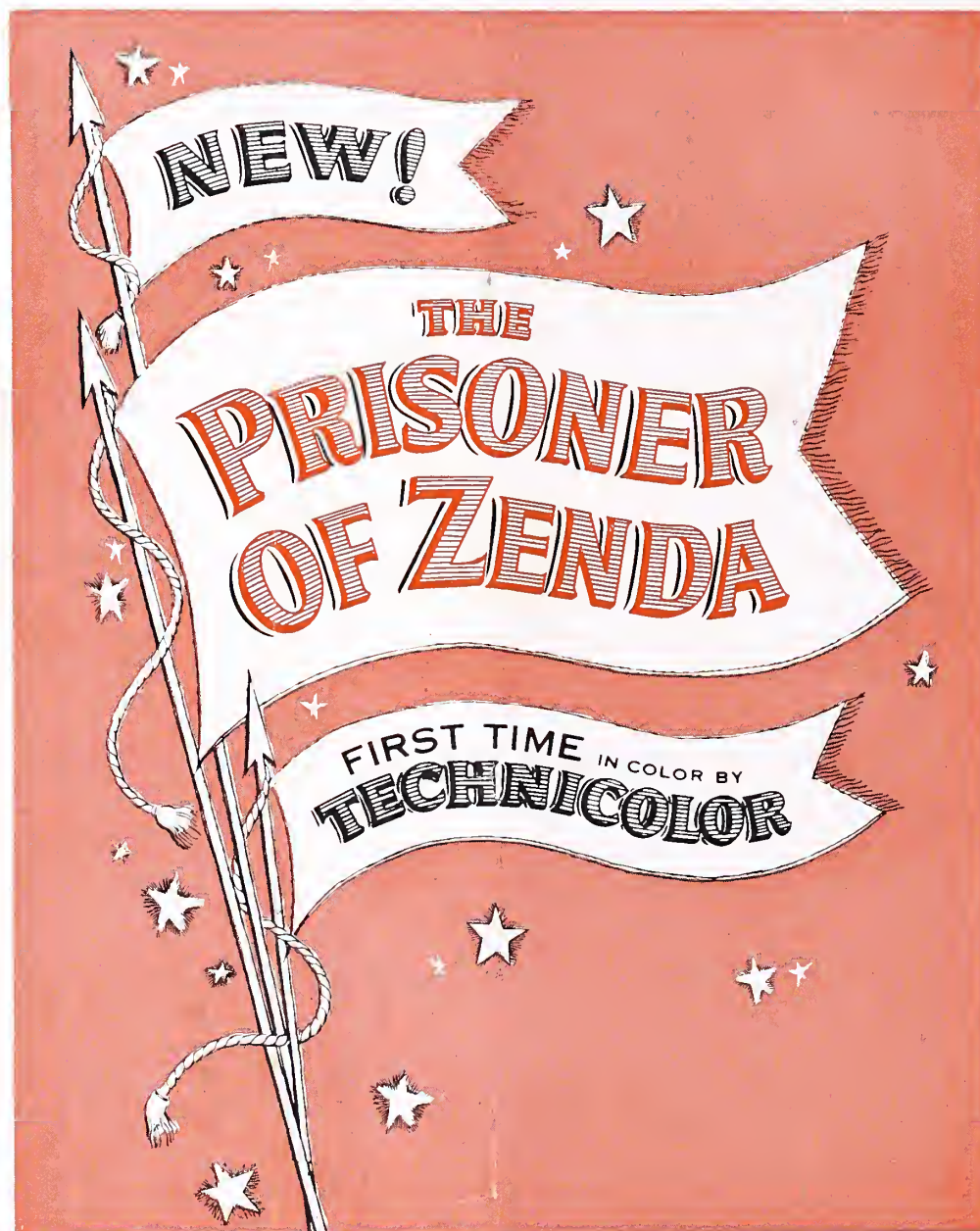
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• *Short Subjects Chart*



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MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 189, No. 6

November 8, 1952



Area of Agreement

THE fate of the proposed arbitration system on which a number of exhibitors, distributor sales executives and their lawyers have spent so much time is clouded with uncertainty. This deplorable state of affairs has reached a point—somewhat like the ill-starred truce talks at Panmunjon—at which there is some reluctance on the part of the negotiators to confer with each other. In fact there seems even to be hesitancy in carefully evaluating just what is the position of the other side.

Nothing has happened during the past six months since the Arbitration Conference opened to make an arbitration system any less needed. On the contrary, many signs point to a worsening in some aspects of trade relations. Reduced clearances and more simultaneous runs have resulted in a "print shortage" that has caused increasingly acute pains in certain areas. Assertions of violations of the consent decrees, at least in spirit, also are made more often by exhibitors.

One reason for uneasiness about the status of the arbitration plan is that so few have been laboring in relative secret for the welfare of the many. The competence of the exhibitor arbitration representatives to reflect exhibition's views is not to be doubted. Yet of necessity the exhibitor negotiators include only a small number of men who are acting for thousands of their colleagues. Most exhibitors have read little about the proposed system. It is understandable that no great enthusiasm has been generated for something only vaguely known. What is needed now is the publication of an authorized summary of the major points to be covered in the system. The present fragmentary knowledge gives no firm basis on which to build confidence. The natural problem of satisfying lawyers of the contesting parties could be made much easier if there were broad comprehension of and support for the basic proposals.

THE continuing secrecy during these months of negotiation about what has been agreed upon, even tentatively, and what remains to be compromised, is the joint responsibility of the distributor and the exhibitor delegates and lawyers. Initially there presumably was a hope to be able to present to the industry, promptly and full blown, a complete plan of an arbitration system. As laudable as that ambition may have been, it long has been clear that it could not be realized. The desirability of a shift in press policy was then indicated.

When it was known that hammering out the wording of a plan would take weeks and months, a decision should have been made to release a summary of the basic points accepted in principle by the negotiators. Such a synopsis would even be helpful right now. Defining the area

of agreement, if it is substantial as has been represented, would help to point the way to the final solution. If the benefits for exhibition and distribution are potentially important—as it is said they are—a knowledge of the issues would tend to hasten the day of final agreement.



Will Rogers Benefit

THE premiere performance of "Hans Christian Andersen" at the Criterion theatre, November 24, is not only of interest to industry people in the New York area but throughout the country. This is true because the Will Rogers Hospital is to receive every dollar collected through the sale of tickets. All facilities and services are being donated. Members of the industry are not often asked to buy tickets to see a motion picture. This is one occasion when the response should be singularly spontaneous and generous since the Will Rogers Hospital is for the industry's own.

Mr. Samuel Goldwyn is to be applauded for turning over the opening show of his picture to this benefit and also for his suggestion that each year an outstanding attraction be selected for a similar premiere to raise funds for the Will Rogers Hospital. Perhaps showmen in other exchange areas will adopt the same idea and sponsor each year a benefit premiere for the Hospital.

New York is fortunate in having a representative committee to make sure that the event is a great success. Members include Messrs. Gus Eysell, chairman; Richard Walsh, president of the I.A.T.S.E., Charles Moss, operator of the Criterion and other industry leaders.



Q This week in honor of Mr. Maurice "Razz" Goldstein, vice-president and general sales manager, Allied Artists (nee Monogram), began a particularly special drive. For one thing exhibitor response to the sales campaign has been so widespread that even before the drive opened it was felt necessary to extend it through January. The exchanges did not have enough prints to meet the demand for bookings during November. Secondly, the drive inaugurates the period in which Allied Artists replaces Monogram as the trade name of the company. Long past are the days when the firm distributed only westerns and inexpensive pictures.



Q Mr. Charles Skouras, president of National Theatres, now functioning as an independent theatre chain, stressed in New York this week the fact that the theatre is in the business of providing mass entertainment. His faith in exhibition is attested by large expenditures planned to introduce ice shows as the stage attraction in five of the circuit's largest houses to supplement the feature.

Letters to the Herald

Sell the Theatre

TO THE EDITOR:

Showmanship should mean to the theatre manager not only selling the pictures, but selling the theatre. If possible, the patron should have all conveniences, to name a few: parking space for cars (if the theatre can secure a tieup with a parking lot); all types of beverages, including coffee; up-to-date lounges with public telephone booths; reclining seats, some equipped with hearing aids for those with hearing deficiencies.

If Hollywood would refrain from using half-baked slogans like "Movies are Better Than Ever" and really put its best foot forward with good productions, business would be much better. TV can use inferior shows and get away with it, but movies need superior shows for profit.—*FRED BLUMENFELD, Brooklyn, New York.*

Light Touch

TO THE EDITOR:

What we need are more pictures with a light touch—comedies to make people laugh—and family pictures. Put good stars in them and they are box office. More class A pictures are needed. There are too many Bs and they keep families away.—*MRS. H. E. MILLER, Miller Theatres, Inc., Crystal City, Mo.*

The Last Straw

TO THE EDITOR:

The greatest problem facing the small exhibitor today is the elimination of the 20 per cent admission tax. This will be the factor in keeping many of our theatres open. It is the difference between an open or a closed business.—*Exhibitor, Iselin, N. J.*

Crying to Laugh

TO THE EDITOR:

Needed badly—more really good twenty-minute comedies and more light comedy features such as "Belles on Their Toes" and "Has Anybody Seen My Gal?" People are "crying" to laugh.—*C. P. KNUDSON, Rivoli Theatre, Seward, Neb.*

Right Combination

TO THE EDITOR:

We need pictures with box office appeal. The opinions of many a patron who has no chance to express his remarks except to the local theatre manager, are made very clear by his not attending our movie because of the unpopular stars. If one well known star is cast, then the co-star is very much

unknown. The team is not popular, and, therefore, the box office potential has been cut practically in half. If the story is only average then attendance is very poor; if the story is excellent, attendance is up, but not into high gear. Should a well known star combination be put into the same story, it would better the box office, and, therefore, get the patrons back into the show-going habit.—*C. R. BUECHEL, Mary Anderson Theatre, Louisville, Ky.*

Play's the Thing

TO THE EDITOR:

Star value is secondary. Most film companies realize this and have concentrated on the story. The sooner all of them realize that "the play is the thing" the better this industry will fare.

Many pictures are brought into a territory cold. Why isn't television being used as the great advertising medium it truly is?—*RUDY DE BLASIO, Central Theatre, Passaic, N. J.*

Good Old Days

TO THE EDITOR:

We have been in the theatre business since 1912 and have seen it in many stages. We do not have the stars that we used to have in the good old days. They do not make them any more. This goes back as far as the days of Jenny Lind. When we had the stars such as Jean Harlow and many others there were always crowds to press the doors in city and hamlet. We have traveled all over the United States from coast to coast always going in and out of the theatre searching for new ideas as well as watching the reactions of the public.

We would like to see pictures made again like "Rio Rita," "The Old West," "King of Kings," as well as many others that we could mention. We have played Cecil B. DeMille's "The Greatest Show on Earth." This is, I think, one of the best in a long time.—*Odum Brothers Theatre, Durant, Miss.*

Too Much Percentage

TO THE EDITOR:

I believe the distributors are asking for too many percentages. It seems every top picture they make they ask for preference time in addition to percentages.

They fail to understand that an exhibitor needs reasonable flat rentals in order to even make a buck or two.—*GEORGE F. TATON, Lockport Drive-In Theatre, Gasport, N. Y.*

Sectional Problems

TO THE EDITOR:

I think films today are sectional problems. For instance, what may go here may not go in a different locale. Hence, it is hard to Hollywood to make a picture that can be enjoyed by all. An example: Martin & Lewis break box office records all over the nation, and I can't draw flies. My clientele prefer English "mellers" and arty films. Likewise, where our two comedians do famously, the type fare my customers like would probably die a horrible death at the box office.

I am glad to see theatres springing up now which show the type picture for their type customer. It's getting more like a bakery shop where a patron can choose his likes and not have something forced on him. This is a good sign for the industry.—*ED ROSENFELD, Brandt's Murray Hill Theatre, New York City.*

Product First

TO THE EDITOR:

Let's keep working on the number one problem facing the industry today, product available to exhibition. Give us top quality pictures in sufficient number and it will be the television industry worrying rather than the movie industry. Most companies have improved a little, but there is room for a great deal more improvement.—*Exhibitor, Eagle Pass, Texas.*

Too Much Trash

TO THE EDITOR:

Too much trash and not enough good solid plots and stories. The companies are taking advantage of the exhibitors with high prices when we cannot even preview the product. Make money for all concerned with better pictures, and quit killing good box office stars with sorry parts.—*S. FRANK FAIN, Fain-Texas and Chief, Livingston, Texas.*

People Grown Up

TO THE EDITOR:

We find that people in neighborhood situations are turning more and more to features that sell action and story. Musicals, except for special ones here and there, are a waste of time once they leave first run situations. Isn't it about time that producers found out that people have grown up?—*MURRAY MEINBERG, Sumner Theatre, Brooklyn, N. Y.*

MOTION PICTURE HERALD

November 8, 1952

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ARBITRATION conference is seen facing considerable delay Page 13

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NPA urged by industry groups to lift material ban January 1 Page 16

CHARLES SKOURAS outlines plans for ice shows in theatres Page 18

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PARAMOUNT plans to release seven films in three months Page 22

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► **BUSINESS NOTE.** RKO Theatres for the 13 weeks ended September 27, 1952, earned \$1,474,843.75 gross profits from its operations. The figure for the equivalent period in 1951 was \$1,424,688.96. Interest, taxes and other charges including a net loss on the sale of capital assets of \$173,640.02, brought the net profit for the summer quarter to \$448,608.89, as compared with \$502,205.26 for the equivalent period last year.

► **BETTER BUSINESS NOTE.** General admission tax collections for September, reflecting August business were slightly more than \$1,000,000 higher than the September, 1951, collections, the Bureau of Internal Revenue announced this week. Also the September collections were more than \$4,000,000 over the August figure. The September total was \$32,174,968, compared with \$31,021,105 for September, 1951, and with \$28,067,623 for August, 1952.

► The cinema art of the iron curtain countries, which usually makes its bow in New York at the Stanley theatre, has discovered a swankier showcase . . . the Museum of Modern Art. Under the banner of Artkino, a festival of Polish motion pictures will be held in the auditorium of the museum the evenings of November 14, 15 and 16. Shown will be three new Polish films, three new shorts, and two earlier features.

► Gazing into television's future, Sylvester L. Weaver, NBC vice-president in charge of radio and television, declared before the Manhattan Centennial Seminar that international TV will be sufficiently advanced in 1953 to permit a direct pickup of the Christmas Mass from the Vatican.

► The plight of the Soviet-satellite nations was graphically illustrated in terms the American exhibitor can understand last week at a meeting of the United Nations General

Assembly's social committee. Vladimir Dedijer, of the Yugoslav delegation, testified that his country paid \$2,000 for the right to show Laurence Olivier's "Hamlet," but was forced under a contract "imposed" by the Soviet Union in 1947 to give Moscow \$20,000 for a Soviet film called "Exploits of a Soviet Intelligence Agent." Needless to say, the contract resulted in "large material losses" for the Yugoslavs.

► **WAR OF THE GIVEAWAY.** The Starview Drive-in, near Norwalk, Ohio, on Saturday nights offers a dusk to dawn program at regular admission prices. Included are five full length features, five comedies, five cartoons, free coffee, doughnuts and cider, free candy and gum at the end of the program.

► Telemeter, one of the subscriber systems often discussed, actually was to commence operating in Palm Springs, California, this week, its promoters promised. Residents, so long deprived of the new medium, were to be tapped on to a coaxial cable from a giant receiving antenna on a mountain nine miles away.

► Texans are praying for rain—with the aid of the screen. Matter of fact, the prayer is there, part of a short subject produced by Paul Short and contributed by Texas COMPO. Humble and imploring, it is part of a scripture reading in the short subjects, and is being commended by all groups in the state. A very good public relations job.

► "Prejudiced against theatre television? Nonsense—the charges are silly because we authorized channels for theatre television service a while ago." This, in substance, was the reaction late last week by members of the Federal Communications Commission to news stories alleging that the Commission was hostile, in the hearings on theatre television, to the motion picture industry. All members interviewed said the hearings had just begun, the evidence was still to be heard, and that "nobody, including the chairman, is going to make up his mind until the record is completed." One man commented: "Theatre television is here already. It's just a question of who's going to be licensed for the theatre television service."

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This week in pictures



Photos by the Herald



By the Herald

AMERICO ABOAF, vice-president of Universal International, reported to trade writers Monday at the New York home office, after visiting some 20 countries on a general survey of business. The gist of his report: despite the alarums and actuality of war, especially in the Far East, people throng to the theatres, and business in some war-racked places is tremendous.

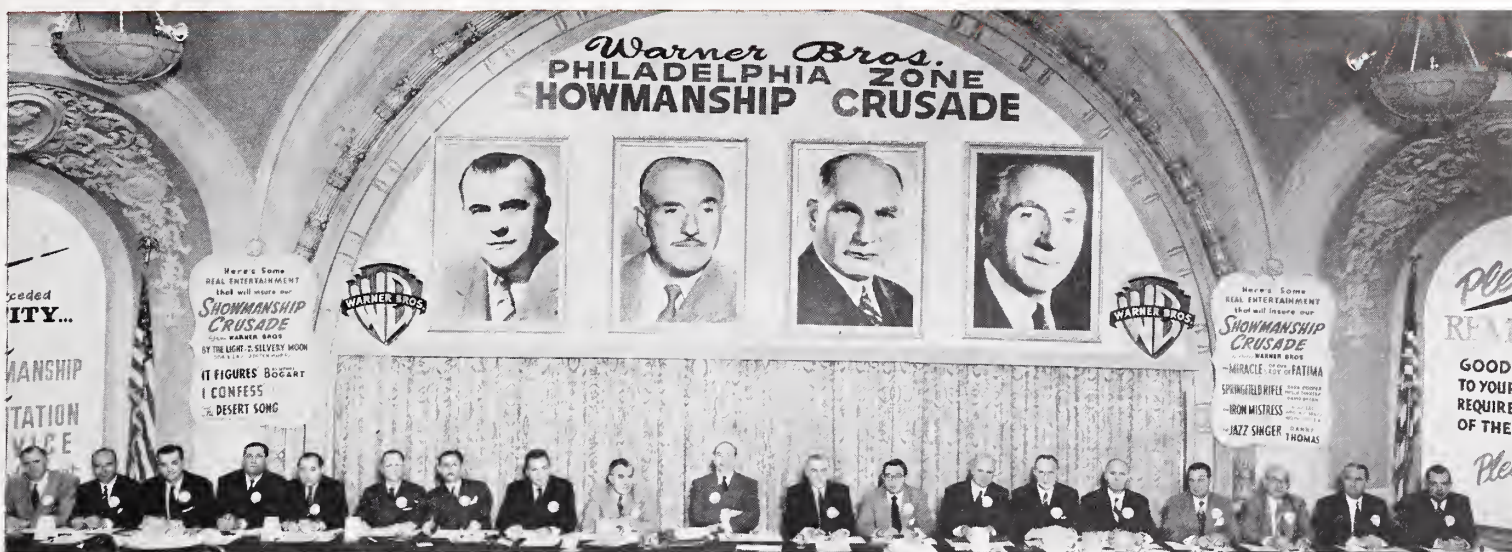
PLANNING SESSION, for the National Conference of Christians and Jews motion picture division, in New York last week. Above, Max E. Youngstein reads the report of chairman George Skouras for the year past. Seen with him are Charles Reagan, Ned E. Depinet, J. Robert Rubin, and Everett Clinchy. At right, Mr. Depinet presents a plaque of 1951 chairman, Mr. Reagan. Also at the right below, Mr. Clinchy gives a silver medal to Montague Salmon of the Rivoli, New York.



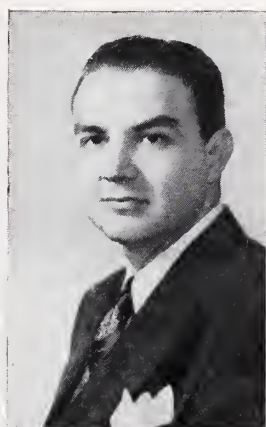
EXAMINING BOOTH RESERVATIONS for the TESMA Trade Show to be held in Chicago November 15-19, right. The men are, in left to right order: J. Robert Hoff, the organization's president; W. C. DeVry, chairman of the show; H. B. Engel, chairman of the TEDA liaison committee; and Fred Matthews, chairman of the reception committee.



ART CONTEST, by MGM, in connection with "Plymouth Adventure." Arnold Sarkesian, winner of two cash awards of \$250, poses with the star of the picture, Dawn Addams, in front of one of his winning 24 sheets. Mr. Sarkesian is 23, and recently out of military service.



THIS WAS THE DAIS at the meeting of Warner Theatres Philadelphia zone personnel for two days, October 28-29, at the Bellevue Stratford Hotel.



J. C. HUNTER, left above, has resigned as general manager of Tulsa Downtown Theatres, to enter hotel operation at Fort Lauderdale, Fla.; and Ralph Drewry, right, has succeeded him. Mr. Drewry had been Mr. Hunter's assistant.



LEO JAFFE this week was elected vice-president of Columbia Pictures International Corp. He also is assistant treasurer of Columbia Pictures. For several years, he has been assistant to A. Schneider, vice-president.

In order are Henry Eberle, sound chief; Dan Triester, assistant film buyer; Ted Minsky, head film buyer; Paul Castello, district manager; Harry Goldberg, director of advertising; Carl Siegel, Warner Service Corp. president; Ben Wirth, home office real estate head; Sterling Silliphant, 20th-Fox publicity director; Lester Krieger, executive; Ted Schlanger, zone manager; Harry Kalmine, president; Jerry Pickman, Paramount advertising-publicity vice-president; W. Stewart McDonald, Warner Brothers Pictures assistant treasurer; Everett Callow, zone publicity head; A. J. Vanni, district manager; J. Ellis Shipman, contract manager; Herman Levine, zone real estate; J. M. Flynn, district manager; and Robert Mills, engineering.



VISIT, above, by George Theokas, left, director-general of the Greek National Theatre, and his wife, right, to the "Call Me Madam" set at 20th-Fox. They are made comfortable by star Ethel Merman.

ROYAL COMMAND PERFORMANCE, right, of "Because You're Mine," at the Empire, Leicester Square, London. Charles Penley, manager of MGM's Empire and Ritz theatres, welcomes Queen Elizabeth.



Check List

of recent or forthcoming
releases featured in advertising in
MOTION PICTURE HERALD*

(alphabetically by title)

Title	Distributor
Anna	Lux
April in Paris (2 Pages)	Warner
Assignment—Paris! (2 Pages)	Columbia
Back at the Front	Universal
The Bad and the Beautiful	MGM
Beauty and the Thief	Daiei
Because of You (2 Pages)	Universal
Because You're Mine (6 Pages)	MGM
The Blazing Forest (2 Pages)	Paramount
The Crimson Pirate (5 Pages)	Warner
Eight Iron Men	Columbia
The Four Poster	Columbia
The Golden Hawk (2 Pages)	Columbia
The Happy Time (3 Pages)	Columbia
Hellgate	Lippert
The Iron Mistress (5 Pages)	Warner
It Grows on Trees	Universal
Ivanhoe (28 Pages)	MGM
The Jungle	Lippert
The Lusty Men (2 Pages)	RKO
The Merry Widow (6 Pages)	MGM
Million Dollar Mermaid (2 Pages)	MGM
The Miracle of Fatima (14 Pages)	Warner
My Cousin Rachel	20th-Fox
Niagara	20th-Fox
One Minute to Zero (2 Pages)	RKO
Operation Secret (2 Pages)	Warner
Peter Pan	RKO
Plymouth Adventure (3 Pages)	MGM
Quo Vadis (5 Pages)	MGM
Road to Bali (2 Pages)	Paramount
Rudolph the Red-Nosed Reindeer	Jam Handy
The Savage	Paramount
Skirts Ahoy!	MGM
The Snows of Kilimanjaro (13 Pages)	20th-Fox
Something for the Birds (4 Pages)	20th-Fox
Son of Geronimo	Columbia
Springfield Rifle (2 Pages)	Warner
Stars and Stripes Forever (3 Pages)	20th-Fox
The Steel Trap	20th-Fox
The Thief	Un. Artists
The Turning Point	Paramount



The Vital Spark that ignites the interest of exhibitors for specific pictures, so that it can flame into that enthusiasm which inspires real showmanship, is a soundly planned program of trade advertising. *Without that, no exhibitor can be blamed for lacking in excitement over pictures which are offered to him virtually "cold".*

It is obvious that the extent of a distributor's confidence in product he has available is generally indicated by either the telling—or *lack of telling about it*—in trade paper messages.

There never was a greater need for good product. There never was a greater interest among exhibitors to know about the product they should plan to obtain and exploit. There never was a keener readership of trade paper messages.

Requisites for successful motion picture trade paper advertising of good product are: (1) Start it *soon enough*; (2) Make it effectively proclaim the *box-office values* of the picture; (3) Publish a *sufficient continuity* of sales messages to impress and remind.

Soundly planned trade advertising is the basic telling that leads to successful selling. Its cost is dimes that bring dollars. It is *the vital spark* for the power that produces greatest results!

MYERS WARNS MAJORS ALLIED'S NOT FOOLING

Leader Bulletin Says Cole Proposal of Withdrawal Not to Be "Shrugged Off"

Distributors this week were warned by Abram F. Myers, Allied States general counsel, not to "shrug off" the recent proposal by Col. H. A. Cole that Allied leaders withdraw from all intra-industry groups in order to devote more time to Allied exhibitors' problems.

The warning, contained in a bulletin issued last week by the Allied Washington headquarters, came on the eve of the association's annual convention to be held in Chicago's Morrison Hotel, November 17-19. Exhibitors and distributors alike were thus informed that Col. Cole's suggestion was on the agenda for consideration by the Allied board—alongside that other topic-of-the-moment, the distributors' draft of an arbitration system.

Snaper Permanent Chairman Of Allied Convention

In Chicago last week, Jack Kirsch, general convention chairman and president of Illinois Allied, outlined the full program for the meeting, which is being held in conjunction with the Theatre Equipment and Supply Manufacturers Association and the Theatre Equipment Dealers Association. Wilbur Snaper, national Allied president, will be permanent convention chairman.

Mr. Myers, in the Allied bulletin, advised "our friends in New York" not to underestimate the feeling among exhibitors on the issue of increased prices for pictures. In addition, he said, "Don't shrug off Col. Cole's sincere warning and don't deride him or others who are trying to impress you with the gravity of the situation."

The Allied general counsel said that it was "a very serious matter when exhibitors report that they are not benefiting and cannot benefit from the current crop of good pictures" because they cannot afford to exhibit them "on the terms demanded."

Warns Major Companies Must Mend Their Ways

The prevalent belief among Allied exhibitors, he said, is that while their leaders were engaged in a sincere effort to aid the whole industry, "the film companies, like weasels, have been getting into the exhibitors' chicken coops and have now grown so bold that it will require a strenuous concerted effort to save the remaining chickens—that is, unless the companies heed the Colonel's warning and voluntarily mend their ways."

On the subject of fair film rentals, Mr.

NEXT INDUSTRY ARBITRATION CONFERENCE SEEN DELAYED

A new all-industry conference on arbitration probably will not take place until December or January, with the latter month most likely, according to all indications this week, based on the possibility that each Theatre Owners of America and Allied States unit will want to act on the draft individually.

At the end of last week, Allied turned down a TOA bid for an immediate conference on arbitration on the ground that Allied wants to submit the distributor-amended draft to its forthcoming convention in Chicago before participating in any further industry conferences. Abram F. Myers, Allied general counsel, said in Washington that the association will make no comment on the revised draft until its committee meets in Chicago at the end of next week, just prior to the opening of the convention.

Mr. Myers had indicated earlier that he might be able to consult with the arbitra-

tion committee by mail well in advance of the November 15 board meeting which will go over the draft.

The Allied announcement came a week after Alfred Starr, TOA president, announced that his organization had "a few" changes it would like to make in the draft and called on all parties to the Industry Arbitration Conference to set up at once a meeting at which the changes could be suggested and acted upon. Mr. Starr's proposal was made in the form of a statement to the press, it was learned this week, since no formal requests for such a meeting had been received by either Eric A. Johnston, president of the American Motion Picture Association and Arbitration Conference host, or by Henderson Richey, Conference secretary.

Thus far, five of TOA's 20 units have approved whatever arbitration plan TOA leaders ultimately sanction. No Allied units have acted in this connection.

Snaper said in a recent release that "dictatorial oppressive tactics are being used by many distributor representatives," and he added, "I believe it will be necessary to lift the manhole from the sewer and let the nostrils of our industry realize the stench that is being covered up at the present time."

Along with trade practice complaints, the Cole proposal, and arbitration, the Allied agenda also contains discussion of the Government's 16mm. anti-trust suit, the COMPO campaign for repeal of the 20 per cent Federal amusement tax and numerous other trade developments.

Film clinics, a specialty of the Allied convention, will begin in the afternoon following the welcoming and keynote speeches the morning of November 17 by Mr. Snaper and Mr. Kirsch. There will be six clinics held under William A. Carroll, coordinator: (1) For small towns, (3,500 or less), Charles Niles, chairman; (2) large towns, (up to 25,000) Ben Marcus chairman; (3) large cities, John Wolfberg, chairman; (4) key neighborhood and sub runs, Morris Finkel, chairman; (5) outdoor theatres, Rube Shor, chairman; (6) circuit buyers and bidding, Irving Dollinger, chairman. These clinics will be carried over into the morning session Tuesday.

Prior to the official opening of the convention November 17, Allied, as well as

TESMA and TEDA will hold board meeting on Saturday, November 15. Business meetings will highlight the Monday sessions of the latter two organizations, with a review of the TESMA trade show the feature that evening.

Topping the Tuesday afternoon Allied session will be a demonstration of RCA's large screen television. N. L. Halpern, president of Theatre Network Television, will lead a panel discussion over the closed circuit. Others participating will be Trueman Rembusch, chairman; Mr. Kirsch, Leon R. Back, Mr. Snaper, Mr. Wolfberg and Nathan Yamins, all of the Allied television committee.

Late Tuesday afternoon an open forum will be held. Another review of the TESMA trade show and committee meetings will dominate the morning session Wednesday, with a second open forum set for the afternoon. An industry banquet will be held in the evening to end the three-day meeting of exhibitors.

"Extra-curricular" activities at the convention will include a television party at "Tommy Bartlett's Welcome Traveler Program," a luncheon and style show (for the ladies) at Marshall Field's store, a night club party at the Ivanhoe Restaurant featuring Jack Dempsey as special guest and a cocktail party given by the National Carbon Company.

MUST

2 OF THE MOST IMPORTANT

YOU'LL
SEE
STARS!

LANA TURNER
KIRK DOUGLAS
WALTER PIDGEON
DICK POWELL
Barry Sullivan
Gloria Grahame
Gilbert Roland
Leo G. Carroll
Vanessa Brown



"THE BAD AND THE BEAUTIFUL"

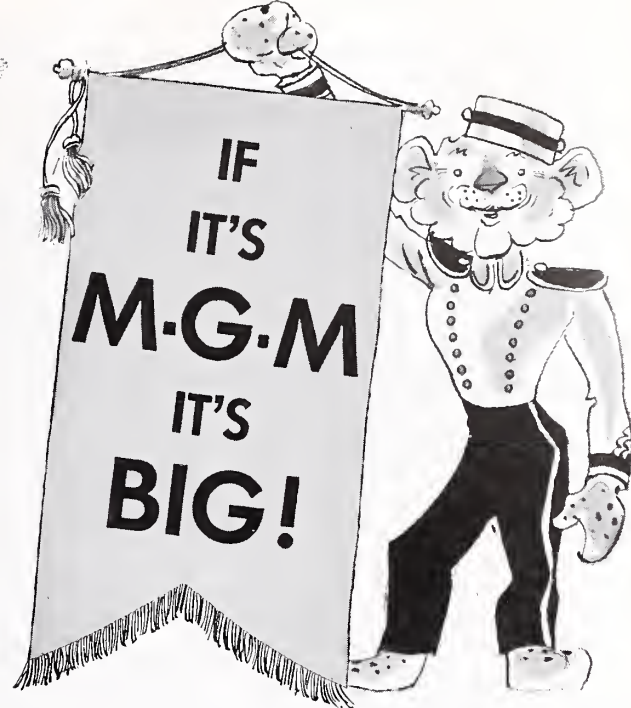
NOV. 18th

This mighty attraction is already spoken about for the industry's highest awards, for the Annual Ten-Best Lists, for box-office immortality. You *MUST* see it!

ALBANY	20th-Fox Screen Room	1052 Broadway	11/18	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	11/18	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	11/18	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	11/18	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	11/18	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	11/18	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	11/18	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	11/18	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	11/18	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	11/18	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	11/18	1:30 P.M.	NEW YORK	M-G-M Screen Room	630 Ninth Avenue	11/18	2:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	11/18	8 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	11/18	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	11/18	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	11/18	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	11/18	2:30 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	11/18	2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	11/18	2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	11/18	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	11/18	1 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	11/18	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	11/18	1:30 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	11/18	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	11/18	1 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	11/18	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth St.	11/18	2 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	11/18	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	11/18	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	11/18	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	11/18	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	11/18	2 P.M.

M-G-M presents Lana Turner • Kirk Douglas • Walter Pidgeon • Dick Powell in "THE BAD AND THE BEAUTIFUL" co-starring Barry Sullivan • Gloria Grahame • Gilbert Roland • with Leo G. Carroll • Vanessa Brown • Screen Play by Charles Schnee • Based on a story by George Bradshaw • Directed by Vincente Minnelli • Produced by John Houseman

SEE



TRADE SHOWS THIS YEAR!

"ABOVE AND BEYOND"

NOV. 17th

ROBERT TAYLOR (*fresh from "Q. V." and "Ivanhoe" triumphs*) and ELEANOR PARKER make screen history in the greatest love story of our time!



This is the story, told for the first time, of Col. Paul Tibbets. It is the love story behind the Billion Dollar Secret, produced in spectacular magnificence by M-G-M. You *MUST* see it!

ALBANY	20th-Fox Screen Room	1052 Broadway	11/17	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	11/17	12 Noon
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M-G-M presents "ABOVE AND BEYOND" starring Robert Taylor • Eleanor Parker • with James Whitmore
 Marilyn Erskine • Screen Play by Melvin Frank, Norman Panama and Beirne Lay, Jr. • Story by Beirne Lay, Jr.
 Produced and Directed by Melvin Frank and Norman Panama

Terry Ramsaye Says



STILL WONDERLAND—With the recent much-heralded Marion Davies \$25,000 gala party for several hundred name-people, under gay canopy at her imposing home and complete with a Roman sarcophagus to cool the champagne, the *Los Angeles Times* raises an issue of policy for Hollywood. It may be responded that that is merely pretext. The event pertained to Miss Davies policy. As a manifestation it has somewhat the meaning of a belated, thwarted garden flower which tosses a blooming just as cold autumn closes down.

This does, however, open the consideration of a contention "on the other side . . . that there must be a purpose for the . . . reason for spending big money on any kind of socializing these days. . . ." All this with reference to the recently all-too-common "for charities" parties. That is an extremely thin excuse. They could just send the money.

Probably the ostentations of Hollywood and their widely spread fan attentions have done no harm. The product of Hollywood is dreamstuff on a reel. It is appropriate that it should stand in mass consciousness as the distillation of a life in a wonderland, magic, rich and lush.

The frantic endeavour to make the people think of the actors as ordinary, work-a-day folks is destructive of the glammers that the screen seeks to purvey. It is a reduction of talent to the commonplace, which is not alluring to those who buy seats to escape it.

This may be something to write about—but nature, even in Hollywood, will take its course. Send the orchestra a drink.



ANOTHER AUDIENCE—A luncheon gathering of executives of the Chrysler Corporation up in Detroit heard the other day from Dore Schary of MGM. It was an appropriate contact of two great industries, both intimately concerned with serving much the same public. There is a lot of engineering in the Chrysler and maybe Mr. Schary had that in mind when he thoughtfully observed that the motion picture was "using the same methods it was using 20 years ago." He might have added that it was also often somewhat affected by the kind of thinking it did forty years ago, in a very different world. Anyway Mr. Schary considers some new engineering technic would help. Once again let it be set down that showmen do not make their tools, they

just use them as they come to hand. Photochemistry, optics, color, sound and the all-electronic motion picture called television have come from "the outside." Too often development has come against internal resistance. The Society of Motion Picture and Television Engineers has been urging research by the industry for years upon years.



DEAC'S ARRANGEMENTS—There was interesting challenge in newspaper headlines about the filing of the will of Merlin Hall Aylesworth in New York the other day—a top head: "Aylesworth left less than \$10,000." The implication of surprise was based on the fact that he had been first president of NBC, former publisher of the *World-Telegram* and a one-time utilities executive. Therein was presumption of a terrific diminuendo. There was a forgetting quite of the fact that Deac was a lawyer, also that he had had, as he knew the end was coming, plenty of time to make arrangements, which he did extensively with due consideration of the tax situation. Also, with opportunity a-plenty, he might have achieved much greater fortune than he did. He elected rather to take destiny as it came along and indulged in a lot of candour among the mighty. A columnist remarked the other day that many name persons whom Deac recently had not been able to get to answer the phone flocked to his funeral. He knew about that before he went. He had no wasted years, he spent every one of them with open hand.



SEX TRENDING AGAIN—A new term, "Beefcake," for displays of masculinity on the screen is being fan-pressed into the vernacular. It is perhaps a belated complementary for "Cheesecake," a bawdy coinage of the frantic 1920s given initial circulation and seeping acceptance through the ship-news photographers who perched the short-skirted girls on the rail. The derivation was anatomical, the origin bordello. It was unprintable for years. "Beefcake" has come as a handy term concerning the current fashion in presenting the virile and muscled male stripped to the waist, in screen action and publicity materials. It is amazing that there have been three decades between the advent of cheesecake and beefcake, a milestone of mid-century progress.

May Remove Building Ban January 1

WASHINGTON: A construction industry advisory committee task force last week recommended to the National Production Authority that the May 1 effective date for the relaxation of the ban on recreational construction be advanced to January 1.

The task force pointed out that the effective date could "easily" be changed to January 1 because the small amounts of materials concerned are normally warehouse supplies, which are now reported to be "in good supply."

The NPA said it would take the task force recommendation under consideration and would make its decision after checking with the Defense Production Administration on steel supplies.

The original effective date of the order, made public some months ago, was April 1, 1953. Following the steel strike, however, NPA Administrator Richard A. McDonald announced a May 1 effective date, saying that a steel scarcity still prevailed as a result of the strike.

Under the order the ban on theatre building would be lifted and limited amounts of controlled materials would be permitted on a self-authorized basis. Exhibitors would be permitted to self-authorize up to 5 tons of steel (not including structural steel), 500 pounds of copper and 300 pounds of aluminum, per project, per quarter. In addition, exhibitors could apply for further allotments.

Disney Films Non-Theatre

Roy O. Disney, president of Walt Disney Productions, announced last week that Disney will make a number of films available to the non-theatrical field next year.

Disney will release a varied list of films, the list headed by "The Alaskan Eskimo", the first Disney film produced exclusively for 16mm. audiences. It also is the initial production in a new series, "People and Places", which will be filmed the world over. All releases are in color.

Already Disney has licensed 65 distributing units across the country to handle these films, under the direction of Carl Nater, heading the non-theatrical department.

Four subjects running from 18 to 27 minutes, as well as three separate comedy shorts are included in the first list of releases. Others will be added as demands indicate. All will be handled on a flat rental basis.

Besides "The Alaskan Eskimo", the films include "History of Aviation", "Behind the Scenes of Walt Disney Studio", "Disney Cartoon Parade Number One", and "Clock Cleaners", "Bone Trouble" and "Donald and Pluto", individual shorts.

ALAN LADD

VOTED 10-YEAR
POPULARITY
CHAMPION
BY 'MODERN
SCREEN'!
(450,000
readers!)

as Jim Bowie,
the Louisiana
bayou man...
with a challenge
on his lips -
and his name
on a knife.

VIRGINIA MAYO

as the shameless
belle of Natchez -
with a weapon
all her
own!

The Iron Mistress

COLOR BY
TECHNICOLOR

WITH JOSEPH CALLEIA SCREEN PLAY BY JAMES R. WEBB FROM THE NOVEL BY PAUL I. WELLMAN  MUSIC BY MAX STEINER PRODUCED BY HENRY BLANKE DIRECTED BY GORDON DOUGLAS

THIS WEEK THE WORLD PREMIERE
CHICAGO THEATRE, CHICAGO! OVER
400 HOUSES FOR THANKSGIVING!

NATIONAL THEATRES WEIGH ICE SHOWS IN KEY SPOTS



[Photo by the Herald]

EXPLAINING the new policy National Theatres will bring to the Roxy theatre, New York—a refurbishing of the stage and the exterior, and an ice show—which, it is hoped, will make it an "institution" akin to the Radio City Music Hall. The speaker above is Charles Skouras, president of National Theatres, who presided at a luncheon for trade writers Monday in New York. With him are, left, S. H. Fabian, also a circuit owner, and Mr. Skouras' friend and guest; and right, Dick Dickson, who will remain in New York supervising the Roxy operations, and Charles Schlaifer, who handles the theatre's advertising.

THE Roxy theatre, New York, will have its stage, some of its architecture, and its stage policy renovated so that perhaps it will become an institution comparable with the Radio City Music Hall, nearby, Charles Skouras, president of National Theatres, promised Monday during a press luncheon.

The new stage policy will be a very expensive, and continuing, ice show. If it succeeds in attracting New Yorkers, it will be tried in other National Theatres centers such as Detroit, and Denver, and St. Louis, and San Francisco, and Los Angeles, Mr. Skouras added. It will employ almost 90 performers and run up to an hour.

The cost of the stage and theatre refurbishing will be something like \$185,000, he

estimated. With him at the luncheon were a troupe of National Theatres and Fox West Coast architects, engineers, and planners. One such executive, Dick Dickson, will remain in the East supervising the Roxy operations.

The house will close for two weeks, and reopen a few days before Christmas, Mr. Skouras stated. He added that stage shows gave some leeway to an exhibitor's creative impulses and showmanship capabilities. Pictures are made in Hollywood, he observed; but a showman can do much to attract people with his own brand of entertainment.

David Katz will continue as executive director of the theatre, and Arthur Knorr will be stage producer.

Texas Exhibitors Begin Admissions Tax Campaign

The big Texas campaign to change state legislation affecting theatre admissions began Thursday, as the state's members of COMPO starting making contact with politicians. At the same time, they began distributing a 10-page booklet of convincing argumentation. The Texas showmen hope to raise to a one-dollar level the 10 per cent state levy on box office net of 51 cents or over.

"Main Street to Broadway" Cash to Theatre Council

Katharine Cornell, chairman of the Council of the Living Theatre, has received a check for \$25,000 from Nicholas M. Schenck, president of Loew's-MGM as a second payment on the Council's film, "Main

Street to Broadway," which is produced by Lester Cowan and released through MGM. This money and any more that may accrue from the film will be used by the Council to increase subscription memberships in "road show" cities throughout the country, and to further interest in general in the legitimate theatre. The picture features stars from many fields of the entertainment industry with top writers and directors.

American Theatres Adds Second Radio Program

Following the apparent success of its first venture in utilizing radio broadcasts as a means of carrying theatre information directly into the home, American Theatres Corporation has now signed with Station WEEL, Boston, for its second air outlet. Programs consist of a series of spot announcements Monday through Friday.

RKO to Have 81 Shorts

A full schedule of 81 short subjects will supplement RKO's feature lineup, Sidney Kramer, shorts subjects sales manager announced last week.

The 1952-53 schedule, which ends in August of next year, includes 13 RKO Pathe Specials, four 2-reel Gil Lamb comedies, two 2-reel Newlywed comedies, six 2-reel Leon Errol comedies, in re-release, six Edgar Kennedy comedies, in re-release, two musical 2-reel re-releases, 13 one-reel RKO Pathe Sportsopes and 13 one-reel RKO Pathe Screenliners, all black and white.

In addition, the short subjects department will offer 18 all new Walt Disney Technicolor one-reelers, two True-Life Adventures, and a special short program entitled "Mickey Mouse's Birthday Party," celebrating the 25th birthday anniversary of the famous mouse.

A special RKO Pathe film will be "Operation A-Bomb," first film showing the explosion of one of the bombs in color. Made in Eastman color, the two-reeler is scheduled for January release.

Area Reports to Feature 20th-Fox Sales Meeting

The 20th Century-Fox division managers, in session in New York November 12 and 13, will report on conditions in their respective areas with a view toward planning strategy enabling exhibitors to get the most out of attractions going into release this year and the first nine months of 1953, Al Lichtman, director of distribution, has announced.

The analysis, coupled with advertising publicity and exploitation plans on product presented by Charles Einfeld, vice-president, and members of his staff, will be aimed at pinpointing national campaigns to fit local conditions.

Emphasis will be placed on the releases scheduled during the Branch Managers' Testimonial in effect through December 27 of this year. The list includes "The Snows of Kilimanjaro," "Stars and Stripes Forever," "Bloodhounds of Broadway," "The Steel Trap," "The Thief of Venice," "Pony Soldier" and "My Pal Gus."

Philadelphia Repeals Tax on Charity Tickets

Philadelphia's City Council has approved an ordinance exempting charitable, religious and educational groups from the municipal 10 per cent amusement tax. The exemption applies to nonprofit groups whose earnings do not "inure to the benefit of any private shareholder or person." City Revenue Commissioner George S. Forde estimated the exemption would cost the city a maximum gross revenue loss of \$125,000 annually. He added, however, that this would be offset by the fact that it would reduce collection costs, which in the case of such groups have been expensive.

No Films Sold To TV, Grant Of RKO Says

The plans, policies and tribulations of the new management of RKO Radio Pictures began to emerge as the company continued its series of luncheon meetings with the press and exhibitors.

Last Thursday, at a luncheon given at the Hotel Astor by the Independent Theatre Owners Association of New York, Arnold Grant, RKO Radio chairman of the board, declared the company has no plans to sell its films to television "now or in the foreseeable future."

Mr. Grant told the gathering of 250 exhibitors and industry leaders that "as long as we are in the company . . . it will be engaged in the manufacture of motion pictures for motion picture theatres." His "we" included Arnold Picker, the company's executive vice-president; Charles Boasberg, general sales manager, and Walter Branson, assistant general sales manager, the three executives in whose honor the luncheon was given.

This Monday at a luncheon given so that trade press representatives could acquaint themselves with the future plans of Mr. Boasberg and Mr. Branson, both executives express "great excitement" over "nine great pictures that are set for release." Mr. Boasberg asserted that in his 22 years with the company he "never had the privilege of handling better pictures than now." For several future pictures, he said, the company will have a policy of test runs and pre-releases so that it can get "an audience reaction and an idea of how to sell them to the public."

The nine pictures set for release from now to the early part of next year are: "Montana Belle," with Jane Russell; "Androcles and the Lion," Jean Simmons, Victor Mature; "Face to Face," James Mason; Walt Disney's "Peter Pan"; Samuel Goldwyn's "Hans Christian Andersen," Danny Kaye; "Beautiful But Dangerous," Robert Mitchum, Jean Simmons; "Never Wave at a WAC," Rosalind Russell; "Blackbeard the Pirate," Linda Darnel; and "The Bystander," Robert Mitchum and Jean Simmons.

Sees TV Beaten

According to Kay Norton, publicity manager, trade press luncheons with company executives will be held every Monday through December.

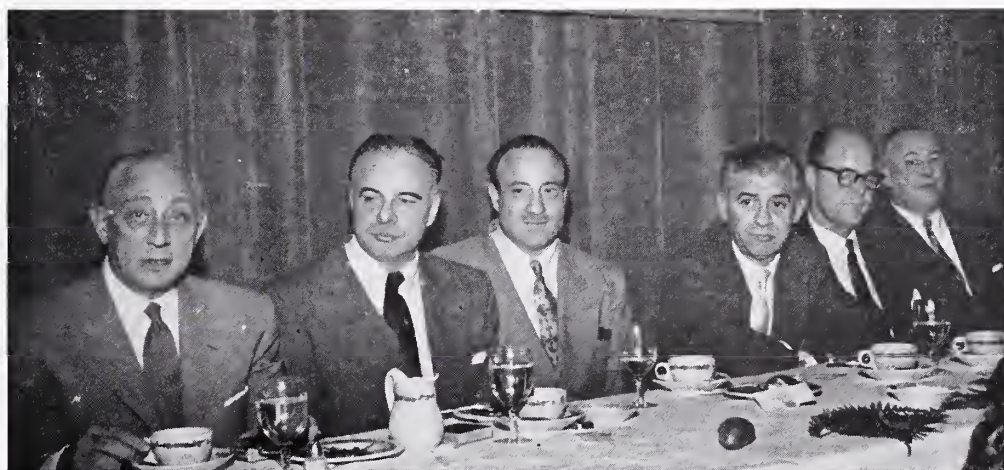
Mr. Grant, in his talk before the exhibitors, expressed confidence that the industry, which has survived many competitive media in the past will meet the current competition of home television with a strong product lineup.

The highlights of Mr. Grant's comments were in answer to a series of questions put



[Photos by the Herald]

SCENES, at the New York welcome for the new sales management of a renovated RKO Radio Pictures, sponsored by the Independent Theatre Owners of that city. Above, Arnold Picker, executive vice-president, cites the capabilities of the new sales manager, Charles Boasberg, at his left. Next to them is Walter Branson, new assistant sales manager. In the background, host at the luncheon, ITOA chief Harry Brandt. Seated, at the left, Arnold Grant, new RKO Radio board chairman; at the right, A. W. Schwalberg, Paramount sales head. Immediately below, left to right, Joseph Vogel, Loew's vice-president; Mr. Schwalberg; Mr. Boasberg; Sol A. Schwartz, president of RKO Theatres; Gordon Youngman, director of the new RKO Radio; and Milton Weisman, ITOA counsel. Also below, Samuel Pinanski, American Theatres head; Mr. Branson; Charles Feldman, Universal Pictures general sales manager; and Emanuel Frisch, president of the Metropolitan Motion Picture Theatre Owners of New York.



to him by Harry Brandt, president of the ITOA, in his invitation. Mr. Grant also dismissed reports of any intention to liquidate the assets of RKO, stressing that the job of the new management was to revitalize the company.

Another speaker, Emanuel Frisch, president of the Metropolitan Motion Picture Theatre Owners of New York, expressed

confidence in Mr. Grant, Mr. Picker, Mr. Boasberg, and Mr. Branson. Such a team, Mr. Frisch predicted, will produce, distribute and publicize the kind of product needed by exhibitors.

Mr. Brandt presented an album to the three RKO executives containing congratulatory wires and letters from exhibitor leaders throughout the country.

20th DELIVERS A **DOUBLE-BAR** TO HELP YOU SELL A GREA

NATIONAL MAGAZINE ADS!

20th lists *your* theatre
and *your* town in power-
ful two-page spreads in

Look

and

Collier's

on "THE THIEF OF VENICE"
to pre-sell every reader of
these multi-million circu-
lation magazines in your
entire territory — *at no
cost to you!*

ALL YOU HAVE TO DO:

Set your booking of "THIEF OF
VENICE" to play before Mar. 1, 1953.
(Deadline for listing your engagement
in our national ads is Dec. 20, 1952).

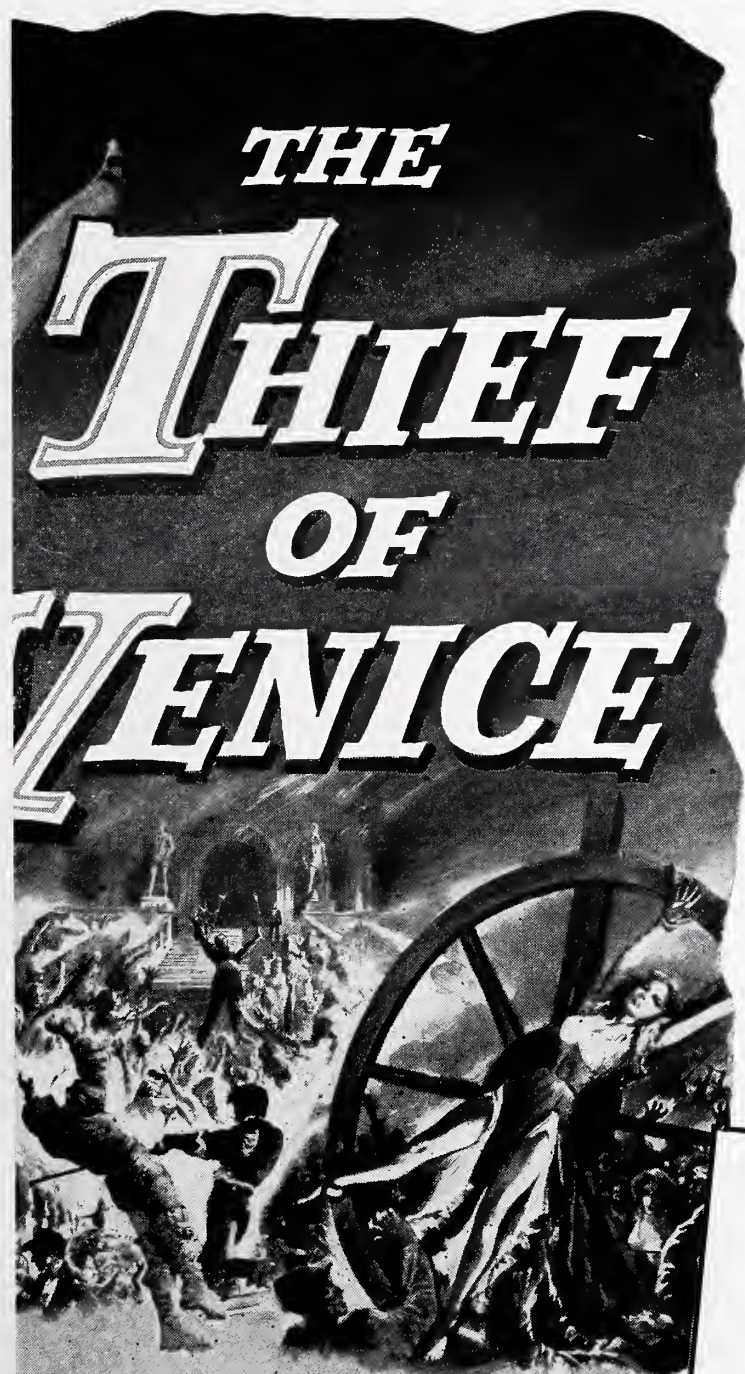
Any First Run Theatre in the United States is
Eligible to Participate in these Pre-Selling Ads



ROBERT HAGGIAG presents "THE THIEF OF VENICE" starring MARIA MONTEZ • PAUL CHRISTIAN • FAYE MARLOWE •
HAGGIAG • Directed by JOHN BRAHM • Screenplay by JESSE L. LASKY, JR. • From original story by MICHAEL PERTWEE • Music by ALESSANDRO

There's No Showmanship Like 20th Century-Fox

RELEAD SHOWMANSHIP PUNCH T SHOWMANSHIP PICTURE!



MASSIMO SERATO • Produced by ROBERT
CICOGNINI • Released thru 20th Century-Fox

Showmanship!



FREE 10-DAY, ALL-EXPENSE TRIP FOR TWO - TO ITALY!

for the best and most
productive advertising,
publicity and exploitation
campaign on "THE THIEF
OF VENICE."



You'll be flown to Venice via Italian
Airlines! Live like a king! See the
celebrated Bridge of Sighs . . . re-
lax on a gondola on the famous
canals of this romantic city!



This contest is open to all theatres playing
"THIEF OF VENICE" before June 1, 1953.

**START PLANNING YOUR PRIZE-
WINNING SHOWMANSHIP
CAMPAIGN IMMEDIATELY!**

In the event of ties, duplicate prizes will be awarded.

SEND YOUR COMPLETE CAMPAIGN TO "THIEF OF VENICE" SHOW-
MANSHIP CONTEST COMMITTEE, 444 W. 56 ST., NEW YORK 19, N. Y.

RULES:

ENTRY DATE: All entries must be postmarked on or before midnight of July 5, 1953.

THE JUDGING: Judging will be based upon the best and most productive advertising, exploitation and publicity campaigns for "THE THIEF OF VENICE". In judging winners, consideration will be given to the nature of the run, the class of house, its location and business produced, in order to permit equal competition between small town theatres, neighborhood houses and downtown de luxe theatres.

HOW TO ENTER: 1. Submit a written summary of the campaign documented with news-paper tear sheets, photos and other specimens. This summary may be in any form you elect. Judging will be done solely on the basis of the factors outlined in these Rules. Elaborateness of campaign books or of presentations will have no bearing whatever on the decision of the judges.

The committee of judges will select the best entries. Their decision will be final and the winners will be notified by telephone or telegraph. Entrants agree that all summaries submitted in the contest are the property of Twentieth Century-Fox Film Corporation and that the same material and or ideas therein contained may be freely copied or otherwise used by or through said corporation. This contest is subject to federal, state and local regulations.

REELS IN HIGH FOR ELECTION

Results and Film Stories Rushed to All Nation's Houses in Few Hours

Within hours after presidential victory was conceded to Dwight D. Eisenhower the newsreels of the election were on their way to the theatres of the nation.

Camera crews were assigned to the headquarters of both candidates; to Independence, Mo., where President Truman cast his ballot; to cities around the country where other figures competing for posts went to the polls, and to tumultuous Times Square in New York.

Reels Shipped Wednesday

Newsreel processors and editors started work on the reels early Wednesday morning and the reels were shipped out on that day instead of Thursday as customary. Virtually all the reels were devoted exclusively to the Election Day events.

Theatres made extensive plans to bring election reports to patrons. Loew's houses in New York and the Fox West Coast Circuit joined the ranks of theatres making announcements on the progress of the returns.

Loew's theatres in Manhattan briefed their audiences by way of loud speakers during the latter part of the evening. A similar pattern was followed by RKO Theatres which negotiated a mutual promotion campaign with Radio Station WINS. The Embassy Newsreel Theatres featured TV sets in their lobbies. The Paramount theatre threw special flashes on its screen. Fox West Coast announced late returns at intervals, or flashed them by slides. The same pattern was followed generally in key cities throughout the country.

Coverage Sets Record

The long lines department of the American Telephone and Telegraph Co., in cooperation with the Bell System, made additional communications facilities available to the nation's television, radio and press association networks for news coverage.

A. F. Jacobson, long lines director of operations, pointed out that the addition of these facilities would enable the broadcasters and news agencies to bring to the public the fastest, most comprehensive news report of any presidential election in the history of the nation.

New York Theatre Leased

Harry A. Harris, circuit head, has acquired a long term lease on the Schuyler theatre in New York, it was announced last week. Mr. Harris, who operates a circuit of houses specializing in Spanish films, will add the Schuyler to his circuit. Berk & Krumgold negotiated the deal.

Paramount Offers Seven In 3 Months

Paramount will release seven productions in the first three months of 1953, according to A. W. Schwalberg, president of Paramount Film Distributing Corporation. Four of the seven will be in color by Technicolor.

Hal Wallis' "Come Back, Little Sheba," listed for February, will be available only for special pre-release engagements, while the same producer's "The Stooge," set for general release also in February, is offered for special pre-release New Year's Eve showings. A similar policy was followed last year with his "Sailor Beware."

Three releases are scheduled for January. They include: "Road to Bali," Technicolor, starring Bing Crosby, Bob Hope and Dorothy Lamour; "Thunder in the East," starring Alan Ladd, Charles Boyer, Deborah Kerr and Corinne Calvet, and "Tropic Zone," Technicolor, with Ronald Reagan, Rhonda Fleming and Estelita.

In February are: "Come Back, Little Sheba," starring Burt Lancaster and Shirley Booth, and "The Stooge," newest Dean Martin-Jerry Lewis comedy with Marion Marshall, Polly Bergen and Eddie Mayehoff.

Set for March are: "The Stars Are Singing," Technicolor, musical marking the film debut of Rosemary Clooney, and starring Anna Maria Alberghetti and Lauritz Melchior, and "Pleasure Island," Technicolor, comedy with Don Taylor, Leo Genn and Elsa Lanchester.

Shea Sees Big Grosses

PITTSBURGH: A good business period ahead was foreseen by Gerald Shea, president of the Shea Circuit, as he addressed the two-day convention of circuit managers here last Tuesday and Wednesday. Mr. Shea told the 35 district managers present that grosses would be on the upswing, especially since many excellent pictures have been booked by the circuit.

Among the topics discussed were theatre telecasts and the operation of concessions. Mr. Shea warned that economy must be the watchword because of the mounting costs of labor, materials and practically everything needed for the successful operation of a theatre.

British Move To Study TV And Screen

by PETER BURNUP

LONDON: Sponsored TV and the possible integration of the medium with motion pictures take a considerable step nearer here with the announcement of the Postmaster-General of the members of his reconstituted Television Advisory Committee.

The Committee will advise him "on the development of television and sound broadcasting at frequencies above 30 megacycles per second and related matters including competitive television services and television for public showing in cinemas and elsewhere".

Film-men regard it as significant that appointed to the 10-man committee are G. Darnley Smith and C. O. Stanley. Mr. Smith is managing director of Cinema Television, of which J. Arthur Rank is chairman. Mr. Stanley is chairman of the powerful Pye Television Company and a director of the Norman Collins Company, High Definition Films.

An all-out effort is planned for the issue of transmission and receiving licenses which would enable big-screen TV shows of next year's Coronation ceremony and the attendant pageantry. An unstated number of Rank theatres—believed to be six, including the Leicester Square Odeon—are already suitably equipped. Other circuits have similar plans.

Present suggestion is that the film industry combine for the occasion and produce a telefilm for piping into theatres on the evening of the ceremony.

Exhibitors here generally persist in their attitude to TV. They still refuse to join the producers in exploratory TV talks with the B.B.C. But one section—C.E.A.'s London and Home Counties Branch—has suddenly been alerted to danger. They have no objection to such events as the Royad Film Performance being included in newsreels.

But London exhibitors, in the suburbs particularly, took a sorry nose-dive in business on the evening of the Odeon premiere of Chaplin's "Limelight". It had been widely announced in advance that the B.B.C. would put over a live 45-minute TV programme of the occasion.

The customers stayed away from the theatres in droves. C.E.A.'s London branch will ask the Association's General Council to set up forthwith a Standing Television Committee to prevent such melancholy occurrences in the future.

Buys Arkansas House

C. C. Taylor of DeQueen, Ark., has purchased the Pine theatre in nearby Dierks from the K. Lee Williams circuit. The new operator plans to be open six nights a week with matinees Saturday and Sunday.

Royal Show Choice Starts Wordy War

LONDON: War has broken out here between the film trade and film reviewers of national newspapers, over the selection of Metro's "Because You're Mine" for the Royal Film Performance. The choice was a surprise, with Goldwyn's "Hans Christian Andersen" and George Minter's British-made "Pickwick Papers" in the running.

So great was the surprise that a Sunday tabloid columnist alleged the trade's selection committee had been suborned into its choice by reason of Sam Eckman's 25th anniversary with Metro. That earned for the writer an immediate crack-down from the members of the committee and produced reluctant retraction. Whether the episode provoked the general body of critics is not certain. Senior members of the Critics' Circle indignantly deny that there was any general ganging-up.

Without exception and to the bewilderment of the trade they lambasted the film on the morning after the Royal Show. One of Lord Beaverbrook's newspapers—notoriously, his Lordship has an inveterate "down" on the business—counselled the industry to drop the whole idea of Royal Performances, otherwise—the newspaper said—it will go on making an idiot of itself.

The film industry this side is well accustomed to lofty and oftentimes spiteful sneers from ivory-towered and pampered film critics.

In any case, thoughtful executives wholeheartedly deplore the embarrassment caused the young Queen. Tempers run high. Some of the American managers here talk of withdrawing all display advertising from national newspapers. That has been mooted before and got the trade nowhere. Most useful suggestion is that there should be a private get-together between newspaper executives and film-trade leaders. That, it is understood, will occur in the near future. Meanwhile, there's no doubt about the popular success of the picture. Metro's salesmen report eager enquiries from showmen all over the country.

Theatres, Companies Sponsor Cleveland TV Program

CLEVELAND: On Sunday, November 16, the first of 13 regularly scheduled film television programs called "Lights—Camera—Questions" will make its bow over TV Station WXEL from 1 to 1:30 P. M., sponsored by a group of Greater Cleveland theatres and seven distributors. This is said to be the first program of its kind ever presented and results will be watched carefully.

If successful in its object of boosting theatre attendance it probably will be duplicated in other areas. Sponsors of the weekly half-hour program are the following theatres: Loew's State, Stillman and Ohio; Warners'

Box Office Champions For October, 1952

The Box office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

THE CRIMSON PIRATE (Warner Bros.)

Produced by Harold Hecht. Directed by Robert Siodmak. Written by Roland Kibbee. Technicolor. Cast: Burt Lancaster, Nick Cravat, Eva Bartok, Torin Thatcher, James Hayter.

IVANHOE (MGM)

Produced by Pandro S. Berman. Directed by Richard Thorpe. Written by Noel Langley with adaptation by Aeneas MacKenzie. Technicolor. Cast: Robert Taylor, Elizabeth Taylor, Joan Fontaine, George Sanders, Emlyn Williams, Robert Douglas, Finlay Currie, Felix Aylmer.

JUST FOR YOU (Paramount)

Produced by Pat Duggan. Directed by Elliott Nugent. Written by Robert Carson from the story "Famous" by Stephen Vincent Benet. Technicolor. Cast: Bing Crosby, Jane Wyman, Ethel Barrymore, Robert Arthur, Natalie Wood. (*Champion for the second month.*)

THE MIRACLE OF FATIMA (Warner Bros.)

Produced by Bryan Foy. Directed by John Brahm. Written by Crane Wilbur and James O'Hanlon. WarnerColor. Cast: Gilbert Roland, Angela Clark, Susan Whitney. (*Champion for the second month.*)

THE QUIET MAN (Republic-Argosy)

Produced by John Ford and Merian C. Cooper. Directed by John Ford. Written by Maurice Walsh. Technicolor. Cast: John Wayne, Maureen O'Hara, Barry Fitzgerald, Ward Bond, Victor McLaglen, Mildred Natwick. (*Champion for the second month.*)

SUDDEN FEAR (RKO)

Produced by Joseph Kaufman. Directed by David Miller. Written by Lenore Coffee and Robert Smith. Cast: Joan Crawford, Jack Palance, Gloria Grahame, Bruce Bennett. (*Champion for the second month.*)

Allen; RKO Palace, Hippodrome, Tower, Lower Mall and Fairmount. With the exception of the Fairmount, all are downtown theatres. The Fairmount, a de luxe suburban theatre, has successfully presented first run British pictures. Company sponsors are Loew's, Paramount, Warners, 20th-Fox, United Artists, Universal and Columbia.

The program will be produced by MCA and will present leading local film men on a rotating panel to discuss current and coming attractions and to participate in a quiz with guest tickets as prizes. Visiting film personnel also will appear on the program, estimated to cost approximately \$1,000 a week.

UNESCO Urges Exhibitors Show "Human Rights" Films

The United Nations Educational, Scientific and Cultural Organization, in a regular bulletin, has urged showmen everywhere to help in the better understanding of human rights by including short subjects in their programs that stress the duties of citizens to their neighbors and communities. The bulletin, issued in conjunction with the fourth anniversary of "Human Rights Day" December 10, called the exhibitor "the key in reaching the film public" and labelled such showings as "an instrument in helping to maintain and strengthen the peace."

Abbott and Costello End Suit Against Universal

HOLLYWOOD: The comedy team of Bud Abbott and Lou Costello last week announced dismissal of their multi-million-dollar suit against Universal Pictures, the company revealed.

Termination of the suit by a judgment in favor of Universal was announced by the comedians in a statement which said in effect they had found after examination of the facts that the evidence did not support the charges contained in their action, according to the company. At the same time it was added they expressed regret over any injury that might have been caused Universal.

The suit was filed in November, 1951. It asked damages and abrogation of their contract with the company, questioning the accounting methods used and the company's right to reissue their films through Realart.

Leases New York Theatre

The 1,500-seat Avalon theatre located in the Bronx, New York, has been leased to a corporation headed by Joseph Green, New York circuit operator. The theatre is being renovated and will open shortly with a policy of vaudeville and pictures. Berk & Krungold negotiated the deal.

COLUMBIA
PICTURES
presents

RANDOLPH



ADVENTURE'S NO.1 STAR!



HANGMAN'S

with DONNA REED

Claude
JARMAN, Jr.

Frank
FAYLEN

Lee
MARVIN

A SCOTT-BROWN
PRODUCTION

SCOTT



COLOR BY
TECHNICOLOR

THE WEST'S NO.1 SPECTACLE!

KNOT

FROM

Columbia



Produced by HARRY JOE BROWN • Written and Directed by ROY HUGGINS

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

QUOTES from three producers:
Sol Lesser, at weekend: "The function of today's motion picture producer extends beyond the primary phases of making a picture. It should also include a comprehensive, practical knowledge of the world market. Awareness of the world market and an appreciation of its particular requirements make for a dual achievement—presentation of American life in a manner which will win friends and cement friendships, and the ultimate in possible economic returns.

"I believe that producers are managers with creative talent and that the managerial function is of great importance. In no better way can this latter phase be exercised than in the understanding of the world market and in the production of pictures which will meet its needs and requirements and find its favor."

Wald on Pre-selling

Jerry Wald, in a hitherto unpublished interview dated June 11: "Too many pictures open cold. Pre-selling a picture must start at the studio. Trying to shift the burden to other people is ducking a responsibility that the producer must face. Since the producer starts the picture, he must see to it that the pre-selling starts from his office.

"Penetration of the news about a picture takes about a year—that is, if you want to do a good job. To do the job of complete penetration your selling must start the day the decision is made to make a story into a film. Once the project has been selected, you go through the pre-production work, the production itself, post-production, the preview and, finally, the release of the film."

Charles W. Koerner, deceased, in an unpublished interview on the occasion of his appointment as head of RKO production in 1942: "I'm already too old in this business to start on this job by giving out resounding statements. I'm no expert and I don't think there are any. There ain't much difference between picking subjects to make pictures about and picking pictures for a circuit of theatres. You pick some hits and some flops, in either racket, and you talk about the good ones. It's all the same old game, and you're as good as your luck."

There is absolutely no connection between these quotes.

FOUR pictures were started during the week, and six others completed, to bring the shooting level to 34.

"The Roar of the Crowd" is being pro-

duced for Allied Artists by Richard Heermance, with Howard Duff, Helen Stanley and Dave Willock in the cast directed by William Beaudine.

"Fast Company" was placed in production by Henry Berman for MGM, with John Sturges directing Howard Keel, Polly Bergen, Nina Foch and Marjorie Main.

Dick Powell began directing "Split Second," RKO, with Edmund Grainger as producer and with Stephen McNally, Alexis Smith, Jan Sterling, Keith Andes, Arthur Hunnicutt, Paul Kelly, Robert Paige, Richard Egan and Frank De Kova in the cast.

Charles Brackett started "Nearer My God to Thee" for 20th-Fox, with Jean Negulesco directing Clifton Webb, Barbara Stanwyck, Thelma Ritter, Richard Basehart, Audrey Dalton and Robert Wagner.

Paramount Planning 10 Italian Co-Productions

Paramount Pictures has closed a deal with the Ponti-De Laurentis Studios for the co-production of 10 features in Italy, according to a report from Rome last week. The American company, it was said, will participate in the financing of the 10-feature program to the extent of \$3,500,000 in blocked lire. Only two of the films actually will be co-productions designed for the American market. The others will be straight Italian productions to be distributed throughout the world except in the United States by Paramount. Signing of the deal is said to be conditioned on the Italian Government's agreeing to grant the company certain licenses.

Goldwyn Story to Be Told On "Toast of Town" Show

Ed Sullivan's TV show "Toast of the Town" will bring to television the life story of Samuel Goldwyn, he reported last week as he returned to New York after Coast conferences with Mr. Goldwyn. To be called "The Goldwyn Story," the program will be televised in two installments, December 14 and 21, and will cover Goldwyn's life and career up to and including the making of "Hans Christian Andersen." "Toast of the Town" is heard over the CBS TV network Sunday nights from 8:00 to 9:00 P.M.

Goldwyn to Participate In "Andersen" Publicity

Samuel Goldwyn, producer of "Hans Christian Andersen," to be released by RKO Radio Pictures, was to arrive in New York November 6 to participate in the extensive publicity and exploitation campaigns currently in progress for the dual engagement

THIS WEEK IN PRODUCTION:

STARTED (4)

ALLIED ARTISTS
The Roar of the Crowd

MGM
Fast company

RKO RADIO
Split Second

20TH CENTURY-FOX
Nearer My God to Thee

COMPLETED (6)

ALLIED ARTISTS
Star of Texas

PARAMOUNT
Houdini (Technicolor)

SHOOTING (30)

COLUMBIA

Posse
Love Song (Technicolor)
The Red Beret (Warwick Prod., London, Technicolor)

INDEPENDENT

The Thirteenth Man (Ben-Bo Prod. — formerly "A Matter of Life and Death")
Tarzan and the She-Devil (Sol Lesser Prod.)
Main Street to Broadway (Cinema Prod. —MGM release)
Body Beautiful (Savoy Picts., Inc.)
Melba (Horizon Pict., U.A. release, Technicolor)
Bad Blonde (Exclusive Films, London, Lippert release)
Scarlet Spear (Breakston-Stahl)
The Sword and the Rose (Disney British-Technicolor)

MGM

The Band Wagon (Technicolor)
Give a Girl a Break (Technicolor)
Young Bess (Technicolor)
Remains to Be Seen

20TH CENTURY-FOX
Man on a Tight Rope
Baptism of Fire
The President's Lady

WARNER BROS.
I Confess

Dream Wife
The Clown
Invitation to the Dance (Technicolor)

PARAMOUNT

Here Come the Girls (Technicolor)
Forever Female
Little Boy Lost (Paris)

REPUBLIC

South of San Antone

20TH CENTURY-FOX

Call Me Madam (Technicolor)
Sailor of the King (formerly "Single Handed")

UNIVERSAL-INT'L

Girls in the Night (formerly "Night Flowers")
Thunder Bay (Technicolor)
Sioux Uprising (Technicolor)
Flame of Timberline (Technicolor, formerly "Vermillion O'Toole")

WARNER BROS.

His Majesty O'Keefe (Technicolor)
Alma Mater

of the Technicolor picture at the Paris and Criterion theatres November 25. The world premiere will be held the preceding evening at the Criterion with all receipts going to the Variety Clubs Will Rogers Memorial Hospital.

Motion picture critics and columnists from seven cities will be brought to New York by RKO to see special screenings of the picture and for interviews with Mr. Goldwyn. These will get under way November 10.

The critics and columnists will represent newspapers in Boston, Detroit, Baltimore, Philadelphia, Washington, Buffalo, Indianapolis and Pittsburgh.

MGM Sets 12 Through April, 1953

MGM has set 12 pictures for tentative release for the four months starting January 1, 1953. These, in addition to the five features scheduled for November and December, will give exhibitors approximately 17 productions from the company, during the six-month period.

The schedule for the first four months of next year includes four pictures in color by Technicolor. Additionally, the five pictures to be released for the balance of this year include three Technicolor attractions—"The Prisoner of Zenda" and "Plymouth Adventure" in November, and "Million Dollar Mermaid" in December.

Two Other Specials

The pictures tentatively announced for January to the end of April are scheduled at three a month. There will also be two other attractions for special handling. They are "Lili," with Leslie Caron, Mel Ferrer, Jean Pierre Aumont, Zsa Zsa Gabor, and Kurt Kasznar; and "The Story of Three Loves," starring Leslie Caron, Farley Granger, Ethel Barrymore, James Mason, Moira Shearer, Kirk Douglas and Pier Angeli.

For January, the trio of releases will be headed by "Above and Beyond," starring Robert Taylor, Eleanor Parker and James Whitmore; "The Desperate Search," with Howard Keel, Jane Greer and Patricia Medina; "The Bad and the Beautiful," with Lana Turner, Kirk Douglas, Walter Pidgeon, Dick Powell, Barry Sullivan and Gloria Grahame.

For February, the leadoff picture will be "The Clown," starring Red Skelton and Timmy Considine. The other two pictures are: "Jeopardy," with Barbara Stanwyck, Barry Sullivan and Ralph Meeker; "The Naked Spur" in Technicolor with James Stewart, Janet Leigh, Robert Ryan, Ralph Meeker, and Millard Mitchell.

"Sombrero" in March

"Sombrero," in Technicolor, will be the first picture in March. Featured are Ricardo Montalban, Pier Angeli, Vittorio Gassman, Cyd Charisse, and Yvonne DeCarlo. There are two others in March, "Rogue's March," starring Peter Lawford, Richard Greene, and Janice Rule; and "I Love Melvin," in Technicolor, starring Donald O'Connor and Debbie Reynolds.

For April, "Dream Wife," the first picture, stars Cary Grant, Deborah Kerr, Walter Pidgeon and Betta St. John. This will be followed by "Small Town Girl," in Technicolor, starring Jane Powell and Farley Granger, and "Connie," with Van Johnson and Janet Leigh.

Leff Has Astor Franchise

Sylvan Leff, head of Realart Pictures of Albany, N. Y., has acquired exclusive theatrical distribution rights to all Astor Pictures product for upstate New York, which includes the Albany and Buffalo territories, it has been announced by R. M. Savini, Astor president. With this addition, Astor's franchise holders in the U. S. and Canada now total 31.

People in The News

HERMAN MAIER, chief construction engineer and general purchasing agent for Warner Brothers, has been elected president of the Warner Club, Inc., New York.

ADOLPH STUBER, vice-president in charge of sales and advertising for Eastman Kodak Co., is celebrating his 40th anniversary with the company.

MILTON PICKMAN, vice-president of Wald-Krasna Productions, will move to Columbia as JERRY WALD's assistant.

ALTA MALONEY, who has been associated with the *Boston Herald-Traveler* since 1939, has been named film and drama critic, replacing HELEN EAGER, who died October 23.

PAUL DOUGLAS has received the Page One Award from the Newspaper Guild of Philadelphia and Camden.

HAROLD RAND has been promoted to trade paper contact of 20th Century-Fox. With the company 13 months, he formerly was assistant trade paper contact.

JAMES S. BURKETT, producer-distributor, has been named general sales manager of Cinecolor Corp., with headquarters in Burbank.

ERIC JOHNSTON, president of Motion Picture Association of America, will leave here Saturday for South America on Point Four business, the State Department has disclosed.

LEONARD SPINRAD, news and feature editor of Warner Brothers home office publicity department, has announced his resignation effective next month to become an independent consultant on motion pictures.

Mason New President of Canada Industry Council

OTTAWA: J. J. Fitzgibbons at the final session last week of the Motion Picture Industry Council of Canada convention was succeeded as president by Mayor A. J. Mason of Springhill, Nova Scotia. The 35 delegates gave an ovation to the Famous Players president as he retired from office in the Association which he founded and promptly created the new office of honorary president for him.

Other officers are: vice-president, Dave G. Griesdorf of Canadian Odeon; secretary-treasurer, R. W. Bolstad of Famous Players, and executive-secretary, Arch H. Jolley, all of Toronto.

The Council moved to form a Canadian film institute for the good of public relations, and J. Arthur Hirsch of Montreal was named chairman of the special planning committee. Minister Robert Winters told the conference films are next in usefulness only to church and school. The Council will meet next year at Toronto.

Herrington Resigns as Pennsylvania Unit Secretary

WASHINGTON: Fred J. Herrington, secretary of Allied Motion Picture Theatre Owners of Western Pennsylvania, has resigned after more than 40 years of service to Pennsylvania exhibitors, Abraham F. Myers, Allied general counsel, has disclosed here. The veteran theatre man was a national director of Allied from 1928 to 1938, after retiring as an exhibitor in 1919. In 1909, he organized and was elected president of the Motion Picture Exhibitors League of Pennsylvania and in 1915 was elected national president of the MPELA, with headquarters in San Francisco.

Schary Asks New Method

DETROIT: Much saving in time and money and a resultant improvement in picture quality could be had if new engineering techniques were applied to the making of motion pictures, Dore Schary, executive vice-president in charge of production, told executives of the Chrysler Corporation at a luncheon here last week.

The guest of L. L. Colbert, president of Chrysler, and K. T. Keller, chairman of the board, Mr. Schary said that Hollywood "is using the same methods it used 20 years ago," adding that the "greatest need of the industry is for new methods of film production."

The MGM chief also declared that "it wouldn't make economic sense for Hollywood to sell its large backlog of films to television." Concerning the status of the industry, Mr. Schary said that motion picture revenue was only off 15 per cent from its peak year, but that rising costs of production have cut further into earnings.

Education Official Calls Disney Great Educator

BOSTON: Walt Disney was described here last week as one of the greatest educators of the 20th Century because of his direct appeal to children in his full-length pictures. The tribute was paid by Dr. Franklin Dunham, chief of radio and television of the U. S. Education Office, who addressed the Massachusetts Association of Better Radio and Television. Mr. Dunham also praised the motion picture industry in general for its contributions as an educational medium.

Exhibitors Take to the "Road"
Friday, November 14th

TO ATTEND
Paramount Trade Show

**ROAD TO
BALI**

CR

—first "Road" show in color by
TECHNICOLOR

Showmen will take to it on sight because the practised eye of men who know pictures best will know that this one will be the top-grosser of '53... just as the last "Road" picture was the industry's biggest money-maker of its year from any company.

Be sure to be
there for ALL the
BALI Laughs
of which these
are just a
few samples...



Bing baits Bob into all these booby traps.



Bob fights a savage tiger.



BING OSBY • BOB HOPE

DOROTHY LAMOUR

Produced by HARRY TUGEND • Directed by HAL WALKER
 Screenplay by FRANK BUTLER, HAL KANTER and WILLIAM MORROW
 New Songs—Lyrics by JOHNNY BURKE • Music by JAMES VAN HEUSEN



Bob necks with a titantic squid.



Bob is carried away by an amorous gorilla.



PLACE OF SCREENING

- ALBANY**
 Fox Screening Room
 1052 Broadway 2:30 P.M.
- ATLANTA**
 Paramount Projection Room
 154 Walton St., N.W. 2 P.M.
- BOSTON**
 Paramount Projection Room
 58-62 Berkeley Street... 2 P.M.
- BUFFALO**
 Paramount Projection Room
 464 Franklin Street..... 2 P.M.
- CHARLOTTE**
 Paramount Projection Room
 305-7 South Church Street ... 10 A.M.
- CHICAGO**
 Paramount Projection Room
 1306 South Michigan Ave.... 1:30 P.M.
- CINCINNATI**
 Fox Screening Room
 1638 Central Parkway..... 2:30 P.M.
- CLEVELAND**
 Paramount Projection Room
 1735 E. 23rd Street..... 8 P.M.
- DALLAS**
 Paramount Projection Room
 401 N. Pearl Expressway..... 2 P.M.
- DENVER**
 Paramount Projection Room
 2100 Stout Street..... 2 P.M.
- DES MOINES**
 Paramount Projection Room
 1125 High Street 1 P.M.
- DETROIT**
 Paramount Projection Room
 479 Ledyard Avenue..... 2 P.M.
- INDIANAPOLIS**
 Paramount Projection Room
 116 West Michigan Street... 1:30 P.M.
- JACKSONVILLE**
 Florida State Thea. Screening Rm.
 Florida Theatre Bldg..... 2 P.M.
- KANSAS CITY**
 Paramount Projection Room
 1800 Wyandotte Street..... 2 P.M.
- LOS ANGELES**
 Paramount Projection Room
 1613 West 20th Street..... 1:30 P.M.
- MEMPHIS**
 Paramount Projection Room
 362 South Second Street... 12:15 Noon
- MILWAUKEE**
 Paramount Projection Room
 1121 North Eighth Street..... 2 P.M.
- MINNEAPOLIS**
 Paramount Projection Room
 1201 Currie Avenue..... 8 P.M.
- NEW HAVEN**
 Paramount Projection Room
 82 State Street..... 2 P.M.
- NEW ORLEANS**
 Paramount Projection Room
 215 South Liberty Street..... 2 P.M.
- NEW YORK CITY**
 Paramount Projection Room
 1501 Broadway (9th Fl.)..... 2:30 P.M.
- OKLAHOMA CITY**
 Paramount Projection Room
 701 West Grand Avenue..... 10:30 A.M.
- OMAHA**
 Fox Screening Room
 1502 Davenport Street 1:30 P.M.
- PHILADELPHIA**
 Paramount Projection Room
 248 North 12th Street..... 2:30 P.M.
- PITTSBURGH**
 Paramount Projection Room
 1727 Boulevard of Allies..... 2 P.M.
- PORTLAND, ORE.**
 Paramount Projection Room
 909 N. W. 19th Avenue..... 2 P.M.
- ST. LOUIS**
 Paramount Projection Room
 2949-2953 Olive Street..... 1 P.M.
- SALT LAKE CITY**
 Paramount Projection Room
 270 East 1st South Street..... 1:30 P.M.
- SAN FRANCISCO**
 Paramount Projection Room
 205 Golden Gate Avenue..... 2 P.M.
- SEATTLE**
 Modern Thea. Supply Proj. Room
 2400 Third Avenue..... 1:30 P.M.
- WASHINGTON**
 Paramount Projection Room
 306 H Street, N.W..... 8 P.M.

SEEK TO PUSH AUSTRALIA TV

by FRANK O'CONNELL

in Sydney

The Federal Government is once again high pressured by television interests into an early start for TV for Australia. Proposals have been made to the Prime Minister from the Electronic Industries, Ltd., of Melbourne to undertake the following:

1. Start work immediately on TV stations in Sydney, Melbourne and Adelaide.
2. Start producing television sets at an approximate cost of £100 plus tax (about \$225).
3. Issue viewers' licenses at about £4 a year.

The argument used is that economic conditions have changed radically since the Government's decision last March to postpone indefinitely the introduction of TV. Delegates also brought up the old argument that television should be introduced to help keep alive the electronics industry, which is vital to defense.

A. E. Warner, managing director of Electronic Industries, said each initial station would cost £100,000 (about \$500,000). He said Australia would supply 90 per cent of the labor and materials and the rest could be obtained from the sterling area. The film trade generally considers this estimate highly conservative.

▽

The Greater Union group of companies report a consolidated net profit of £140,754 for the year ended December 31, 1951. This is approximately £10,000 below the preceding year's total profits. The 1951 net was affected by an increase in income taxes on profits.

Little Tax Relief Hope

A good many trade observers here believe that any hope for the amelioration of entertainment tax is forlorn. Aspirations of exhibitor groups received their final blow, they allege, when Prime Minister Menzies announced he was returning taxation powers to the States. In 1942, all Australian States had voluntarily surrendered their taxing powers to the Commonwealth.

The box office sensation of two capitals, Sydney and Melbourne, is "A Streetcar Named Desire." The film has been a colossal money earner in the Hoyts' Regent theatres in both cities. In Sydney, the first week was a record for a non-holiday week. The film received a mixed reception but everyone was talking about it, regardless.

The surprise picture of the year has been "The Browning Version" at the Embassy Sydney, an all-British house. Now in its ninth week, the picture is still doing very nicely. Other British pictures, like "Trio" and "Lavender Hill Mob" also are doing well.

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Certain suburban exhibitors have expressed concern at the opening by Metro

of a third first-run suburban theatre. The Regal theatre, Bondi Junction, was recently converted to day and date policy with MGM's four other Sydney theatres. Suburban operators claim that this policy of Metro's takes the cream off the subsequent releases in areas adjacent to the suburbs in question. It is felt that Metro is inconsistent since it is drastically reducing the available patronage in suburban release and at the same time is not relaxing its demands for high rentals.

MEXICO

by LUIS BECERRA CELIS

in Mexico City

The trade here is disturbed by political talk that the new Government headed by President-Elect Adolfo Ruiz Cortines, which embarks on its six-year term December 1, will establish a Ministry to handle all picture and tourism affairs as well as official information. The trade objects to being included in the proposed Ministry and argues that this implies too much Government control of industry.

Regular production of color pictures here will be a fact by mid-December, according to Mauricio de la Serna, prominent film producer. Belgian technicians are here to teach Mexicans how to film and develop color pictures. Mr. de la Serna will operate independently.

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Exhibition throughout Mexico of 20th-Fox's "Viva Zapata" has been authorized by the National Cinematographic Board. Two reels, containing sequences to which the board objected, have been eliminated. The picture was banned here for a long while with Mexican censors objecting to the alleged glorification of Emiliano Zapata, apostle of Mexican agrarianism and a figure of the Revolution, at the expense of Gen. Francisco I. Madero, hero of the Mexican revolution.

▽

Pending the Government's proposition to finance picture production, the trade seems to be getting very little money from the banks. This is indicated by the fact that the Financiera Industrial Cinematografica, S.A., a private enterprise, is the only credit institution of the trade publishing its balance sheet as the law requires.

▽

Local exhibitors have not only been forbidden to increase their admissions but have been ordered to lower them. The direction came from Marco Aurelio Galindo, the new chief of the Municipal Amusements Supervision Department. Orders are that most first runs that have been charging 57 cents must reduce to 46 cents; second runs must cut to 30 cents or 40 cents, depending on the

picture, and subsequent runs to 15 cents or 23 cents. Exhibitors charging more are subject to fines.

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Less than one-third of Mexico's nearly 26,000,000 inhabitants have regular 35mm cinema service, the Government reveals. Mexico has 1,164 communities that have one or more theatres functioning regularly. These places have a total population of 8,000,000. The latest government count of theatres is 2,021 with a total seating capacity of 1,500,000. They represent an investment of \$49,700,000.

BELGIUM

by MARK TURFKRUGER

in Brussels

Since the liberation of this country, Belgian producers, who specialize in the production of documentaries, have been trying for a Government subsidy arrangement. This year, the Government finally decided on a favorable position and to grant support both to the makers of documentaries and of newsreels.

At the latest meeting of the central committee for economic coordination, the system of tax reductions applicable to newsreels and educational films was extended to feature films. Under this system, from five to 25 per cent of the amount of the municipal taxes is paid back to the Belgian producer.

It is now understood that a possible repayment of 70 per cent is held out for feature films from Belgian producers, so that a program consisting of Belgian films only would be entirely free of taxes. It is thought that the money allotted under the economical affairs budget would suffice to cover the expense caused by this disposition. "Le Banquet des Fraudeurs" is the only film taken into consideration so far. It was a co-production and some special provisions apply.

After the summer the Government will make definite decisions and these are likely to induce many Belgians to risk feature production.

26 Features Completed in Germany in 6 Months

WASHINGTON: Twenty-six feature films were completed in Germany during the first six months of 1952, U. S. Commerce Department film chief Nathan D. Golden has reported.

He also reported a German-Austrian film exchange agreement covering the 1952-53 film year under which Germany was authorized to send 95 feature films and 100 of its documentaries into Austria during the 12 months, while Austrian film shipments to Western Germany were set at 15 features and 20 documentaries. Ten German-Austrian co-productions were also provided in the agreement.

In January, Mr. Golden said, a Federal Youth Protection Law went into effect, giving the German states authority to approve or disapprove the showing of films to minors.

File Three New York Trust Suits

Three new anti-trust actions were filed in New York last week.

The operators of the New Amsterdam Theater in Manhattan on Thursday filed a triple-damage action for \$11,895,000 in the Federal District Court. Named as defendants were RKO Pictures, and its subsidiaries; Warner Brothers and its subsidiaries; United Paramount Theatres, United Artists, Columbia, Paramount and its subsidiaries. The suit was brought by Ansco Enterprises, Inc., which acquired ownership of the theatre in 1937; the Andwell Amusement Corp., which leased it from 1937 to 1947; and the Ancore Amusement Corp. which leased the theatre from 1947 to the present. In the complaint Ansco seeks damages of \$1,332,000, Andwell, \$7,755,000; and Ancore \$2,808,000.

Among other measures of relief sought, the suit asked the court for a permanent and temporary injunction to distributor defendants, barring them from the "unnatural scarcity of first-rate features."

On November 17, 1949 an anti-trust action for \$9,124,000 was filed in Federal Court in New York by Ancore, Ansco and Andwell with the New Amsterdam involved. The complaint alleged a first-run conspiracy benefiting Loew's and RKO.

Wednesday two operating companies of the Elmwood theatre, Queens, filed a triple damage anti-trust suit for \$2,730,000 in Federal Court against eight majors and some circuits. Sogmore Realty, Inc., current operator of the Elmwood, sued for \$1,080,000 while Copark, Inc., which operated the house from 1946 to 1949 sued for \$1,650,000. Besides the majors, defendants include the United Artists Theatre Circuit, Randforce Amusement Corp., Skouras Theatres Corp., and Metropolitan Playhouses, Inc.

Anthony J. Xydias Dies

LOS ANGELES: Anthony J. Xydias, 72, pioneer film exhibitor, distributor and producer, died here October 27. He began his career in 1906 with the purchase of a theatre in Dallas. He went to Hollywood in 1921. He is survived by his widow, Rose, and two children.

Henry Edwards

LONDON: Henry Edwards, 69, British actor for many years, died here November 2. He was most recently featured in the Herbert Wilcox picture, "Trent's Last Case," which opened last Friday.

Dixie Lee Crosby

Dixie Lee Crosby, former film star and wife of Bing Crosby, died in Hollywood of cancer November 1. She also is survived by four sons: Gary Evan, Philip Land, Dennis Michael and Lindsay Harry.

IN NEWSREELS

FOX MOVIE TONE NEWS, No. 89—Typhoons in Indo-China and the Philippines. Prison rioters hold hostages. Battle rages in Korea. British naval maneuvers filmed. Army helicopter assists "Invasion" maneuvers. French motor maniacs "on the ball." How it feels to win a \$140,000 sweepstake.

FOX MOVIE TONE NEWS, No. 90—Leathernecks in bitter fight in Korea hill. Boston battles big pier blaze. British jet liner crashes at Rome. Fires menacing forests in the east. Fashions in wool. Pigskin parade.

NEWS OF THE DAY, No. 219—Desperate fighting in Korea. Command performance of MGM's "Because You're Mine." Prison mutiny. Flood in Venice. Philadelphia Eagles-New York Giants football game. Sweepstakes winner. New daredevil sport, "Moto-Polo." Presidential oratory.

NEWS OF THE DAY, No. 220—UN and Reds locked in deadly battle. Coronation preview. Borneo greets Duchess. Police perform for Egypt's strongman. Football.

PARAMOUNT NEWS, No. 22—Prison drama in Illinois. French TVA dam dedicated. Royal film performance. Forest fires out of control. Wrestling a-la-Paris. "Your birthright to vote."

PARAMOUNT NEWS, No. 23—Coronation preparations in England. With Uncle Sam's leathernecks in Korea. Aftermath of tension behind prison bars. Football action highlights.

TELENEWS DIGEST, No. 44B—Campaign windup in New York. Forest fires in Kentucky. Rioting convicts seize guards in Illinois. Nehru visits dam construction. Kenya police quell riots.

TELENEWS DIGEST, No. 45A—Presidential campaign ends. First films of disputed Morocco airbases. Latest test for RCAF fliers. Illinois upsets Michigan.

UNIVERSAL NEWSREEL, No. 409—UN Assembly. Vishinsky orates as Korean battle rages. Kesselring released in Germany. Typhoon in Indo-China. New French plane. German bells for Japan. New sweaters and old yarn. Basketball benefit for Hearst Free Milk Fund. College All-Stars vs. New York Knickerbockers.

UNIVERSAL NEWSREEL, No. 410—Spectacular blaze lights New York sky. Berlin blockade. Plane crash in France. Replica of crown jewels. Football.

WARNER PATHE NEWS, No. 24—Battle in Korea. Vishinsky in UN attacks on Korea. Kesselring freed. French open own TVA dam in Rhone Valley. Queen and Philip open dam in Wales. Ruhr sends bells to Hiroshima. Doris Day sparks Korean gift lift. The political campaign winds up. Maryland grid stars bare bribe attempt. San Francisco 49ers, vs. Dallas football game.

WARNER PATHE NEWS, No. 25—Ohio prison riot. Britain plans Coronation. Egypt's strong man reviews troops. Seal hunt on island off Australia. Around the clock fashions. Football.

Plan Labor Council in New York Like Hollywood

Plans are under way for setting up a Motion Picture Labor Council of New York, paralleling the Hollywood A.F.L. Film Council, by a number of leaders of IATSE eastern locals, it was indicated in New York last week by the "IA" international office. Primary goal will be the signing of a basic agreement with eastern producers, patterned after the so-called Hollywood basic agreement. John J. Francavilla has been named by Richard Walsh, "IA" international president, as chairman of the Eastern Council of the organization.

Universal 50-Cent Dividend

The board of directors of Universal Pictures Company, Inc., has declared a semi-annual dividend of 50 cents per share on the common stock of the company, payable December 5, 1952, to stockholders of record at the close of business November 20, 1952. The board also declared a quarterly dividend of \$1.0625 per share on the 4¼ percent cumulative preferred stock payable December 1, 1952, to stockholders of record at the close of business November 17.

Protests Still Heard Over 16mm Action

With the postponement of the November 15 deadline to December 15 for the filing of answers in Los Angeles Federal Court in the Government's 16mm anti-trust suit, the protest against the case continued to rise.

Editorials condemning the action have appeared in 33 newspapers in all parts of the country, according to an incomplete checkup by the Motion Picture Association of America. A group of national magazines, not included in the survey, also have criticized the Government action. The survey failed to uncover any editorials favoring the suit.

Precisely the action to be taken by Theatre Owners of America, cited as a co-conspirator but not a defendant, was expected to become known by February, when the board holds its mid-winter meeting. A decision before the meeting is not anticipated because the results of the canvass of the TOA units on the matter are not expected before that time. To date only a few units have arrived at a decision on the stand to be taken.

TOA in its queries to state and regional units asked whether they wanted it to intervene. TOA also requested the units recommend alternatives. One of these would be permission for TOA to be heard as a friend of the court and another a request to be heard before any decree is entered.

In a report to stockholders of 20th Century-Fox last week, Spyros P. Skouras, president, reiterated a previous statement of condemnation of the measure. He called the action "a threat to the very existence of the motion picture industry in America." He said that it was not "in the public interest to endanger the economy of the United States by destroying the theatres which are the heartbeat of every American community and deprive the public of the continuation of the production of American motion pictures as it now knows them."

\$197,600 to Harry Cohn From Columbia Last Year

WASHINGTON: Harry Cohn, president of Columbia, received remuneration totaling \$197,600 in the year ended June 30 as compared with \$201,400 for the same period the previous year, according to a Securities Exchange Commission report. Jack Cohn, executive vice-president, received \$145,000 this year; A. Schneider, vice-president and treasurer, \$130,000; N. B. Spingold, vice-president, \$94,600, and A. Montague, sales vice-president, \$130,000.

Open Arkansas Drive-In

The Starvue Drive-In, Stuttgart, Ark., has opened, co-owners M. A. Lightman, president of Malco Theatres, M. A. Lightman, Jr., and Alger Lancaster announced. The new drive-in has a capacity of 405 cars.

The National Spotlight

ALBANY

Several area motion picture theatres are booking, or being hired for, concerts, ballets and college shows. . . . Many theatres arranged midnight Hallowe'en spook shows. Three Warner situations, in Albany, Troy and Utica presented "Asylum of Horrors," stage and film attraction, the week before. It drew capacity here; fairly well, in Troy and Utica. . . . C. J. Latta, former upstate zone manager for Warners and now managing director of the company's British theatres affiliate, and Mrs. Latta passed through the city en route to the WB studios in Burbank, Calif. . . . Joe Agresta, operating the Town, Watertown, and the Orvis, Massena, was an over-night visitor. . . . Cold weather brought the closing of several area drive-ins, leaving Hathaway's No. Hoosick alone in the field. . . . Martin and Lewis drew a record crowd of 7,000 at the R.P.I. Feld House at Troy.

ATLANTA

Howard Schessler, formerly booker Lam Amusement Co. Rome, Ga., appointed as head booker and office manager Realart Pictures. . . . The Katz boys, owners Kay Exchanges, back in their office after a tour of their exchanges. . . . Mrs. Betty Chatham, secretary of Arthur C. Bromberg, president, Monogram Southern Exchanges, resigned to await the blessed event. Mrs. Yvette Enyeart will replace her. . . . N. E. Savini, Astor's special New York representative, was in at the local branch. . . . Ed Stevens, president Stevens Pictures, back at his office after a trip to New York and Chicago. . . . A. C. Saunders, owner of several theatres in Alabama and Florida, will soon open a 250-car drive-in at Bonifay, Fla. . . . Rudy Lehmann, former sales representative Kay Exchange, has resigned to go with Realart Pictures as sales representative. . . . On the row were: Nat Williams, Interstate Enterprises, Thomasville, Ga.; Marshall Maddox, Senoria theatre, Senoria, Ga.

BOSTON

The Strand, Portland, Maine, has been selected for the world premiere for 20th-Fox's Damon Runyon film "Bloodhounds Of Broadway" opening November 11. . . . Martin Mullin, president of New England Theatres, stopped off in New York to take in Cinerama on his way to the United Paramount meetings in White Sulphur Springs. . . . Maurice Sidman, veteran theatre manager, has been appointed manager of the St. George and Gorman theatres, Framingham, for Smith Management Company, replacing Francis "Cal" Cahalan who resigned. . . . Henry Scully, Jr. has joined the Metro sales staff and is traveling in Vermont, New Hampshire and Rhode Island. . . . Jim Tibbetts, manager of Loew's Orpheum put on his annual Hallowe'en show.

BUFFALO

The annual meeting of the Variety Club of Buffalo will be held November 17. . . . Local 233, Motion Picture Operators (AFL) celebrated the burning of the mortgage on the local building the other day. Tent No. 7, Variety Club, put on a testimonial luncheon November 3 in honor of Dave Leff, who is leaving the Buffalo UA branch management to take over a similar post in Cleveland for UA. . . . Downtown first-runs are co-operating with the local Civil Defense office by running a ten-minute film, entitled "Survival Under Atomic Attack." . . . Noted at the testimonial dinner the other evening for New York State Grand Master Ward Arbury in Hotel Statler were Charles B. Taylor, UPT; William P. Rosenow, Skyway Drive-In Theatres and Menno Dykstra, Glen theatre, Williams-ville. . . . Hugh Owen, Paramount eastern division manager, was in Buffalo for a sales conference with Ed DeBerry, branch manager and his sales and booking staffs.

CINCINNATI

Elaborate preparations are in the making by the Cincinnati Variety Club for "Old Newsboys Day," November 17, in behalf of the Variety Foundation for Retarded Children which is the tent's major project. . . . Rex Carr, general manager of Theatre Owners Association, local buying and booking agency, announces the Auburn and Corlee drive-ins, at Cumberland, Ky., and the

WHEN AND WHERE

November 9-11: Fortieth anniversary convention, Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

November 15-19: Joint convention and trade show, Allied States Association, Theatre Equipment and Supply Manufacturers Association, Theatre Equipment Dealers Association, Morrison Hotel, Chicago.

November 21: Annual convention, Colosseum of Motion Picture Salesmen of America, Atlanta.

November 23: Silver Anniversary banquet, Variety Club of Pittsburgh, William Penn Hotel.

November 25: 13th annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

December 2-3: Annual convention, Allied Theatre Owners of Indiana, Hotel Lincoln, Indianapolis.

Deer Paark, Deer Park, Ohio, have been added to the organization's roster. . . . Two new drive-ins, one by Al Sugarman and Lee Hofheimer, of Columbus, Ohio and the other by J. H. Davidson, of Lynchburg, Ohio, are reported under construction near the site of the proposed atomic plant in Pike County, Ohio, where one drive-in already is in operation. . . . John Goodman, Huntington, W. Va. exhibitor, is on a hunting trip in Canada. . . . William Reisinger, who formerly managed Loew's theatre, Dayton, Ohio, has been appointed advertising and publicity director for the Chakeres Theatres.

CLEVELAND

"The Quiet Man" is the only popular priced picture to be held for six weeks so far this year. . . . Bennett Goldstein has severed his connection as booker for the Schine Ohio zone. . . . Jack Platt, RCA field sales representative here, has been promoted to field sales manager with headquarters in Camden. Vincent Bauer, with headquarters in Chicago, takes over Platt's territory. . . . Ted Hooper, formerly with the Shea Circuit in Youngstown, has been appointed manager of Warners' Ohio theatre, Canton, to succeed Irving Solomon who resigned to enter the candy business. . . . Frank Masek, NTS branch manager, installed new Simplex X-L projectors and American Bodyform upholstered chairs in Wallace May's Huber theatre, Hicksville, O. . . . Charles Deckman turned the Vine theatre, Willoughby, over to the Junior Chamber of Commerce for a Hallowe'en party.

COLUMBUS

"Ivanhoe" went into a second week at Loew's Broad after a big first week at Loew's Ohio. . . . Loew's Broad had a sell-out with its Hallowe'en morning cartoon show. . . . The Ohio and Broad soon will go on Thursday openings for the holiday season. . . . William F. McKinnon, 57, veteran WBNS newscaster and well known along the local Rialto, died following an operation. . . . John William "Billy" Everett, 69, longtime vaudeville entertainer, died here. . . . Three persons identified Norman Nadel, Citizen theatre critic, as The Black Knight when he appeared in a chain mail costume on the WCOL Inquiring Reporter program from the lobby of Loew's Ohio for "Ivanhoe."

DENVER

Fox Intermountain Theatres is opening one new house, and reopening another, after spending \$135,000 on the two jobs. The new house is the Paramount, Idaho Falls, Idaho, on which \$100,000 was spent. The Fox, La Junta, Colo., underwent extensive remodeling in a \$35,000 job. . . . Dick Ivy, Mono-

(Continued on page 34)

TO THE LIST OF BIG HITS
PLAYING THE NATION'S TOP THEATRES

add →

Battle Zone

FIRST RELEASE
from the **NEW ALLIED ARTISTS**
Booked Hot **IN ACE FIRST RUNS**
ACROSS THE NATION!

✓ Check This List
and You'll See What We Mean!

Los Angeles ...	First Run in 7 Houses •	WARNERS HOLLYWOOD and WILTERN, PALACE, UNITED ARTISTS, CROWN, HUNTINGTON PARK and CAPITOL	OCT. 22
Boston	PARAMOUNT, FENWAY	(They play big ones like "BEND OF THE RIVER")	NOV. 20
Minneapolis ..	STATE	(Played Crosby's sock "JUST FOR YOU")	DEC. 4
Atlanta	PARAMOUNT	(Grosses up with "DON'T BOTHER TO KNOCK")	NOV. 13
Indianapolis ..	INDIANA	(Housed "SNOWS OF KILIMANJARO")	OCT. 27
Milwaukee ...	Fox WISCONSIN	(Big enough for "GREATEST SHOW ON EARTH")	NOV. 29
Seattle	COLISEUM	(Did swell with "MY SIX CONVICTS")	DECEMBER
Newark	RKO PROCTOR'S	(Winning bidder for "SUDDEN FEAR")	NOV. 13
Denver	TABOR, ALADDIN, WEBER	(Did big with "WHAT PRICE GLORY")	OCT. 29
Chicago	RKO GRAND	(They like 'em like "HIGH NOON")	DEC. 4
		(Went big with "BIG JIM McLAIN")	

Walter Wanger's

Battle Zone

starring **JOHN HODIAK • STEPHEN McNALLY • LINDA CHRISTIAN**

with MARTIN MILNER • DAVE WILLOCK • Associate Producer WILLIAM A. CALIHAN, JR. • Directed by LESLEY SELANDER • Written by STEVE FISHER • An ALLIED ARTISTS Picture

(Continued from page 32)

gram salesman, and Howard Ross, booker and office manager, have traded jobs. Ivy wanted to be home with his family more. . . . Glen Howard, Monogram shipper, has quit to enter other work. . . . Dewey Gates has sold the Trail, Evergreen, Colo., to B. A. Weil, a rancher of the area. . . . Allied Rocky Mountain Independent Theatres sets directors meeting for Dec. 2 at Denver headquarters. . . . Wm. E. Mitchell, here from Pa., made manager of the Rex, Rapid City, S. D.

DES MOINES

Carl Schwanebeck has been named city manager of the Pioneer theatres at Perry. He fills the vacancy left by the resignation of Art Farrell, who has taken a sales job. . . . Drive-in theatres throughout the state are beginning to close for the season. . . . The Strand theatre at Leon is undergoing redecoration. . . . Officials of the Commonwealth Theatre Corp., owner of the theatres in Creston, met with Creston residents recently to explain their viewpoint on the proposed new drive-in theatre near there. . . . A 400-car drive-in at Fort Madison will open for business next spring. The house is being erected by Herbert K. Hoglan, who has been connected with the Dow Chemical Co. . . . Foster Blake, Universal division sales manager, was in Des Moines.

DETROIT

Louis Weinberg, from Columbia's main office, was in town recently. . . . Ben Robbins, Universal district manager here, and his wife, are in the Barstow Hospital in California after an automobile accident on the coast. . . . Al Ackerman, of the Eastside theatre, is in charge of a party to be given at the Veterans Memorial Building with proceeds going to the Sister Kenny Polio Fund. . . . The Wisper & Wetsman circuit has sold its Oriole theatre to a church group. . . . Alice Gorham, chief publicity director for United Detroit Theatres, was a speaker at the Greater Detroit Motion Picture Council. . . . Robert Lamb has joined the Universal exchange as salesman replacing Mark Goldman who resigned. . . . Wade Allen of the Fine Arts theatre is planning the construction of a drive-in theatre in Arizona where he plans to make his home.

HARTFORD

The Warner circuit's 850-seat Regal theatre, Hartford, closed down Oct. 30, leaving the circuit with one first-run situation in this city. . . . John McGrail, of the U-I exploitation department, was in Hartford and New Haven, working on the dual theatre world premiere of "It Grows on Trees." . . . Doug Amos, Hartford division manager, Lockwood & Gordon Theatres, leaves in December on a Florida vacation. . . . Anthony Smith has been named assistant manager at the Crown theatre, Hartford, replacing Charles Blower, resigned. . . . Sol Karp, formerly assistant manager at the State, Hartford, is now overseas with the U.S. Navy. . . . Larry Lapidus, formerly with the Warner Bros. Theatres in Albany, has joined the booking department of the circuit's New England Zone headquarters in New Haven. . . . Lou Cohen, manager, Loew's Poli, Hartford, and Mrs. Cohen are marking their 33rd wedding anniversary.

BRIANT DEAN OF BRANCH MANAGERS IN NEW ORLEANS

NEW ORLEANS: Clarence James Briant, recently named by E. V. Richards to head a committee of motion picture industry men for the 1953 celebration of the Louisiana Purchase Sesquicentennial, is better known as the New Orleans branch manager of MGM, a post he has held since 1924. He also is regarded these days as the dean of all branch managers in the New Orleans exchange area, having entered the business in 1913 as secretary-manager of the Film Credit Bureau, a now-defunct association of all the city's branch managers.

From the Film Credit Bureau, Mr. Briant went first as assistant booker to United Films, an independent exchange, then to Southern Metro Pictures in Chattanooga, as shipper, booker and city salesman and eventually as branch manager. By 1920 he represented four companies, Metro, First National, Creole Enterprises and Columbia Pictures, turning to Metro-Goldwyn-Mayer exclusively when that organization was formed in 1924.

A graduate of Tulane University, the dean of New Orleans branch managers is married and has one son, William A., who is local manager for 20th Century-Fox. He takes an active part in civic and social affairs, is currently president of the Y.M.C.A. and a past president of the



CLARENCE JAMES BRIANT

Rotary Club of New Orleans. He also is past chairman of the Community Chest campaign, a member of the Red Cross and the Chamber of Commerce, past chairman of First Aid, Water Safety and Accident Prevention group and a member of the United States Bureau of Governmental Research.

INDIANAPOLIS

The Variety Club will hold its annual election meeting Nov. 17. . . . Three local drive-ins have announced plans to stay open until Dec. 1. All others here closed November 2. . . . Wm. A. Carroll, secretary of the Allied Theater Owners of Indiana, reports a delegation of "about 40" state exhibitors will attend the national convention in Chicago Nov. 17-19. . . . Eddie Spears has been named Monogram branch manager here to succeed Al Glaubinger, who resigned. . . . Art Herzog, 20th-Fox exploitation man, is here setting up the premiere of "My Pal Gus" at the Circle Nov. 13. . . . Tommy McCleaster, 20th-Fox, and Jimmy Ambrose, WB, branch managers were visitors on the row the past week. . . . Neighborhood exhibitors held a noon luncheon meeting at the Indianapolis Athletic Club Nov. 5.

JACKSONVILLE

Leon T. Netter, president, and Louis Finiski, vice-president, Florida State Theatres, attended the United Paramount Theatres gathering at White Sulphur Springs, Va. . . . James W. Cartwright, Daytona Beach theatre executive, was here for a day. . . . Betty Nash, 20th-Fox office worker, is back at work after marriage and a honeymoon. . . . Paul Hargette, Columbia branch manager, called on exhibitors in the Miami area. . . . Ollie Williamson, Warner district manager from Atlanta, was at the local branch office for a few days. . . . Jack Barrett, of Mono-

gram, now has an office here. . . . Rudolph Berger, Southern district chief for Loew's, conferred here with Fred Hull, Florida branch manager.

KANSAS CITY

"The Snows of Kilimanjaro" was held over for a third week at Fox Midwest's Orpheum. . . . The Crest drive-in closed for the season with its show November 2. The warm, rainless weather has given drive-ins an extra few days of good business. . . . A 1,000-car de luxe drive-in is being constructed at 120th Street and State Line, at the edge of Kansas City, Mo., by the Dickinson circuit, to open in the spring. . . . The cashier's cage at the Dickinson theatre, Mission, Kan. was wrecked by an explosion, said to be from a bomb, that blew in the front doors, damaged the marquee, broke a few windows in the neighborhood, at 1:10 the morning of October 31. Glen Dickinson Sr., head of the circuit, said that no clue had been found as to the reason for the explosion.

LOS ANGELES

The FWC Carlton closed its doors. . . . West Coast division manager Jerry Zigmond winged to Manhattan to attend confabs regarding future stage and screen bookings for the United Paramount theatres here and in San Francisco. . . . Herb Jack, Krohler Seat Co., back from a business trip

(Continued on page 36)



This is the house that **LIFE** builds

65% of all U.S. movie-goers read LIFE*

*From *A Study of the Accumulative Audience of LIFE*, by Alfred Politz Research, Inc. Each week, 23,900,000 people read LIFE. In the course of 13 issues, this audience accumulates to 62,600,000. A "LIFE reader" is a person who has read one or more of 13 issues.

to San Francisco. . . . The Ebell, Long Beach, has been closed by Dave Rector. . . . Matt Freed, who formerly operated the Cinema theatre here, has entered the production field. He is preparing to shoot the release "Hangtown," which will be handled by Lippert. . . . The Park, Huntington Park, has been shuttered. . . . Lloyd Ownby, National Theatre Supply, flew to San Francisco. . . . Gale Parker has resigned his post with the Roy Dickson booking office. . . . Tom Quinn, Vinnicof booker, back at work after undergoing an operation.

LOUISVILLE

Louis A. Arru, head of the American Drive-In Theatres controlling the Twin drive-in theatre here, has announced they are closing completely one side of the theatre and will convert same to a trailer park to accommodate 96 trailers. With the trailer park a year-around operation, and the drive-in a seasonal proposition the enterprise will now have a year around business. . . . Out of town exhibitors seen on the row recently included Keith McAllister, Theatrical Twin drive-in, Jeffersonville, Ind.; Louis Baker, Star, West Point, Ky.; A. N. Miles, Eminence, Eminence, Ky. . . . The East drive-in located near St. Matthews, Kentucky, is one of the first theatres in the area to close completely for the season. . . . The downtown Brown theatre was closed to the public temporarily and was turned over to the General Electric Company for dealer and distributors meetings. . . . Mrs. Clyde Marshall, co-owner of the Columbian theatre, Columbia, Ky., was in town in attendance at the American War Mothers Convention held at the Henry Clay Hotel here.

MEMPHIS

Rialto theatre, Morrilton, Ark., completely remodeled, held a formal opening attended by Memphis and Arkansas theatre men. Rialto is operated by United Theatre Corporation. . . . Elton Holland, manager, Memphian, Memphis, is back on the job after an illness. . . . C. J. Fitch, owner, reports his new drive-in at El Dorado, Ark. is nearing completion. . . . Don Davis, Commonwealth, Kansas City, was a Memphis visitor. . . . Garland J. Tackett, welder, won the \$1850 jackpot "bank night" prize last week operated jointly by Crosstown, Linden Circle, Memphian and Frayser drive-in at Memphis. . . . R. M. Lassiter, owner, closed his Dresden drive-in at Drenden, Tenn., last week until spring. . . . C. F. Bonner, owner, has closed 65 Drive-In, Pine Bluff, Ark., for the winter.

MIAMI

Making way for progress, the Wometco State, shuttered recently. The theatre was part of a building erected in 1920, which is to be replaced with a modern store and office edifice. Paul Baron, its popular manager will take over the reins at the Strand. . . . Hallowe'en was a gala occasion at most neighborhood houses with the Wometco circuit sponsoring the 21st annual costume parades at the subsequent run houses. . . . Florida State theatres booked hair-raising films. . . . Recent staff changes included Mitch Rubenstein, now managing the Tower; Dana Bradford, manager, Center; Bill Goller, manager, Rosetta; and Krag

Collins as assistant at the Center. . . . James Maury will be relief manager for the subsequent run theatres of the Wometco circuit.

MILWAUKEE

The Fox-Palace theatre here has started the Family Plan. It runs Monday thru Friday with admission at 50 cents and 15 cents for children plus tax. . . . Ralph Krause now manages the Zenith theatres here owned by Weber and Mertz. . . . Advance tickets were sold for the Horror Hallowe'en show October 31 at the Riverside theatre. . . . Clifford Lorbeck, district manager at Fox-Wisconsin Amusement Corp., was married here October 25. . . . Ben Marcus's Midway theatre at Wausau is being remodeled and is planning an early opening. . . . Mr. and Mrs. Ervin E. Morris, Muscoda theatre, Muscoda, Wis., went hunting in Colorado and returned with their limits. . . . John Schuyler, Delft and Affiliated theatres, attended the Michigan Allied convention.

MINNEAPOLIS

Art Anderson, district manager of Warner Bros., may lose the sight of an eye as the result of a hunting accident near Albert Lea, Minn. He is confined to St. Mary's hospital, Minneapolis. . . . Action on the demand of the suburban St. Louis Park theatre for first run product on a status equal to Minneapolis loop houses was delayed until late this week. . . . Dick Stahl has been named branch manager of North Star Pictures by Julius Collier II, owner. . . . O. C. Christopher, operator of the Scandia film exchange, is leaving on a lecture tour of Norway. . . . Charles McCarthy is the new manager of Minnesota Amusement's Egyptian, Sioux Falls, S. D. . . . Loop theatres of Minnesota Amusement Co. have withdrawn from the Thursday "downtown family night" promotion sponsored by loop stores and the transit company in both Minneapolis and St. Paul.

NEW ORLEANS

Both the Will Rogers Memorial Hospital Fund Raising film group and United Fund film group held brief confabs on October 27 in Paramount's Recreation Room. . . . Joy Theatres, Inc. has taken possession of its new headquarters in the Warwick, a minute's stroll from film row. . . . G. R. Moody changed the name of the Stardust, Meridian, Miss. to Gordon which he recently assumed in an exchange deal with A. L. Royal. . . . Mississippi exhibitors seen about were G. R. Moody, Meridian; Teddy Solomon, McComb; H. Hargroder, Hattiesburg; B. V. Sheffield, Poplarville; I. Oberlin, Natchez, and Jack Downing, Brookhaven. . . . Ray Vrazel has taken over the reins of Ed Ortte's Legion in Gulfport. . . . Joel Constant and son Edward, Marksville, La. were shopping around for equipment. They plan to convert their 16mm drive-in to 35mm now in operation on Marksville-Alexandria, La. Highway. . . . Chas. A. Asche, Jr. has joined National Theatre Supply as field and counter sales representative.

OKLAHOMA CITY

"Affair in Trinidad" moves over for a second big week at the State. . . . Bob Barton, booker for Barton Theatres, and Mrs.

Barton, returned from Dallas, where they were visiting. . . . "The Miracle of Our Lady of Fatima" was shown to the teachers and clergymen at the Catholic School Teachers Convention last week, through the courtesy of Joe Real, manager of the Midwest theatre. . . . Mrs. Henry Simpson, wife of Henry Simpson, co-owner of the Princess and Walmer theatres, at Bristow, Okla., has been reported much better, after several months illness. . . . P and M Drive-In theatre, west of Okmulgee, Okla., was closed after the show, Oct. 26, for the season. Will open again in the Spring. . . . At Tulsa, Okla., J. C. Hunter, for the last five years general manager of the Tulsa downtown theatres, announced his retirement. He plans to move to Florida to enter business.

OMAHA

For the ninth year William Miskell, district manager for Tristates, took part in Nebraska's colorful ceremony at the Coliseum. . . . Back at his movie post, Miskell announced Don Shane of the Omaha theatre had been named manager of the Orpheum to replace Stanley Blackburn, who joined an insurance company. Carl Hoffman was transferred from the Strand at Des Moines to manage the Omaha. . . . Two studios were represented in the marriage of Irene Kosiut, Paramount ledger clerk, to Dean Wattonville, MGM shipper. . . . Bernie Bornbaum, former RKO salesman, has quit a similar position in Des Moines. . . . Mr. and Mrs. Waldo Waybill again are operating the North Bend, Neb., theatre sold recently to Ray Keiser. . . . The Crest at Superior, Neb., owned by Commonwealth and managed by Ray Watkins, raised \$2,300 with a benefit day for the Brodstone Memorial Hospital.

PHILADELPHIA

Managerial changes at the Warner Theatres were announced. Harry Knoblauch moves from the Cross Keys to the Lane; Elmer Pickard moved to the Aldine and is replaced at the Orpheum by Abe Zayon. Out-of-town changes has George Kemble moving from the Stanley, Atlantic City, to the Strand, York, Pa. . . . The Mahoning drive-in, Lehigh, Pa., sold at auction, was purchased by Max Korr and associates. . . . Si Pearlsweig is the new Columbia salesman in the Harrisburg Pa., territory, succeeding Jack Lawlor, Jr. . . . The Great Northern closed on Nov. 1. It will be torn down and the property turned into business establishments. . . . Monogram Pictures purchased the building housing the exchange at 1241 Vine Street. . . . Abe Sunberg has been named buyer, booker and manager of the Wynne. . . . Leonard Hettelson has taken over the Unique. . . . For its 22nd anniversary week, the Dixie, managed for the past 19 years by Joe Woods, installed a new marquee and new decorations.

PITTSBURGH

Because of his excellent work in raising funds for Variety Club charities, M. A. Silver, Warner Brothers zone manager, has been elected to the board of governors of Tent No. 1. . . . Bill Finkel, Tent No. 1's Chief Barker, has been named as director of

(Continued on opposite page)

the Lettermen's Clan of Carnegie Tech. . . . Dave Brown, who resigned a post with Screen Guild, has joined RKO as a booker. . . . Lou Hanna, well-known Film Row figure, has been named district representative for Souvaine Films. . . . Art Tosh, recently out of the Air Corps, has been signed as assistant manager of the Melrose and Whitehall theatres. . . . Morris Finkel has acquired the suburban Cameraphone theatre. . . . The John H. Harris's (Donna Atwood) have cradled an heiress. . . . Because of poor grosses both the Harris and Stanley theatres put on sneak previews to add a little to the box-office reports.

PORTLAND

Portland is loaded with expensive transient Name Attractions, advance price pictures and mid-summer weather. . . . "Ivanhoe" at the Liberty, "Snows of Kilimanjaro" at the Orpheum, and "Miracle of Fatima" at the United Artists are showing at pre-release date prices. . . . Walter Hoffman, Paramount field man, back in town for a few days after big business sessions in the Bay Area. . . . Paramount branch manager Wayne Theriot, has booked "The Blazing Forest" day-date into more than 100 Oregon cities for a big premier campaign. . . . Paramount Theatre doorman Otto Neff was pictured in the Journal as favoring the city's big United Fund Campaign. . . . Marvin Fox, Hamrick Theatres city manager, off on a short vacation. . . . Jeff Chandler, Faith Domergue and over 200 Universal-International people completed shooting "Sioux Uprising" at Pendleton this week.

PROVIDENCE

Leonard J. Richter, 41, operator of the Star theatre in nearby Pascoag, died in Jane Brown Hospital after a brief illness. . . . When "The Miracle of Our Lady of Fatima" played the Majestic, the Rev. David F. Coffey recommended the motion picture on his weekly telecast. . . . The Providence drive-in is now operating Fridays, Saturdays and Sundays only. . . . Assisting local authorities who are attempting to eliminate vandalism on Hallowe'en, Dave Levin, manager of the RKO Albee, presented a special Horror-Spook Show to keep the kids off the streets. . . . Many of the local first-run houses offered special Election Night performances. Up-to-the-minute returns of local and national balloting were announced during the regular evening program. . . . The Boro, and Cranston Auto Theatre are the only remaining open-airers operating on a 7-day schedule in this area.

SAN FRANCISCO

Top grosser among new shows was "Springfield Rifle" at the Golden Gate. . . . Last count indicated there were 433,000 TV sets in the Bay area. . . . Tiger Thompson is handling publicity for "Limelight" for United Artists Exchange. . . . Paul Catalana leased the Mayfair, San Jose, to Alfred J. Zehner. . . . Andrew Saso is closing the Alam Rock, San Jose, and will manage the Crest, there, for General Theatrical. . . . Tony Battista of the Star, Gonzales, was in town; purchased the seats from the old Downtown theatre and announced he is going to build a new house in Gonzales. . . . Barney Guernette, now retired after 26 years

with Golden State Theatres, accompanied by Mrs. Guernette, is going to Peru and there is the possibility they will make their home there. . . . Promotions at Warner Brothers include Judy Miller, former biller, upped to bookkeeping machine operator, replacing Mrs. Ronald Silver, resigned to live in New York.

ST. LOUIS

The Better Films Council of St. Louis held its annual cinema tea at the St. Louis theatre last week. . . . Lester Kropp, co-general manager for the Fred Wehrenberg theatre circuit, and Mrs. Kropp had to fly to Ruscaloosa, Alabama, suddenly last week due to illness of Mrs. Kropp's mother. . . . Drive-in theatres in this sector are closing for the season this week. . . . Lester Bona, St. Louis Warner Bros. manager, on business trip to Springfield, Ill. . . . Edward B. Arthur, president of St. Louis Amusement Co., off on a three week vacation trip. . . . Edgar M. Queeny, president of Monsanto Chemical Co., who filmed controversial "Latuoko," is readying his latest productions, "Wakamba" and "Silver Lightning," for a scheduled showing at the Fox theatre here November 11.

TORONTO

Scarboro drive-in is last of the ozoners to close for the year. . . . Century theatre at Oakville was left with cracked safe when robbers broke into manager's office. . . . The Canadian Film Weekly Year Book of the Canadian Motion Picture Industry is in the mails. Book edited by Hye Bossin. . . . Rediffusion, Inc., Montreal, being sued by Admiral Radio Corp. for infringement. Montreal firm supplies wired TV, radio programs and music to Montrealers. . . . Show held at Odeon theatre, Guelph, boosted Variety Village fund by \$816. Show sponsored by Guelph Theatre Managers Association, of which Ted Doney is president. . . . Annice, daughter of Ben Okun of the Biltmore Theatres, married.

VANCOUVER

IODE Society of British Columbia has asked the new government not to apply its 5% amusement tax to its money-raising activities for charity. . . . Betty Kurliak, head candy girl at the Paradise, resigned to return to her native New Zealand. . . . Famous Players switched three downtown assistant managers: Slingsby Norman from Cinema to Capitol; Paul MacEwan to Strand, and Eddie Stern from Capitol to Cinema. . . . The curtain has already started to fall on the 1952 drive-in season in British Columbia: five have closed with the balance on a day to day basis. . . . Mary McPhee has replaced Rose Page as Columbia Films secretary. . . . Vancouver theatre men are openly disturbed about the discriminatory line rates and the poor amount of space given their attractions in the three local papers. . . . Construction has started on Regina's Sask, an 850-seater to cost \$155,000. . . . Berwyn Theatre Limited opened its new Berwyn theatre in Berwyn, Alberta, replacing the old house there.

WASHINGTON

Perry Como, popular singer of radio and television, has been selected by the Variety

Club of Washington, Tent No. 11, as the "Personality of the Year in Show Business" for 1952. A plaque will be presented to him at the club's 17th Annual Dinner dance at the Statler Hotel on November 22. . . . Frank La Falce, director of advertising and publicity at Warner Bros. Theatres, will head a committee of local showmen making a short subject of the activities of the District of Columbia chapter of the National Foundation for Infantile Paralysis. . . . Jerome A. Dams, MGM branch manager, and chief barker of Tent No. 11, is on the distributors committee for the Will Rogers Memorial Hospital Xmas Salute.

Rogers Fund Drive Gets Big Sendoff

The Variety Clubs-Will Rogers Memorial Hospital's annual "Christmas Salute" was officially launched last week in New York by Abe Montague, president of the hospital. Cooperating are Charles Feldman, who heads the national distribution committee, and Sam Switow, head of the national exhibitors' unit.

During the Christmas Salute, everyone in the amusement industry, or allied to it, will be asked to sign the now famous five-mile long "Christmas greeting" to patients at the hospital and to contribute to the financial aid of the hospital. The goal of the salute this year is 150,000 signers to the scroll, to produce more than \$200,000.

Plans to benefit the hospital moved on two other fronts this week. G. S. Eyssell, president of Rockefeller Center and chairman of the "Hans Christian Andersen" premiere committee, for the benefit of the Will Rogers Hospital, named Fred Schwartz, president of Century Theatres, as chairman of the ticket committee. The premiere of the Samuel Goldwyn production, November 24 at New York's Criterion theatre, establishes what hospital trustees hope will become an annual premiere event for the benefit of the hospital.

A spokesman for Loew's Theatres announced that if all theatres in the country are as successful as Loew's with hospital coin collection can revenues, theatres are collecting at the rate of \$250,000 a year. The prediction was made after counting receipts gathered by Loew's in the 60-day period ending October 30.

IATSE Statement Shows \$932,219 Total Assets

Total assets of the IATSE amounted to \$932,219 and liabilities totaled \$30,987, according to the industry union's financial statement for the year ended last July 31. The statement listed total cash receipts for the year as \$671,354, and total cash disbursements as \$566,541. A special listing of convention transportation and per diem funds indicate that cash receipts for these purposes totaled \$123,036 and cash disbursements totaled \$14,436.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



HELP WANTED

EXPERIENCED MANAGERS WANTED FOR neighborhood theatres in New York City and surrounding territory. Please send resume of experience and other information stating salary to BOX 2691, MOTION PICTURE HERALD.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

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MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1952-53 edition out soon. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. \$5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

SEATING

REBUILDING CHAIRS? WHEN YOU ARE ready, contact us. Lowest prices. Large stock late type theatre chairs always on hand. We manufacture flexolated spring edge cushions to fit all chairs. Write for prices. EASTERN SEATING COMPANY, 138-13 Springfield Blvd., Springfield Gardens, N. Y.

GOOD CLEAN SEATS FROM \$2.50. OUR chair bulletin lists many excellent offerings. Ask for it. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

GENTLEMEN BE SEATED IN COMFORTABLE S. O. S. chair buys. Prices start \$2.95. Send for bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

THEATRES

WANTED LEASE OR BUY SMALL THEATRE or drive-in New England or New York. BOX 2673, MOTION PICTURE HERALD.

HAVE SEVERAL THEATRES IN CONNECTION for sale or lease. Principals only. BOX 2692, MOTION PICTURE HERALD.

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CAN YOU TAKE PICTURES? SHOOT LOCAL newsreels, TV commercials and make advertising tie-ups with local merchants. Send for Film Production Equipment Catalog. S. O. S. CINEMA SUPPLY CORP., 604 W 52nd St., New York 19.

DRIVE-IN EQUIPMENT

ORDER NOW. TAKE TIME PAYING. Complete dual projection and sound from \$1,595. In-car speakers \$15.95 pair with junction box. Available on time. Send for equipment list. S.O.S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS, giveaways at your kiddie shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

THANKSGIVING — MASKS \$12.50 PER THOUSAND. Coloring books, comic books. Catalogue on request. HECHT, 3074 Park Ave., New York 51.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS. photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

NEW EQUIPMENT

RCA 868 photocells, \$2.95; sand urns, \$4.95; parts for Simplex and Powers, 30% discount; 60 ampere rectifiers, \$435 pair; Brite-Lite soundcreens, 35¢ foot. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

MARVELOUS MASONITE MARQUEE LETTERS saves over 50%: 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—\$1.25; 16"—\$1.50, any color. Fits Wagner, Adler. Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SELLING LIKE HOT CAKES! RECTIFIER bulbs 15 amp. \$4.59; stereopticons, 500W \$24.95; Pews pistol oilers \$2.15; Griswold 35mm splicers \$23.95. Neumade rewinds \$9.95 set. S. O. S. CINEMA SUPPLY CORP., 604 W 52nd St., New York 19.

SPECIAL SCREEN SALE WHILE THESE OVERSTOCKED famous brand new screens last. 3—9'x12' @ \$36; 2—10'x14'5" @ \$48; 1—12'9"x16' \$68; 1—14'3"x19' \$90; 1—17'x23' \$130. All white perforated. Also 1—8'3"x11' silver unperforated \$35. Black flameproofed duvetyne masking cloth 36" wide @ 69c. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

USED EQUIPMENT

EXHIBITORS! BUY NOTHING UNTIL YOU check our prices! RCA MI-9258 amplifier, like new, \$195; pair Magnarc lamphouses, rebuilt, \$500; pair Super-Simplex mechanisms, rebuilt, \$850; 50 ampere rectifiers, with tubes, \$125 pair; pair Simplex 1 kilowatt lamphouses, with rectifiers, rebuilt, \$625. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

SAVE 50% AND MORE! WAGNER 10" LETTERS: plastic 60c; aluminum 75c; seat covers 60c. Rebuilt Automaticket 3 unit machine \$225; 2,000' aluminum reels \$1.50; wire welded \$1.15. S.O.S. CINEMA SUPPLY CORP., 604 W 52nd St., New York 19.

Pioneers Approve Group Of New Applicants

Approval of a second group of applicants for membership in the Motion Picture Pioneers was announced yesterday by Jack Cohn president, as the committee rushed the processing of applications in time for this year's Jubilee Dinner of the Pioneers at the Hotel Astor on Tuesday, November 25.

New members will be inducted at the dinner which will honor N. J. Blumberg, chairman of the board of directors of Universal Pictures Company, as "the Motion Picture Pioneer of 1952".

Included in the second group of applicants are Robert J. Fannon of Republic Pictures; George Gullette and Henry W. Hobart, both of New York and retired; William Meinhardt, of Tacme Film Service;

William Onie, of Oxford Amusement Company of Cincinnati; A. A. "Jack" Renfro, of Theatre Booking Service of Omaha; Edward Ruby, of New York City; William F. Ruffin, of Ruffin Amusement Company of Covington, Tennessee; John A. Schnack of Electric Theatre, Larned, Kansas; David M. Sohmer, of Lippert Pictures; Dudley M. Williston, of Williston Theatre, Indianapolis, and Benjamin Wray, of the Flim Delivery Service.

Filmack Has Xmas Trailer

A new full color animated Christmas greeting trailer has been produced by Filmack Trailer Company, it was announced by Irving Mach, president. The animated trailer was handled by Filmack's new animation department at the Chicago studios.

RCA 9-Month Profit Equals \$17,847,110

Earnings of Radio Corporation of America before Federal income taxes for the first nine months of 1952 were \$36,443,110, compared with \$37,851,841 in the same period of 1951, it was reported last week. After reflecting Federal income taxes for this period, RCA net profits were \$17,847,110 for the first nine months of 1952, equal to \$1.12 per share, compared with \$18,356,841, equal to \$1.15, for the corresponding period in 1951. Sales of products and services attained an all-time record volume of \$473,501,673 during the nine months of 1952, Brig. General David Sarnoff, chairman of the board, announced. Corresponding figures for the first nine months of 1951 amounted to \$421,281,782.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

"Love Thy Neighbor Week" is Proposed in Iowa

CHARLIE JONES, secretary of the Allied Caravan of Iowa, Nebraska and Mid-Central, writes spoofingly in his entertaining bulletin of all the "weeks" that are named for this-and-that, and proposes the one above, if there is one left on the calendar that isn't National Something-or-Other Week. He says he can't keep track, whether it's National Leaf Lettuce Week or National Remove the Cobwebs Week, but he says that personally, he loves everybody—"ain't mad at nobody"—so he favors the observance.

In all this spoofing, Charlie hits hard on a point that we have agreed upon, long ago. There are too many "weeks"—and many of them border on the ridiculous. There's merit, too, in his original suggestion, and no telling what benefits might follow such a suggestion—for instance, at the National Allied Convention in Chicago, soon. Allied units read Charlie Jones religiously, and, we hope, take seriously what he says in jest, for he excels in down-to-earth philosophy.

All over the country, and around the world, there is more temptation for competitors in theatres to work together for community interests and for mutual benefit. Many small cities, with half a dozen houses, operated by two or more owners, have joined in things of common cause, and it works, advantageously, in terms of better business and greater appreciation for motion pictures. We've outgrown the period of making faces at each other. Ours is one of the most bitterly competitive industries in the world—it always has been and always will be—but there's no profit in the use of the knife, when it slits a throat and sinks in a neighbor's back. Cut-throat competition has killed free enterprise, and rivalry carried into Government regulation can ruin everybody's business.

We've noticed, too, that when news comes of theatres closing, here and there, it's often the result of atrophy at the point of sale. Inertia has replaced showmanship, where gravity was the force depended upon to produce cash customers. Gone are the days when you can turn on the lights and wait for audiences to appear as if by magic.

SHOWMANSHIP CROWN

There's encouragement for film industry in the recent rivalry between COMPO of Texas and Allied of Indiana for the "Showmanship Crown"—since this distinguished problem and all that it implies is strictly news in the annals of exhibitor organizations. Not in our memory has there been any mention of *showmanship* as a matter of record or recognition by either TOA or Allied in their meetings. Too many other irons in the fire to think of plowshares.

Texas has been leading in this enterprise, with all due credit to Bob O'Donnell and the Interstate circuit, and to Colonel Cole and Texas Allied, for their joint enterprise. COMPO in Texas is really that—for whatever divergence there may be elsewhere, it isn't true in the heart of Texas. We credit that mysteriously named Kyle Rorex, and relish Colonel Cole's reference to him recently in Washington—that he was new in the business, so had less to unlearn.

Trueman Rembusch takes a proper approach in contending for this crown from Indiana, where his own theatres represent the nucleus of showmanship in his state unit, with good showmen on hand at 444 No. Illinois Street, to guide the way. And from Bob Wile, secretary of Independent Theatre Owners of Ohio, comes the good-natured follow-up, tossing their respective hats in the ring, to demand these honors. We wish for an Allied-TOA tournament on the grounds of pure showmanship, with two teams fighting for supremacy in the ancient art of selling tickets at the box office.

Movies are better than ever, but so must be the pressure that builds patronage and meets new competition. When all sources within film industry work to create better business—collectively, simultaneously, without the dragging of feet—then we can recapture that "lost audience" and their amusement dollars.

Bob Wile has written us from Ohio, with an offer to a theatre manager who may be looking for just this opportunity. He has a situation, a theatre with 800 seats in an active business center close to a very large industrial plant, where the right man could go in business for himself on a percentage basis, without any investment. The house belongs to a widow, who has married again, and now lives in another town. More than \$20,000 was spent in remodeling just three years ago. It is difficult for the owner to operate the theatre, which was closed for the summer, but now she will entertain an offer from a serious buyer on the generous terms outlined. As Bob says, it is a very good chance for a man who wants to strike out for himself.



Colonel Cole, of Allied, and Pat McGee, of TOA, co-chairmen of the National Tax Repeal Campaign Committee of COMPO, are in agreement on one point, and that is the necessity to sit down with members of Congress on their own home grounds, to discuss the reduction or elimination of admission taxes. Such an attitude is a distinct step forward, for in spite of lack of coherence in upper brackets, this will always be a grassroots matter, and the closer it is held to the local level, the more certain will be the final victory. "All business is local" has been a slogan of the Round Table, and the manager at the point of sale, the community he represents, his audience and their huge family of movie-goers—these are the constituents of Congressmen who at least once every two or four years, are highly sensitive to local voices.

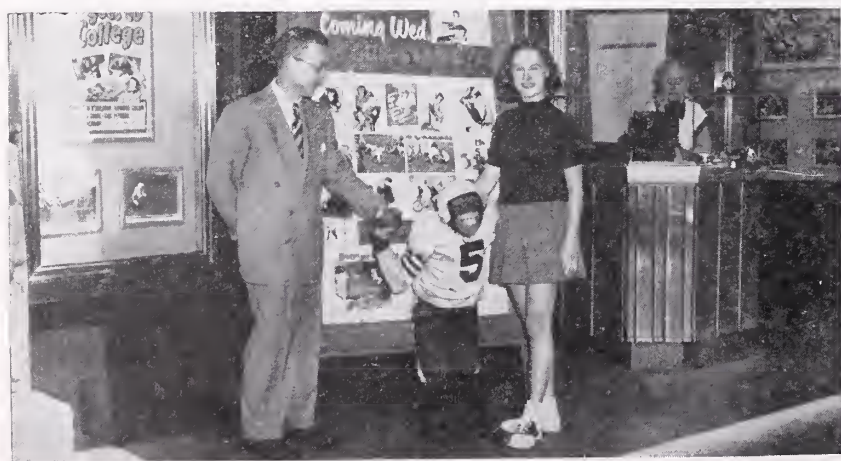
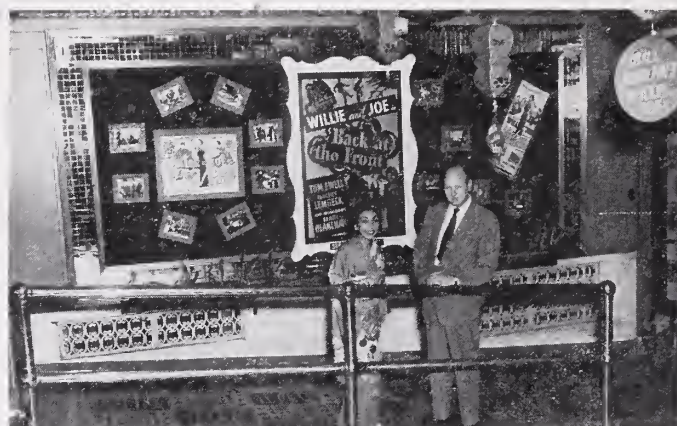
By the time the Congressman gets back to the Nation's Capitol, his mind may be filled with other things, such as spending money instead of raising it, which later operation is now taken for granted. Then, the interests of the thousands who cast their individual votes may be subordinated to other, Greater Purposes, such as World Affairs, which have chest-filling news value.

—Walter Brooks

"Back Of The Front"

Jerome Baker, manager of RKO Keith's theatre, Washington, set up this "off limits" bath-house right in the lobby and personally instructed an attractive inmate on her posing job, as an introduction to "Willie and Joe."

Below, Ansel Winston, manager of the RKO Grand theatre, Chicago, found a reasonable resemblance of a rickshaw, and a pseudo-Japanese, ready to offer a free ride to the theatre with girl-friend (furnished)—and plenty of takers.



Shiza Moriya, authentic Japanese actress touring the country for Universal-International's "Back at the Front," visits in the lobby of RKO Lyric theatre in Cincinnati with William Rush, manager, and in the second picture, she poses again in the lobby of the Roger Sherman theatre in New Haven, with manager Irving Hillman. Shiza is walking poster-display, and visual selling-approach, for the Japanese background of the new "Willie and Joe" picture.

For variety, here's Bonzo, making another personal appearance tour for "Bonzo Goes to College" and posing with Al Dennis, manager of the Madison theatre, Mansfield, Ohio, and a charming companion.

Winners In Metro's 4th Competition

Arthur Arveson, manager of the Paramount theatre, in Anderson, Indiana, has been declared the winner of the \$500 first prize in MGM's fourth and last "Promotion of the Month" contest, in a judging held last week at the company's home office. His campaign, on "Carbine Williams" was particularly complete and richly deserving of the honor bestowed upon it. The picture opened at the Paramount on a Saturday midnight, and the engagement continued Sunday through Wednesday, with every advertising and exploitation aid used to the utmost. A sponsored "Chain Gang" contest with a local newspaper, to count the stripes in a news photograph of convicts in a chain gang, had 287 entries and 25 prizes. There were four merchant newspaper co-op ads, and two merchant sponsored heralds, thus accounting for a lot of advertising at no cost to the theatre. Window tieups and a local industrial tieup with the Delco-Remy division of General Motors reached 14,000 employees through their own channels.

The second prize of \$250 went to a team who have earned this award through sustained effort over many fine campaigns, and in this instance outdid themselves—Lou Cohen and Norm Levinson, prize-winning showmen at Loew's Poli theatre, Hartford, Conn. The boys really went all out with this picture which was of special interest to Colt's employees and other local gun specialists. They know what "Carbine Williams" means as a title up in New England, and it makes a special reason for firearms tieups. Lou and Norm began with 24-sheets and went through several street ballyhoo variations, with numerous commercial and merchant deals, both local and national. The popular MGM tieup with "Sunbeam Bread" resulted in many 24-sheets on local boards. A rifle meet was a natural, and they had a full-page in the Sunday edition of the *Hartford Courant* as special publicity. The newspaper's own 1-sheet poster proclaimed the picture as newsworthy.

Five other prizes of \$50 each were awarded by the judges. Ike Hoig, manager of the Stuart theatre, Lincoln, Nebraska, came close to top honors and was given third place, although all of the runners-up were of pretty-even calibre. William T. Hastings, of the Orpheum theatre, Denver, Henry Saunders, of the Durwood theatre, Leavenworth, Kansas, Matt Saunders, of Loew's Poli, Bridgeport, Conn., and Max Cooper, of the Skouras Cove theatre, Glen Cove, L. I., will all receive their \$50 checks from "Leo the Lion."

All submissions for this final "Promotion of the Month" contest on "Carbine Williams" are also entered for the Quigley Awards in the fourth quarter, and the campaigns are now on our Round Table desk, for a more detailed story.

SHOWMEN IN ACTION

Norm Levinson, assistant manager at Loew's Poli theatre, Hartford, arranged a fine full-page in the Italian *Hartford Bulletin* as a prime plug for "Because You're Mine."

Paul Thomas, manager of the Strand theatre, Muncie, Ind., had that Venetian blind display for "Don't Bother To Knock" but if you manipulated the blind, you saw Marilyn Monroe!

Harry G. Boesel, manager of the Fox Orpheum theatre, Kenosha, Wisc., featured Marilyn Monroe in an ad for "Don't Bother To Knock" with overlines devoted to her standing in the Motion Picture Herald "Poll of Stars of Tomorrow."

Pretty girls in pirate costume, if pirates were that little, were seen in downtown Jacksonville as part of Phil Lentze's ballyhoo for "Caribbean" at the Palace theatre.

Sid Kleper using sidewalk surveys and shooting galleries as sure-fire exploitation for "Washington Survey" at Loew's College theatre, New Haven. The collegians liked the sales approach.

P. B. Williams, manager and owner of the Gretna theatre, Gretna, Virginia, is a new member of the Round Table, with proof of his showmanship, in a town of 800 people. His house seats 407, and he has a lively monthly program with the back devoted to "snappy chatter for movie fans."

Florida State Theatres is producing 10-minute shorts of three of the University of Florida's football games this fall, as added attractions in circuit houses. There will be enough prints for simultaneous release.

Ed MacKenna, manager of the Joy theatre, New Orleans, issued an SOS for G.I.'s to participate in his spud-peeling contest on stage, in a newspaper tieup with the *Times-Picayune* for "Willie and Joe Back At The Front."

Dean Matthews, manager of the Evergreen State theatre, Seattle, wants us to know his recent news and photos were not submitted as entries for the Quigley Awards but solely as items for the Round Table, which are appreciated.

Mrs. Gladys Golohan, Cincinnati composer of the song, "Our Lady of Fatima" which has sold a million copies, keynoted the campaign on "Miracle of Fatima" at the RKO Capitol theatre, and for religious and civic endorsement of the picture.

Lou Hart, manager of Schine's Avon theatre, Watertown, N. Y. is another who found a local priest, just back from Fatima, Portugal, with material to make publicity for "The Miracle of Fatima" and stimulate local Catholic patronage.

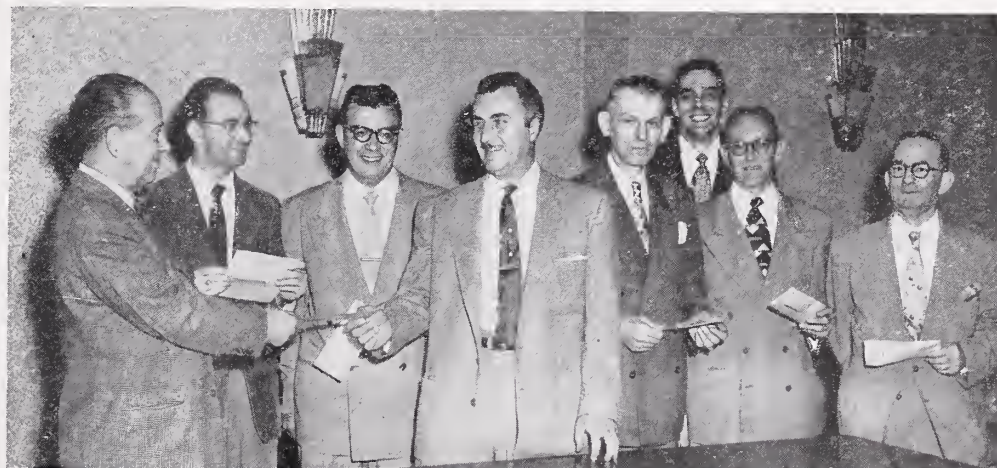
Duke Elliott, manager of Schine's Olympic theatre, Watertown, has sold his Christmas kiddie party outright to the New York Brake Company, a local industrial concern, as sponsors.

Pearl Bryant, that clever lady who manages Schines Federal theatre, Federalsburg, Md., had the school busses lined up to take the children home from her special matinee of "Robin Hood."

A lot of Schine managers, too numerous to mention, have their Thanksgiving and Christmas children's shows underwritten by local enterprise, and everybody pleased with the prospect.

Ed Linder installed a long-playing record device in the lobby of the Ontario theatre, Washington, D. C., to plug songs from Bing Crosby's "Just For You."

Walter Reade's theatres have made a deal with the Plainfield Trust Company to underwrite charge accounts for theatre tickets, with the bank making the collections for a service charge.



E. Lyle Trenchard, general manager for William Goldman theatres, paying off manager showmen of his staff for their efforts in the "Profits Through Partnership" drive recently completed. Lined up for their checks are Dick Hall, Esquire theatre; John Tota, Goldman theatre; Norman Cohen, State theatre; Sig Delco, News theatre; Larry Goldberg, State theatre; Joe Silvers, News theatre, all from Philadelphia, and Jim Carey, Hiway theatre, York, Pa.

101 BEST EXPLOITATION AIDS

"Santa Claus' Work Shop"

4 Nothing can quite fill the exploitation requirements for the holiday season like a sincere and determined attempt to provide Christmas cheer for underprivileged children, and no better way to obtain that result than to cooperate with various police and welfare organizations from the very beginning. Therefore, the establishment of "Santa Claus' Work Shop" is basic exploitation at this time of year, two months ahead of Christmas. Harry Wiener, then manager of Smalley's theatre in Johnstown, N. Y., did it, properly, several years ago, when he took a vacant store across the street from the theatre, turned it into a workshop for volunteers, who repaired old toys and made them usable for another Christmas. He accepted the worn toys from children who brought them to the theatre as "admission" for themselves, and thus acquired a huge pile of toys, many that could be repaired, repainted and used again. Many volunteers will work on this enterprise, and it makes wonderful publicity for the theatre. In this original case, the *Albany Times Union*, sixty miles away, sent a news photographer and created a full-page newspaper story of the excellent "Santa Claus' Work Shop" that had been provided in a neighboring city. Local merchants were so pleased about the whole idea that \$4,000 was raised to trim downtown streets.

Christmas Shows Are "Rentals"

5 Attending several showmanship meetings within a five-hundred-mile area in the last few months, we've been impressed with the way in which Christmas Shows are planned far in advance as "rentals"—in other words, sold outright to a sponsor in advance for the price of all the tickets. A capacity audience is assured, the sponsor pays the whole bill, often contributing to a stage show, and also provides plenty of prizes and gifts for the children. This is exploitation, pre-selling and a sure profit, put through as a single operation, with everybody satisfied. Usually, the sponsor of such a show is ready and willing to do it all over again next year, and many of those we heard described were back for their second or third round as official "Santa Claus" at the local theatre for the children of their customers. Usually, the theatre provides a trailer on the screen, a standee in the lobby, and if there are prizes of substantial value, an exhibit of these gifts as lobby display in advance. It's hard to imagine another proposition where the theatre manager has everything to gain and nothing to lose. He can sit back and enjoy a cash sale of tickets to one customer, and know that no matter what the weather or the opposition, he will have the business on that particular occasion. We urge careful attention to "first times" in handling things of this sort.

Local Merchants Will Be Alert

6 At this time of year, merchants along any Main Street are concerned with one thing: to start the Christmas shopping season, and start it with a bang. More and more, they resort to showmanship tactics to establish the fact that Christmas is coming. Beginning at Thanksgiving, they plan ways and means to persuade their customers to do their shopping early—but most of all, to do it. In some Pennsylvania towns we know, Thanksgiving is the time for a big parade and that can be tied to the theatre with the natural effort of a good showman. The "Gene Autry Day" idea is just the thing to stimulate shopping and the cooperation of merchants, with 67 kinds of things on sale in all kinds of stores. And Gene is offering \$2500 in prize money for the best examples this year. Many small towns arrange for Santa Claus to "arrive"—by train or bus, if there isn't any more spectacular transportation—and that sets off a chain of events, which often can and do wind up in a special matinee for children at the theatre. One thing that maybe you've forgotten is that parents like to have the chance to "check" their offspring in a convenient theatre when they do their shopping. They don't want the kids along on shopping trips, and for that matter, neither do the merchants. It gets them out of circulation and accomplishes a triple purpose.

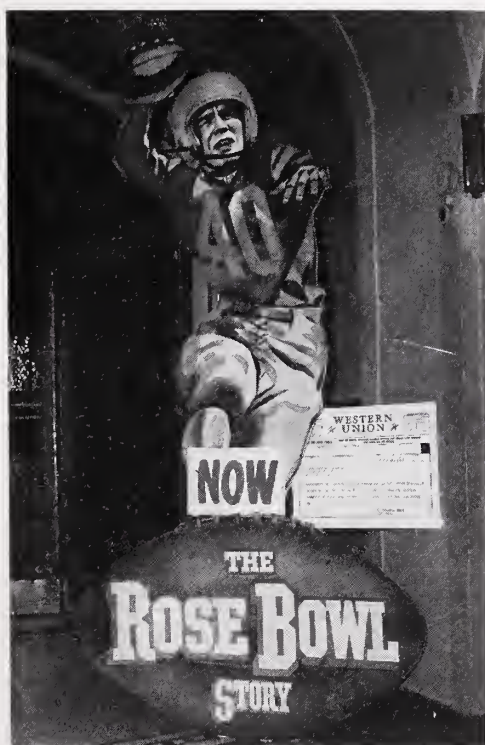
Community Spirit In Your Favor

7 Good feeling, good manners, good nature—and good business may be the meaning of Christmas and the holiday season, for you, if you participate early in the spirit of Christmas, beginning on your own doorstep. Display the symbols of Christmas, take part in the observance of Christmas by school and church groups, and be one of the active workers in all the civic and community affairs of this time of year. If you use your imagination as well as your energy, you'll find plenty to do, and it will all pay dividends—for your bank account and your inner self. Examine every one of your local opportunities carefully. Perhaps the school superintendent will need cooperation that you wouldn't suspect, and which you'll never know unless you ask him. The children are full of Christmas for two months ahead, and they celebrate with activities that often require showmanship and theatre facilities. Maybe they want to put on a Christmas show of their own. Where else could you get a ready-made stage show and audience to match, for the asking? And all willing to pay their way in. Many civic organizations need a benefit, at this time of year, to raise funds. They will sell the tickets in advance; you are assured of capacity business, and you share with them on an equitable basis, for their effort and your theatre program. You'll find a dozen such opportunities.

Odeon's New Exploittips

Larry Graburn, director of advertising for the Odeon Theatres (Canada), Ltd., sends us his newest "Exploittips"—that fine, well-planned and hand-made bulletin of exploitation suggestions for Odeon managers across Canada that originates at 20 Carlton Street, Toronto. These issues are especially interesting because they offer men a full treatment of a single idea at a time, thus there is at hand a full brochure on "Your Theatre Anniversary Party" which contains all the sales ideas and materials for this observance. It has been put together from the experience of the circuit both here and abroad, and goes into our files as everything that would include the butcher, the baker and the candlestick maker, in celebrating a birthday.

Also included is a report on a tieup with a newspaper (*The Toronto Press*) for a particular picture ("High Noon") which serves as a demonstration of how a great newspaper can go along in a co-op deal, for mutual aid and benefit, in selling a motion picture to their readers. Good will, good business, good publicity, is the way that Larry describes the contents of this particular selling approach. In this case, 40 carrier delivery boys of the *Press* took over all the important theatre jobs for one day, and they operated the theatre, holding down all departments on an honorary basis. They were brought in a week in advance to learn their jobs and be photographed for the news story, which broke with the force you'd expect, with full newspaper backing.



Our compliments to Monogram Pictures for their double three-sheet cut-out on "The Rose Bowl Story" which stands 9½ feet high, when mounted. We told John C. Flinn, when he was in our office recently, that we'd appreciate a picture of the poster material, in use. This from RKO Proctors Theatre, Newark.

British Round Table

Q JOHN LONGBOTTOM, veteran manager and good showman at the Odeon theatre, Middlesbrough, reports a terrific tieup with Heinz 57 Varieties which resulted in 57 kinds of promotion as a Baby Competition at the All Saints Church Hall, for the benefit of "Belles on Their Toes." Local press reaction and the pictures enclosed with his campaign, prove the event was newsworthy. Heinz also provided 57 kinds of cooperative advertising as their sponsorship of the contest. There were 400 entries, and that's a lot of bonnie babies to build better business at the box office. . . . MARGARET HANNAH, manageress at the Palace cinema, Arbroath, Scotland, shows us something really new—opinion and comment of "The Pictures"—variously spelled and ingeniously worded, written by children in the Primary Grade 1A (infants) and they're wonderful! Here's a sample, "I lic the ABC minirz I see cowboys at the ABC minirz and donald duc and micv mous at the ABC minirz." That's getting the commercial in strong, at a very early age. . . . R. TROWBRIDGE, manager of the Savoy cinema, Reading, applies for membership in the Round Table, which is forthcoming on the strength of his showmanship. . . . R. J. CRABB, manager of the Lyric theatre, Wellingborough, had a contest for "Ivanhoe" with patrons naming ten great scenes from famous movies in order of their preference. He trimmed the theatre front as a Scottish castle. . . . HAROLD SHAMPAN, always out in front with his pictorial ideas, amuses us with a poster for Abbott & Costello which warns: "Eccentric Shock Notice. This theatre will be charged with 20,000 volts 'A&C' during the run of 'Lost In Alaska.'" . . . HARRY GENT, manager of the Liverpool Hippodrome, is promoting "The Untamed Frontier" in his town that likes wild westerns.

Q D. M. CAMPBELL, manager of the Plaza cinema, Dundee, recently experienced a serious fire in a nearby jute factory which proved a demonstration of how well a theatre manager can handle a difficult situation. His audience sat through the excitement without knowing of the blaze, which did not threaten the theatre, and when they had to evacuate neighboring tenements, he took the homeless ones into the theatre, prepared tea for the old folks and milk for the children, with the warm approval and appreciation of the local police. . . . A. BUCKLEY, assistant manager of the Regal cinema, Harrogate, sends us a photo of the nice looking British WRNS from HMS Ceres, who provided a nautical touch for "Skirts Ahoy" and attractive advertising aid which was thoroughly enjoyed. . . . JAMES R. ROBERTSON, manager of the Regal cinema, Girvan, Scotland, had a display of bombs under police supervision as an exhibit of Civil Defense and exploitation for "Atomic City." . . . H. LAYBOURNE, resident manager of the Odeon, Southsea, had good shop tieups and advertising slogans for "Sudden Fear." . . . R. C. TAYLOR, manager of the Regal, York, submits his campaign on "Ivanhoe." . . . Our old friend, Fred'k. J. Studd, now manager of the Aston Hippodrome, sends us his campaign on "Mother Goose" and a letter to patrons which offers one free ticket with every ten purchased for a party. . . . RONALD COLMAN is a new Round Table member, and trainee

manager of the Regent cinema, Chatham, says he found good ideas in the pressbook for "Lovely to Look At" which worked well in his town. . . . C. A. PURVES, manager of the Astra cinema, Hemsell, made good use of cut-outs in preparing his own lobby display for "American in Paris" and other pictures. . . . JOHN W. WILKINSON, manager of the Elite cinema, Middlesbrough, had a sergeant of the Scots Guards in full uniform to dress up his theatre promotion, which resulted in newspaper publicity, and impressed us with his picture.

Q The Circuits Management Association Theatre Managers' Training School, at the Gaumont theatre, Finchley, is something we much admire and wish that some of our big circuits in the U. S. would study as a page from the British book. It serves as a place where trainees can get practical experience starting from the beginning and learning as they go. We have excellent campaigns from Finchley in our recent mail, covering "Dreamboat" and the CMA handling of the Lynmouth Flood Disaster Appeal, which are not eligible for the Quigley Awards, but are highly impressive as proof of the basic training which a great circuit gives to new managers who are on their way up from the ranks. . . . H. HALL, manager of the Cavendish theatre, Stenson Road, Derby, is welcomed as a new member of the Round Table, with his fine campaign on "Robin Hood," which shows his skills. A very good entry for the Quigley Awards. . . . R. CALF, assistant manager of the Plaza cinema, Plymouth, sends his campaign on "Superman and the Strange People" with good street ballyhoo represented by a practical Superman in costume. . . . E. D. HAINGE, manager of the Odeon, Birmingham, obtained fine newspaper coverage on "The World in His Arms" as part of his dividend-paying campaign, which is complete. . . . FRANK WITTS, manager of the Odeon theatre, Manchester, submits his recent campaigns, including exploitation of "We're Not Married" and other pictures. . . . A. WILKINSON, manager of the Blackley Empire, Manchester, joins the Round Table with the story of his safety campaign, which won him the Knights of the Road diploma. . . . D. J. WOODALL, assistant manager of the Ritz cinema, Felixstowe, had a contest for youngsters to dress up like "Charley's Aunt" with amusing results.

Q Many British managers are turning in fine campaigns on "The Importance of Being Earnest"—and if the picture is as good as it seems to be in the advertising, we can look forward to the release over here. JOHN W. ELLIS, manager of the Odeon theatre, Chester, has a nice selling approach in his campaign, calling it "Public Relations in Earnest" because it sells both the theatre and the attraction to interested audiences. The Oscar Wilde comedy lends itself to ingenious handling, and we've been fascinated with the pre-selling materials which the producer has provided for British managers. . . . T. W. LEWIS, relief manager at the Odeon theatre, Llandudno, did a particularly good job with the Anthony Asquith production, but we wonder "what are aspidestras?"

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"What the Picture did for me"

Allied Artists

ROSE BOWL STORY, THE: Marshall Thompson, Vera Miles—Congratulations to Allied Artists! This is one of the best, and I do mean best, motion pictures that I have seen this year. The color was excellent, the direction was excellent, the story was good and the acting was first rate. This picture can be played for any length of time. You won't lose whether you are in a large or small city. The last day we played this picture were happy to know that we did the biggest Saturday in the opening of our theatre. Allied Artists should be given the best of congratulations on the making of this motion picture. Played Friday, Saturday, October 10, 11.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

Columbia

MARRYING KIND, THE: Judy Holliday, Aldo Ray—Red Skelton is back! That is, on TV. Did this hurt us? I do not know. Something did—could have been the picture. It was good, but so hard to understand. Judy just does not talk plain, or our acoustics are bad. The story was good and so was the acting. If Judy had some lessons in enunciation, perhaps she would draw better. Played Sunday, Monday, September 28, 29.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

PICKUP: Beverly Michaels, Hugo Haas—Poor program—amateur players. Play on double bill only. Played Monday, Tuesday, Wednesday, September 1, 2, 3.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

Metro-Goldwyn-Mayer

CARBINE WILLIAMS: James Stewart, Wendell Corey—Brought in good patronage. It's a different show and well done. The title may fool some of the kids on the weekend, as they appear to think it's a western. Played Monday, Tuesday, Wednesday, October 13, 14, 15.—E. W. Barlow, Alma Theatre, Vancouver, B. C., Canada.

LOVELY TO LOOK AT: Kathryn Grayson, Howard Keel—Well made musical, but don't expect too much in small towns on it. Played Thursday, Friday, September 18, 19.—Elstun Dodge, Dodge Theatre, New Richmond, Ohio.

LOVE IS BETTER THAN EVER: Elizabeth Taylor, Larry Parks—A very good comedy which was enjoyed by all who came out to see it. Will do well on any midweek date. Played Tuesday, Wednesday, October 21, 22.—James Hardy, Shoals Theatre, Shoals, Ind.

SCARAMOUCHE: Stewart Granger, Janet Leigh—Enough cannot be said for this superb motion picture. The sword fighting was excellent, and Stewart Granger must have practiced long and hard to make his part successful. Every exhibitor should play this picture because most everyone has read the book of the same name. It has been given good publicity. Our business was excellent, but we had been scared because of the title which is rather confusing. Played Friday, Saturday, October 3, 4.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

SELLOUT, THE: Walter Pidgeon, Audrey Totter—Several exhibitors said this was no good for small towns, so I dreaded playing it and even told some of my friends that it was n.g. But lo and behold, it was a very entertaining picture and well received! A salesman told me once not to ever go by others' opinions, and perhaps he was right, at least in this case he was. I guess it depends on your situation as to whether or not you should play it. However, at the low rental Metro will give you, you can't go wrong! Played Wednesday, September 24.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

SINGIN' IN THE RAIN: Gene Kelly, Debbie Reynolds—Not as good as expected. Donald O'Connor had a wonderful part. Average crowd both nights.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Millard Mitchell out of his type of acting. I sure failed on this one. This is sure a good sleeper. Played Sunday, Monday, October 19, 20.—James Hardy, Shoals Theatre, Shoals, Ind.

SELLOUT, THE: Walter Pidgeon, Audrey Totter—This is a good picture with a good story well handled. Well pleased audience. Small town, little over average business. Played Friday, Saturday, October 17, 18.—Francis Gill, Paonia Theatre, Paonia, Colo.

WILD NORTH, THE: Stewart Granger, Cyd Charisse—In color. A realistic adventure of a man hunt in the far north. Photographing the two men in the canoe shooting the rapids was done by an expert. We rate the picture excellent. Small town, business better than average. Played Sunday, Monday, Tuesday, October 12, 13, 14.—Francis Gill, Paonia Theatre, Paonia, Colo.

Paramount

GREATEST SHOW ON EARTH, THE: All Star Cast—This will balance your budget. Great at the box office! We need to see more of Charlton Heston. Could have played it two more nights. Date it any time—it will do the rest. A picture for people six to a hundred years of age. Played Thursday, Friday, Saturday, Sunday, Monday, October 9, 10, 11, 12, 13.—James Hardy, Shoals Theatre, Shoals, Ind.

SAILOR BEWARE: Dean Martin, Jerry Lewis—It is ironical and purely coincidental that we always play a Martin-Lewis picture the same night they are on television! I tried something—watched them on TV for a while and then dashed to the theatre and saw them, and in my estimation, there is no comparison. Maybe I'm prejudiced, but I'll take the movies any time. I do not think we were hurt much, as we had what we now call "a good house," and certainly no complaints about the picture. This is one of their best. Played Sunday, Monday, September 21, 22.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

RKO-Radio

PACE THAT THRILLS, THE: Bill Williams, Carla Balenda—Ah well, here's another. The pace is slow and the thrills are weak. It might be a great show for the kids on Saturday afternoon—but not for the adults! Played Thursday, Friday, Saturday, October 23, 24, 25.—E. W. Barlow, Alma Theatre, Vancouver, B. C., Canada.

Republic

OKLAHOMA ANNIE: Judy Canova, John Russell—Very good! Had an over-average crowd Friday night. Was liked by everyone who saw it. Played Thursday, Friday, October 16, 17.—James Hardy, Shoals Theatre, Shoals, Ind.

WILD BLUE YONDER, THE: Wendell Corey, Vera Ralston—Did not see this myself, but it drew and was well received. Good comments. Played Wednesday, October 1.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Twentieth Century-Fox

DIPLOMATIC COURIER: Tyrone Power, Patricia Neal—Good picture but had poor grosses. Played

Thursday, Friday, October 2, 3.—Elstun Dodge, Dodge Theatre, New Richmond, Ohio.

PEOPLE WILL TALK: Cary Grant, Jeanne Crain—Very good feature. Pleased most everyone. Played Monday, Tuesday, Wednesday, September 8, 9, 10.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

RED SKIES OF MONTANA: Richard Widmark, Constance Smith—Another Fox hit! Had an over-average crowd Sunday in spite of a freezing cold rain outside. Played Sunday, Monday, October 5, 6.—James Hardy, Shoals Theatre, Shoals, Ind.

WE'RE NOT MARRIED: Ginger Rogers, David Wayne, Marilyn Monroe—Good comedy. Doubled it to average business with "Rose of Cimarron." Played Sunday, Monday, October 5, 6.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

WHAT PRICE GLORY: James Cagney, Dan Dailey—The screening of this picture made me understand what it means to jump through the ceiling. The teen-agers, who never knew the original, thought it was just another picture. But those who remembered the original Charmaine, walked out bitterly disappointed, and Lowe and McLaglen were conspicuous by their absence. Wonderful Technicolor was wasted, and I can't see how an able director like John Ford permits Cagney to make it his own picture. If it is supposed to be a war picture, with the exploits of Charmaine thrown in for relief, it isn't, and the humor of the original is also missing. If it is supposed to be a picture of the U. S. Marines and the Argonne, this version merely shows Cagney and what amounts to a corporal's guard of boys going through what was supposed to have been the most decisive battles of World War I. Score for this: no hits, no runs and no errors—and no audience. Played Saturday, Sunday, Monday, Tuesday, August 9, 10, 11, 12.—Charlie Rossi, Paramount Theatre, Schron Lake, N. Y.

United Artists

ANOTHER MAN'S POISON: Bette Davis, Gary Merrill—Some very fine acting here, but the story leaves one with a taste of poison on the lips. Holds everyone, but afterwards they feel a bit on the rough side. That Bette Davis-Gary Merrill combination really clicks. Played Monday, Tuesday, Wednesday, October 20, 21, 22.—E. W. Barlow, Alma Theatre, Vancouver, B. C., Canada.

Universal

APACHE DRUMS: Stephen McNally, Coleen Gray—A very good western. As long as Universal keeps on making these good westerns, show business will never fail. Above average crowd. Played Saturday, October 18.—James Hardy, Shoals Theatre, Shoals, Ind.

IVORY HUNTER: Anthony Steel, Dinah Sheridan—A different and well done feature, which without the animal scenes would have meant nothing. English accent and amateurish (to us) acting do nothing to help English pictures here. Played Thursday, Friday, Saturday, September 11, 12, 13.—Coombes & Hudson, Empress Theatre, Lloydminster, Sask., Canada.

MA AND PA KETTLE AT THE FAIR: Marjorie Main, Percy Kilbride—Very good attendance Sunday night. The "Kettles" never fail in this territory. Played Sunday, Monday, October 26, 27.—James Hardy, Shoals Theatre, Shoals, Ind.

MA AND PA KETTLE AT THE FAIR: Marjorie (Continued on opposite page)

(Continued from preceding page)

Main, Percy Kilbride—The usual "Kettle" picture. They do business—why, I don't know. Reports are unnecessary on these. If your patrons go for them, O. K.—they are all the same. Played Thursday, Friday, Saturday, September 25, 26, 27.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

WORLD IN HIS ARMS, THE: Gregory Peck, Ann Blyth—A lot of Universal's picture are publicized too much, and this is what I thought might happen to this picture. So many people have gone to see a picture because it was so heavily publicized, and didn't enjoy it and it cured them of going to see a picture that was heavily advertised. We put out giant handbills on this picture the day it played. It was just a gamble, and we were greatly surprised at our crowd. Business was fairly good. Since it didn't go over in Dallas, I was not sure. Played Wednesday, Thursday, October 8, 9.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

Warner Bros.

BIG JIM McLAIN: John Wayne, Nancy Olson—This picture isn't up to the regular John Wayne movies, but the story content is excellent. There should be more and more films made about Communism. The ending was very poor, but how could there be a good ending? Our business was only average because John Wayne was not fit for the part. Alan Ladd would have been much better. The people who came to see the picture at our theatre only came to see John Wayne. The second night our receipts were very poor. Played Sunday, Monday, October 5, 6.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

CARSON CITY: Randolph Scott, Lucille Norman—Randolph Scott should have congratulations for his good acting in this motion picture. Of course, this was just another western to some people, but I thought it was a very good picture. The new Warner color is excellent—the Technicolor Corporation should go some if they are going to beat that. I have heard that Warners have been working on this color for more than ten years, but they have something good. Our business was fair. Played Wednesday, Thursday, October 1, 2.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

LION AND THE HORSE: Steve Cochran—This did very well for us and was well liked by all that came. Played Friday, Saturday, October 10, 11.—D. J. Seng, Karlstad Theatre, Karlstad, Minn.

MARA MARU: Errol Flynn, Ruth Roman—Doubled this with "Two Dollar Better" (Realart) with John Littel and Marie Windsor. It was a good action twin bill, but did only average gross. Played Wednesday, October 1.—Elstun Dodge, Dodge Theatre, New Richmond, Ohio.

ON MOONLIGHT BAY: Doris Day, Gordon MacCrae—A fine musical—the best by far for a long time. Played Monday, Tuesday, Wednesday, September 22, 23, 24.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

ROOM FOR ONE MORE: Cary Grant, Betsy Drake—Excellent feature, enjoyed by everyone. Story and acting excellent. Played Thursday, Friday, Saturday, September 8, 9, 10.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

SHE'S WORKING HER WAY THROUGH COLLEGE: Virginia Mayo, Ronald Reagan—Very entertaining—lots of action and fun. Did unusually well at the box office. Played Sunday, Monday, October 5, 6.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

WINNING TEAM, THE: Doris Day, Ronald Reagan—Well done and generally enjoyed by a small audience. Lacked drawing power for some reason. Played Wednesday, Thursday, October 14, 15.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

Renoir Sets French Film

Jean Renoir announced from Rome that his next film, as yet untitled, would be made in France. Daniele Delorme, star of "Gigi," has been signed for the leading role. Mr. Renoir has just finished the English scoring on his latest film, "The Golden Coach," starring Anna Magnani in color by Technicolor.

Comedians, Ladd Honored

Modern Screen Magazine's tenth annual poll honored Alan Ladd as the "all-time 10-year popularity champion" by virtue of his consistent high rating in the vote of the magazine's readers over a decade. Dean Martin and Jerry Lewis were similarly honored as "Hollywood's all-time champion comedy team."

Short Product in First Run Houses

NEW YORK—Week of Nov. 3

ASTOR: Bonnie Scotland.....Columbia
Feature: Limelight.....United Artists

CAPITOL: Wild and Woolly.....MGM
Sweet Memories.....MGM
Feature: Prisoner of Zenda.....MGM

CRITERION: Lifeline of Defense
N. Y. Telephone Co.
Feature: The Lusty Men.....RKO

GLOBE: Killers of the Swamp..Warner Bros.
Happy Go Lucky.....Warner Bros.
Feature: Cairo Road.....Realart Pictures

MAYFAIR: Scalp Treatment.....Universal
Feature: The World in His Arms.....Universal

PARAMOUNT: Tots of Fun.....Paramount
Canine I. Q.....Paramount
The Roaring Gang.....RKO
Feature: Springfield Rifle.....Warner Bros.

RIVOLI: Light in the Window.....20th-Fox
Feature: The Snows of Kilimanjaro.....20th-Fox

ROXY: Moose on the Loose.....20th-Fox
Sails and Blades.....20th-Fox
Feature: Way of a Gaucho.....20th-Fox

MUSIC HALL: Sportsmen's Playground..RKO
Simple Things.....RKO
Feature: The Happy Time.....Columbia

CHICAGO—Week of Nov. 3

CARNEGIE: Feminine Rythm.....Columbia
Pop-in Pop.....Warner Bros.
Feature: Man on the Run.....Monogram

CHICAGO: Man Without a Country
Warner Bros.
Feature: Crimson Pirate.....Warner Bros.

ESQUIRE: Grizzly Golfer.....Columbia
Feature: O. Henry's Full House.....20th-Fox

EITEL'S PALACE: The Art of Vermeer
20th-Fox
Feature: Because You're Mine.....MGM

STATE LAKE: Pink and Blue Blues..Columbia
Feature: The Snows of Kilimanjaro.....20th-Fox

SURF: Festival in London..British Information
Catnapping.....MGM
Feature: The Lady Vanishes.....United Artists

UNITED ARTISTS: Rabbit Stew..Warner Bros.
Feature: Miracle of Fatima.....Warner Bros.

ZIEGFELD: Littlest Expert on Football
Paramount
Feature: My Son John.....Paramount

Tent Elects Pries

Ralph W. Pries, Philadelphia manager for the Berlo Vending Company formerly in the theatre premium business, has been elected chief baker of the Philadelphia Variety Club Tent 13. He succeeds City Councilman Victor H. Blanc. Other new officers include Norman Silverman, Republic branch manager, first assistant; Max Gillis, Allied Artists manager, second assistant; Ben Biben, treasurer, and Mickey Lewis, property man. Mr. Pries also is chairman of the Tent's Heart Fund drive.

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Drive-ins Get Climate Data

INDIANAPOLIS: Allied Theatre Owners of Indiana is attempting to obtain specialized data from the U. S. Weather Bureau that may be of assistance to drive-in theatres in determining closing and opening dates, according to the ATOI bulletin, *Theatre Facts*.

The Indiana exhibitors were advised that on the basis of a preliminary study, the Weather Bureau's prediction for next month is for much below normal temperatures in the entire state. Precipitation is to be moderate, except for the extreme southeastern section, where it will be heavy. The bulletin offered normal average temperatures at this time of the year for three Indiana Weather Bureau stations.

Drive-in members were asked to specify whether this type of study would be worth while, with the suggestion that operators inform ATOI exactly what figures they desire, also, what they consider the lowest average minimum 6 P. M. temperature that is likely to permit profitable operation of the drive-in theatre.

Increases Film Ad Rates

The *Intelligencer Journal* and *New Era*, daily morning and evening newspapers, respectively, in Lancaster, Pa., have announced increased rates for the amusement section because of the increased price of newsprint. The newspaper also announced elimination of all theatre readers as of October 31. Increased rate also applies to the *Sunday News*.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performances in their theatres. This report covers 108 attractions, 4,217 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
*About Face (W.B.).....	—	7	42	17	7
Affair in Trinidad (Col.).....	8	5	3	7	1
*Anything Can Happen (Par.).....	—	3	8	11	15
Atomic City (Par.).....	—	—	1	25	16
Because You're Mine (MGM).....	—	2	4	1	—
*Belles On Their Toes (20th-Fox).....	7	32	55	8	6
Big Jim McLain (WB).....	3	18	21	6	2
Big Sky, The (RKO).....	—	18	14	1	—
Bonzo Goes to College (Univ.).....	—	2	4	2	—
Brave Warrior (Col.).....	—	—	4	14	1
Brigand, The (Col.).....	—	—	2	4	2
*Bronco Buster (Univ.).....	—	7	15	12	7
California Conquest (Col.).....	1	2	10	10	2
Captain Pirate (Col.).....	—	—	2	1	9
Carbine Williams (MGM).....	9	36	36	17	1
Caribbean (Para.).....	—	—	8	9	1
Carrie (Para.).....	—	—	6	12	5
Carson City (WB).....	—	24	39	14	3
Clash By Night (RKO).....	—	10	23	12	3
Crimson Pirate (WB).....	—	6	13	1	—
Cripple Creek (Col.).....	—	1	9	7	—
Deadline U. S. A. (20th-Fox).....	—	1	23	22	12
Denver and Rio Grande (Para.).....	—	—	24	20	16
Devil Makes Three, The (MGM).....	—	—	7	1	1
Diplomatic Courier (20th-Fox).....	1	3	12	25	16
Don't Bother to Knock (20th-Fox).....	1	5	14	18	—
Dreamboat (20th-Fox).....	1	12	14	11	11
Duel at Silver Creek (Univ.).....	2	8	16	4	1
Fearless Fagan (MGM).....	—	—	4	3	3
Feudin' Fools (Mono.).....	1	2	1	—	—
Fighter, The (UA).....	—	—	1	2	3
Francis Goes to West Point (Univ.).....	13	33	22	7	2
Glory Alley (MGM).....	—	1	8	6	—
Girl In White, The (MGM).....	2	18	23	10	4
Greatest Show on Earth, The (Para.).....	46	22	2	—	1
Half Breed (RKO).....	1	6	29	2	5
Has Anybody Seen My Gal? (Univ.).....	2	26	41	8	—
†Hellgate (Lippert).....	—	—	3	—	1
Here Come the Marines (Mono.).....	2	1	11	—	—
High Noon (UA).....	7	22	14	—	—
I Dream of Jeanie (Rep.).....	—	2	18	14	14
Island of Desire (UA).....	—	7	19	2	2
Ivanhoe (MGM).....	6	—	—	—	—
Ivory Hunter (Univ.).....	1	6	12	5	8
Jumping Jacks (Para.).....	22	22	4	9	1
†Jungle, The (Lippert).....	—	—	2	2	—
Just Across the Street (Univ.).....	—	2	14	8	7
Just For You (Para.).....	2	6	11	3	—

	EX	AA	AV	BA	PR
Kangaroo (20th-Fox).....	1	1	31	25	16
King Kong (RKO).....	2	13	12	8	3
Lady in the Iron Mask (20th-Fox).....	—	—	1	4	1
Les Miserables (20th-Fox).....	—	2	9	3	1
Lost in Alaska (Univ.).....	2	15	25	7	2
Lovely To Look At (MGM).....	13	40	21	20	—
Lure of the Wilderness (20th-Fox).....	30	26	8	12	3
Lydia Bailey (20th-Fox).....	1	12	49	8	3
Mara Maru (WB).....	—	—	9	27	4
Merry Widow, The (MGM).....	4	11	20	18	2
Monkey Business (20th-Fox).....	—	6	4	3	—
Montana Territory (Col.).....	—	4	9	3	3
My Wife's Best Friend (20th-Fox).....	—	—	—	4	3
Narrow Margin (RKO).....	—	—	—	5	4
No Room For the Groom (Univ.).....	—	4	6	20	5
O. Henry's Full House (20th-Fox).....	—	2	7	3	1
One Minute to Zero (RKO).....	—	16	4	1	—
Outcasts of Poker Flat (20th-Fox).....	—	3	22	24	9
Outcasts of the Islands (UA).....	—	2	4	4	2
Outlaw Women (Lippert).....	3	8	—	—	—
Pat and Mike (MGM).....	2	26	38	29	5
Paula (Col.).....	—	—	13	12	7
Quiet Man, The (Rep.).....	—	10	4	—	—
Quo Vadis (MGM).....	38	29	1	4	—
Rainbow 'Round My Shoulder (Col.).....	—	2	5	2	1
Red Ball Express (Univ.).....	—	8	44	7	2
Red Mountain (Para.).....	2	26	23	10	4
Rose Ball Story, The Mono.).....	—	—	4	1	—
Sally and Saint Anne (Univ.).....	—	1	14	10	15
San Francisco Story (WB).....	1	1	24	17	10
Scaramouche (MGM).....	6	33	45	25	2
Scarlet Angel (Univ.).....	—	2	24	15	9
She's Working Her Way Through College (WB).....	14	40	29	18	3
Skirts Ahoy (MGM).....	8	68	32	2	—
Sniper, The (Col.).....	—	—	6	4	—
Somebody Loves Me (Para.).....	1	—	8	—	—
Son of Ali Baba (Univ.).....	—	2	8	4	—
Son of Paleface (Para.).....	9	17	10	1	—
Sound Off (Col.).....	—	8	20	1	—
†Springfield Rifle (WB).....	—	—	4	—	—
Story of Robin Hood (RKO).....	3	17	22	9	1
Story of Will Rogers, The (WB).....	23	36	14	3	3
Streetcar Named Desire, A (WB).....	17	16	22	13	11
Sudden Fear (RKO).....	—	5	3	5	1
Three For Bedroom C (WB).....	—	—	1	15	6
Untamed Frontier (Univ.).....	—	7	10	5	—
Wagons West (Mono.).....	—	—	9	5	—
Wait Till the Sun Shines Nellie (20th-Fox).....	2	7	13	23	18
Walk East on Beacon (Col.).....	2	8	7	3	2
Washington Story (MGM).....	—	—	5	13	14
We're Not Married (20th-Fox).....	4	22	24	14	2
What Price Glory (20th-Fox).....	—	11	22	16	10
Where's Charley? (WB).....	—	—	11	22	22
Wild Heart, The (RKO).....	1	3	13	5	—
†Willie and Joe Back at the Front (Univ.).....	—	—	4	—	—
Winning Team, The (WB).....	—	8	50	43	5
Woman of the North Country (Mono.).....	—	—	6	2	1
World In His Arms, The (Univ.).....	3	21	22	19	—
You For Me (MGM).....	—	—	3	5	—
Young Man With Ideas (MGM).....	—	2	14	11	9



Cauldron boil . . . and kettle bubble . . .

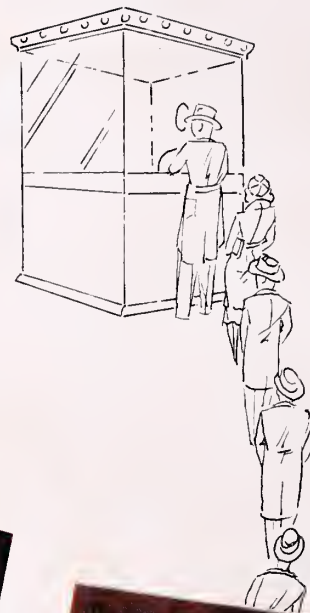
Difficult though they may be, situations like these do come off; thanks to the care with which film and chemicals are keyed to specific photographic situation and production methods; thanks, also, to the rigid control of processing solution strength and temperature.

In this area—in production, distribution, and exhibition, too—representatives of the Eastman Technical Service for Motion Picture Film are proud to serve the industry.

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PRIZE BABY OF THE INDUSTRY



STANDEE

MOTION PICTURE HERALD

Winter Features to Come
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For Solid Exploitation

Allied Leaders Call for
Trade Practice Showdown

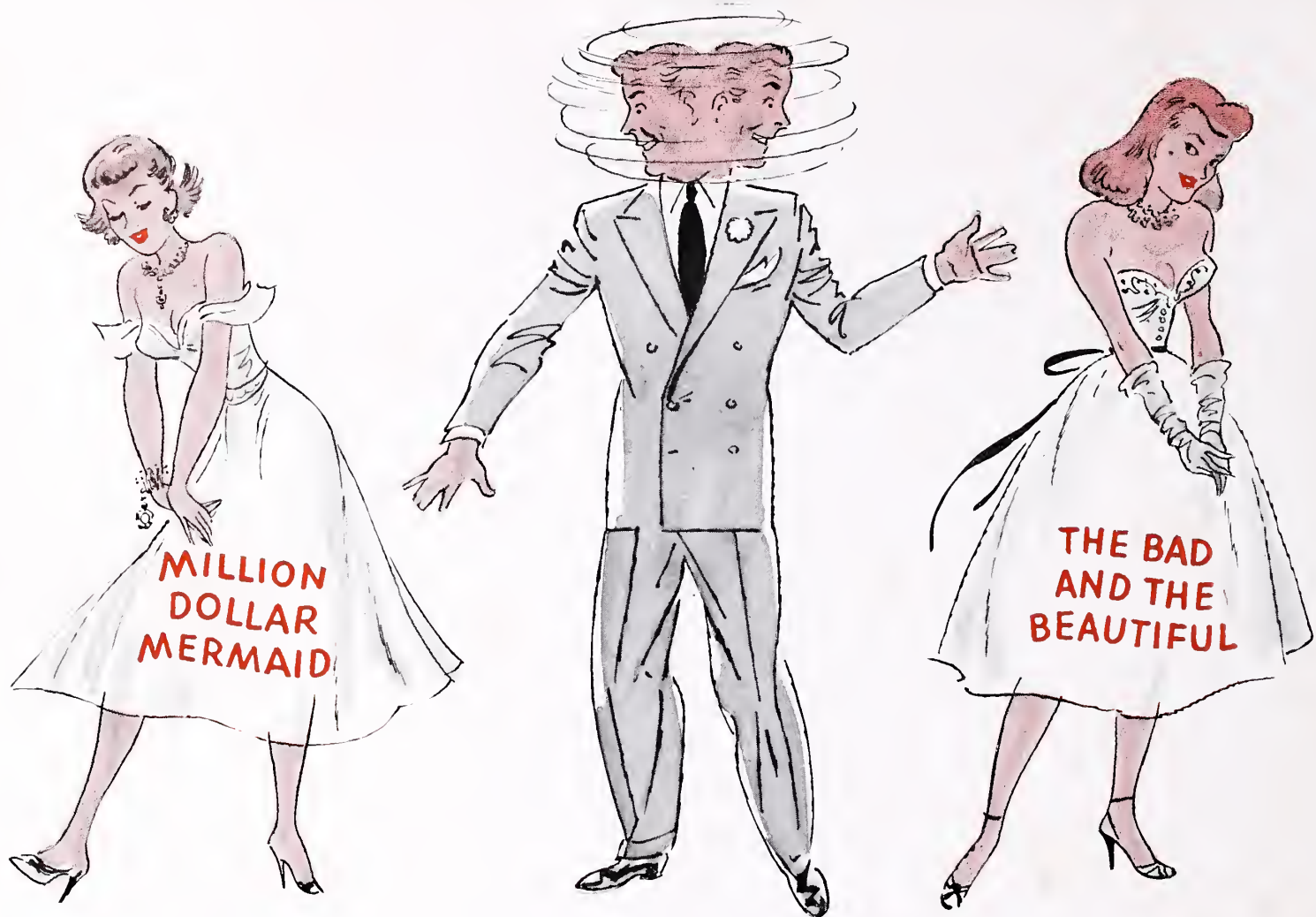
REVIEWS (In Product Digest): APRIL IN PARIS, BREAKING THROUGH THE SOUND BARRIER, THE THIEF OF VENICE, FACE TO FACE, MY PAL GUS, OUTPOST IN MALAYA, SOUTH PACIFIC TRAIL, KANSAS CITY CONFIDENTIAL, ANGEL STREET, THE CUPBOARD WAS BARE

Better Theatres
for NOVEMBER

**BUYERS' MARKET DIRECTORIES
MODERNIZING FOR A NEW ERA
25th Anniversary Salute**

Entered as second-class matter January 12, 1931 at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: \$5.00 a year in the Americas, \$10.00 a year Foreign. Single copy, 25 cents. All contents copyrighted 1952 by Quigley Publishing Company, Inc.

In Two Sections, Section One



THE FABLE OF THE FICKLE FELLOW—

Once upon a time there was a guy, even as you and I, who went overboard for a chick called "MILLION DOLLAR MERMAID."

"This TECHNICOLOR TOOTSIE is not only an EYEFUL, but I like MONEY and this babe is LOADED!"



(Things you ought to know about her→)

M-G-M presents "MILLION DOLLAR MERMAID" starring Esther Williams Victor Mature • Walter Pidgeon David Brian • with Donna Corcoran • Color by Technicolor Screen Play by Everett Freeman Directed by Mervyn LeRoy • Produced by Arthur Hornblow, Jr.



"When she puts on this show that tells how a BATHING BEAUTY is born, my heart goes DOUGH, REI, MI. I love this Mermaid!"



THEN ONE DAY IT HAPPENED!
He met a shapely number called "THE BAD AND THE BEAUTIFUL." This kid had fire and passion. When he heard the STORY OF HER LIFE he swore *this* was the ONLY GIRL!

"I'm FICKLE, that's for sure! 'THE BAD AND THE BEAUTIFUL' that's for me. I'm feverish, I've got goose pimples, I'm CRAZY FOR HER!"



(This is the snapshot he carried in his wallet.)



"THE BAD AND THE BEAUTIFUL" had him in a whirl — and you couldn't blame him!

WHAT DID HE DO?
How does the Fable of the Fickle Fellow end?

(The facts about her)
→ M-G-M presents Lana Turner Kirk Douglas • Walter Pidgeon Dick Powell in "THE BAD AND THE BEAUTIFUL" co-starring Barry Sullivan Gloria Grahame • Gilbert Roland with Leo G. Carroll • Vanessa Brown • Screen Play by Charles Schnee • Based on a story by George Bradshaw • Directed by Vincente Minnelli • Produced by John Houseman

THERE IS NO ENDING BECAUSE THERE'S NO END TO THE FLOW OF M-G-M HITS!

MORAL: With so many fine M-G-M flickers, you're bound to be fickle.

Holiday traffic!

THANKSGIVING
THEY'LL BE HEADED FOR...

CHRISTMAS
THEY'LL BE HEADED FOR...

NEW YEARS
THEY'LL BE HEADED FOR...

TRADE SHOW NOV. 19 "ABBOTT and COSTELLO MEET CAPTAIN KIDD"

ALBANY
Warner Screening Room
110 N. Pearl St. • 8:00 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
Paramount Screening Room
464 Franklin St. • 8:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave. • 8:30 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT
Film Exchange Building
2310 Coss Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 12:15 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 1:30 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:30 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:30 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Jewel Box Screening Room
1947 N.W. Kearney St. • 2:00 P.M.

SALT LAKE
20th Century-Fox Screening Room
216 East 1st South • 2:00 P.M.

SAN FRANCISCO
Paramount Screening Room
205 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS
S'enco Screening Room
3143 Olive St. • 1: P.M.

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. • 7:30 P.M.

FROM WARNER BROS.

ALAN
LADD

VIRGINIA
MAYO

THE IRON MISTRESS

COLOR BY
TECHNICOLOR

with JOSEPH CALLEIA

Screen Play by JAMES R. WEBB • From the Novel by Paul I. Wellman • Music by Max Steiner • Produced by HENRY BLANKE • Directed by GORDON DOUGLAS

FROM WARNER BROS.

**Abbott and Costello
Meet Captain Kidd**

IN SUPERCINECOLOR

CO-STARRING

CHARLES

Laughton

with HILLARY BROOKE • BILL SHIRLEY • LIEF ERICKSON and Introducing FRAN WARREN
Written by HOWARD DIMSDALE and JOHN GRANT • Songs by Bob Russell and Lester Lee
Produced by ALEX GOTTLIEB • Directed by CHARLES LAMONT • A WOODLEY Production
Distributed by WARNER BROS.

FROM WARNER BROS.

DORIS
DAY

RAY
BOLGER

April in Paris

COLOR BY
TECHNICOLOR

WITH

CLAUDE DAUPHIN

and EVE MILLER • GEORGE GIVOT • PAUL HARVEY

Written by JACK ROSE and MELVILLE SHAVELSON

Musical Numbers Staged and Directed by LeRoy Prinz

Song "APRIL IN PARIS" Lyrics by E. Y. Harburg, Music by Vernon Duke •

Original Songs - Lyrics by Sammy Cahn, Music by Vernon Duke Musical Direction

by Ray Heindorf • Produced by WILLIAM JACOBS • Directed by DAVID BUTLER



'THE STEEL TRAP' N T

**OPENS TO SMASH BUSINESS in BOSTON,
PITTSBURGH, ROCHESTER, ALLENTOWN!**

It's
BOXOFFICE
DYNAMITE!
Read these
Great
Reviews!

"One for the money!"—*Film Daily*

"Solid boxoffice attraction!"—*Motion Picture Daily*

"Suspense-laden! Exploitation material and marquee value a-plenty!"—*Boxoffice*

"The suspense is breathtaking!"—*Motion Picture Herald*

"Gripping suspense mounting to the breaking point!"
—*Daily Variety*

"Tense, fast-moving!"—*Hollywood Reporter*

"Terrific, nerve-wracking tension!"—*Showmen's Trade Review*

JOSEPH COTTEN and TERESA WRIGHT in THE STEEL TRAP with Jonathan Hale • Walter Sande • Music written and directed by DIMITRI TIOMKIN • Written and directed by ANDREW STONE • A BERT E. FRIEDLOB Production • Released by 20th Century-Fox

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 189, No. 7

November 15, 1952



Eisenhower Administration

WHILE a certain amount of cautious optimism is justified about the probable handling of the motion picture industry and its problems by the administration of President Dwight D. Eisenhower starting in January, there are no grounds for extravagant wishful thinking. Some within the industry who supported the General's election campaign seem to feel that his direction of the Federal Government will free the industry from many of the "Washington problems" that have plagued it for years. This favorable turn of events may happen but the outcome is not certain.

President Eisenhower will bring to Washington only men for the top positions. By and large the tens of thousands of individuals who entered Government service in Washington during the Democratic Administrations hold civil service status and none may be removed except for grave cause. So far as the entire Federal judiciary, including the Supreme Court, is concerned, all present occupants (almost all appointees of President Roosevelt and President Truman) have life tenure.

It is also to be realized that for some time the principal concerns of the new Administration will be on what might be called the major issues of war and peace—including Korea, defense spending, reorganization of the State Department and help of all kinds to our Allies. On the domestic front undoubtedly a major interest will be efficient government spending and equitable taxation and all matters concerned with maintaining the dollar's purchasing power.

UNTIL positive steps are taken to reverse the trend of the last twenty years as it has affected the film industry, it must be assumed that the tide will continue in the direction it has been running. Some of the chaotic conditions in the business have resulted from applications of court decrees which will endure until reversed or superseded by other decisions. The Sherman anti-trust law, while given a particular twist by the Democratic administrations, dates back to 1890 when it was passed during the administration of Benjamin Harrison, who was a Republican. It is not likely to be forgotten.

One of the most important matters facing the industry during 1953 will be the Government's films-for-television 16mm anti-trust suit. The mere fact that a new Attorney General will be sitting in Washington does not necessarily mean that the Government will drop the case. The industry should be prepared to fight the matter on every front. It must be remembered that the present Attorney General, James P. McGranery, has expressed the opinion that the industry should look to Congress for relief in this connection.

The industry may be expected to fare just as well with

GEORGE SCHUTZ SALUTE

IN THE *Better Theatres* section published with this issue of MOTION PICTURE HERALD appears a salute to George Schutz on his twenty-fifth anniversary as the section's editor. The salute was organized by his friends in the theatre equipment manufacturing and supply industries. In the words of the citation of the sponsoring committee signed by Mr. Oscar Neu, chairman, recognition on this occasion is given George Schutz for "his consistent editorial leadership in pioneering in the interests of better standards of theatre design, better equipment and better theatre maintenance" and also for "his many contributions to the advancement of the physical theatre, his earnest and expert counsel and his continuous assistance in the mutual interests of equipment manufacturers and theatre operators."

George Schutz's associates on the HERALD join leaders in the theatre equipment and supply business, and exhibitors throughout the country, in celebrating this occasion.

the Eisenhower Administration as it makes clear its case to the responsible officials and the members of the Congress. For this COMPO will be as much needed as it has been needed in the past. When the industry addresses the Government with a unified voice it obviously is more likely to get a favorable hearing.



Tax Fight Goes on

ELECTION DAY marked the end of phase one of the campaign for the elimination of the twenty per cent Federal admission tax and the opening of the second phase. Naturally before the election exhibitors had to direct their attention to every candidate for the House of Representatives and the Senate. Now the spotlight may be directed in each area on the victors. While in the heat and enthusiasm of the campaign some may have promised almost anything, it will be necessary to follow through to make certain that every Congressman understands the industry's position, is sympathetic to elimination of the tax and will actually work and vote for the desired end. For this to be brought about a continuing campaign of education is necessary. As the COMPO tax committee chairmen, Col. H. A. Cole and Mr. Pat McGee, emphasize, the most effective argument is a presentation by exhibitors of facts and figures. This should be done before Congress convenes in January. By then Congressmen will have left their home districts for Washington and will have less time to hear the exhibitor's story.

Letters to the Herald

Cooperation Needed

TO THE EDITOR:

The present low ebb in business is one of the justifiable reasons for the urgent fight that Allied is putting up against the present distributor policy of putting everything with a potential of good business in such a high percentage bracket that it is either impossible to break even or you are forced to raise prices. If you raise prices on choice product, the public is going to have a pretty sour taste about it and can well leave average run-of-the-mill product unattended—and they are already doing that.

Small exhibitors must have relief from this one-sided, unfair over-pricing of product from distribution. We must have a chance to make up a little slack from the losses we take on average midweek pictures that don't draw their own breath, but which we must buy both to have product and to support the distributor who must sell everything he makes.

I know I—and am sure most exhibitors—buy lots of pictures that we do not want in order not to just skim the cream off any given company. I know they must sell more than just their top pictures. Now that they are withholding top product in an impossible demand it is almost justification for the action suggested by Col. Cole three weeks ago that Allied roll up its sleeves and start slugging. If cooperation and arbitration are going to work they must work where the bread and butter is—in terms of money—not just in public relations and propaganda.

Exhibitors are as mad as I've seen them. I've loved this business for 20 years, but I'm getting sour as hell lately. It looks like that in one way or another the big fish is going to eat the little one until he has eaten has larder bare. Of course, there is always a market in TV.—**CHARLIE JONES**, *DAWN THEATRE, Elma, Iowa*.

Wasted Stars

TO THE EDITOR:

It drives one crazy to see these empty films with no plot but rich in nonsense, and what is worse to see the outstanding talent of some of the new stars wasted in such pictures. Believe me one sometimes feels sorry for the raw stock used.

They are continuously complaining about poor business. Do they expect people to keep going to movies out of pity for them, or for the sake of keeping up the motion picture industry? If anybody ever thinks of going to a movie it is just for the sake of

"SHOWS ME HOW TO DATE FILMS..."

To the Editor:

*Thank you for allowing me to contribute to your magazine. That means so very much to my kind—the small town exhibitor. Playdates are my most valuable possession. Often the Independent Film Buyers Report shows me how to date pictures I have under contract and am in a quandary about, wondering whether to offer "A" or "B" playing time. That decision means the difference between survival or losing money.—***HUGH G. MARTIN**, *MCM Theatres, Columbus, Ga.*

having some entertainment. When they will realize that, and only then, they will see that, television or no television, movies will always remain up on top.—**ANTHONY THEMISTOCLES**, *Cairo, Egypt*.

Nobody's Laughing

TO THE EDITOR:

I have been wanting to write to the *HERALD* voicing some of my opinions. I have been putting it off because I thought you might laugh at a boy my age (16) telling you gentlemen what I think should be done to keep the motion picture theatre ranking as the greatest form of entertainment in America today. So get ready for a big laugh, because here is what I have to say.

Most of us realize by now that the television industry is giving the motion picture industry a great deal of competition. But it is not going to drive the theatres out of business, that is, if every person connected with the industry (especially the exhibitors) comes out of hiding and gets on the band wagon. Hollywood has helped keep up the fight against TV by turning out top grade pictures, and has done more than its share to help out the exhibitor, as far as I know.

However, turning out good pictures is only part of the job. The most important factor in the fight against TV is selling these pictures to the public, and there is where showmanship comes in. As far as I can tell, there are many theatre owners and managers who either don't know the meaning of the word, or just don't care enough about the future of the industry to do anything about it. The meaning of showmanship, as I see it, is putting your product on parade in the best possible way in which to attract the attention of the public.

I don't mean that a manager should make a big production out of every picture that comes along, but there are a great many that deserve big promotion. It is

through this advertising that a once-regular patron who has been away watching television might return to the theatre and discover for himself the big difference between television and the motion picture theatre.

A person has got to love this business to be in it; to say you love it means you believe in it; and to believe in it means putting your whole heart and soul into your work—the work of bringing to the people of America entertainment in its greatest form and of keeping the motion picture theatre at the top of the entertainment list, a place where it belongs and a place, pray God, it will stay.—**ALBERT ZARZANA**, *Houston, Texas*.

Stars' Contacts

TO THE EDITOR:

I sincerely believe that the stars should get out and meet the public, and not just in conjunction with a picture. During the last Movietime USA tours the stars that came into this town did not, to my knowledge, come near any theatre. After all, the fans pay their salaries, and I believe are entitled to a "look see." On the local level they can go to a radio or TV station and see their favorites, and perhaps by a mere handshake that star has a fan that will purchase the product he sells. I feel that if John Q. Public could shake a couple of stars' hands he would also have that person as a steady movie fan.—**WILLIAM KNOWLES**, *Loring Theatre, Minneapolis, Minn.*

New Stars

TO THE EDITOR:

It seems as if the new stars are not sincere in their roles—or possibly some are miscast. But, as long as new stars are created like Marylyn Monroe, things will be poppin'.—**FRED H. MAYER**, *Statewide Drive-In Theatres, Inc., San Antonio, Tex.*

MOTION PICTURE HERALD

November 15, 1952

ON THE HORIZON

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► Representative Harold H. Velde, Republican of Illinois, who will be chairman of the House Un-American Activities Committee in the new Congress, said Tuesday he hoped to "minimize" any further investigations of Hollywood. He said the industry had done fairly well in purging itself and that the previous investigations had taken too much of the Committee's time which might have been better spent elsewhere.

► Operation of whatever final arbitration plan is adopted by the industry may still fall to the American Arbitration Association which administered industry arbitration under the first Consent Decree. Proponents of AAA operation point out that the operation could be considerably more economical than it was during the first court-ordered administration. The terms of the original plan required an expensive appeal board and separate regional offices in each exchange city.

► They come big in Texas and they may get bigger. A group of 22 drive-in circuit owners, operating more than 150 theatres in the southwest, after several meetings aimed at consolidation, has designated E.

L. Pack, president and general manager of Lone Star Drive-Ins, Inc., their temporary head. Mr. Pack has asked Paul Short to buy, book and manage the circuit. Typically Texan, the announcement of the story says the consolidation, if it goes through, would be the largest drive-in circuit in the world. And it would be.

► That exhibitor in Okanogan, Oregon, who last month stopped charging a fixed admission price and asked his patrons to contribute whatever they thought the evening was worth—no tax—started something. Wednesday Lee J. Hofheimer and Albert L. Sugarman, owners of the Little theatre in Columbus, O., made the United Press wire and the front pages of New York newspapers by announcing that they would no longer charge admission but ask for tax-free "contributions." Their announcement, carried on the wire service, said the no-admission policy was an alternative to paying "the unfair and discriminatory" Federal amusement tax.

► Federal Communications Commission hearing examiner Leo Resnick is expected to hand down late this week or early next week his long-awaited decision on the United Paramount-American Broadcasting merger and on the anti-trust status of all Paramount companies applying for television licenses. His decision will undoubtedly be appealed to the full Commission.

WANTED: TAX INFORMATION

COMPO's national tax repeal campaign committee this week issued an urgent appeal to exhibitors to send in information about the effect of the 20 per cent ticket tax on individual theatre operations. Points that should be covered:

1. Profits and loss statements covering the last five years if they tend to prove that the tax has made the theatre operate at a loss.
2. The number of times the tax exceeds whatever profits the theatre may have made.
3. Schedules of equipment replacements and improvements which should be made if the house is to remain in operation.
4. Statements from realtors and other businessmen testifying to the depreciation of values in the neighborhood of theatres which have had to close.

The committee is now developing means for placing this data in the hands of every Senator and Congressman so that they will have it before them when the tax problem comes up. The committee would like the letters to use as exhibits, feeling that such personalized testimony would be a powerful argument.

Letters may be addressed to Tax Repeal Committee, c/o COMPO, 1501 Broadway, New York City, or to MOTION PICTURE HERALD.

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This week in pictures



CONGRATULATIONS. At the annual convention of the MPTO of Arkansas, Mississippi, and Tennessee, in Memphis, from retiring president M. A. Lightman, Jr., left, to new president Leon Rountree. Watchers are John P. Ray, left, and Leon Bamberger, and Mrs. Harold Jimerson, seated, left, and Miss Nona White.



JOHN WAYNE receives from Joan Crawford, acting for the Texas Interstate Circuit, a citation recognizing his screen portrayals, inspiration to youth, and patriotism.

ON THE SET, left. Dore Schary, production vice-president, goes visiting. In array are Robert Taylor, Mr. Schary, Ava Gardner, director John Farrow, and Howard Keel. The director and stars are working on "Vaquero," in the new Ansicolor.

REPORTS and election, right, of the New York Variety Club. Moe Sanders, welfare committee chairman, is at the microphone. With him are Martin Levine, new second assistant chief barker; Murray Weiss, International Variety representative; William German, retiring chief barker; Edward Lachman, new chief barker; and Saul Trauner.



By the Herald



WELCOME TO TOKYO, left, by Rodriguez De Castro, Columbia manager in Japan, to Robert Cohn, Columbia producer. Mr. Cohn and director Fred Sears exposed 85,000 feet of film in Korea for their forthcoming "Mission Over Korea."



WELCOME TO SPRINGFIELD, right, as Nate Goldstein, of the Arcade Theatre there, and Harry Smith, promotion man, right, are hosts to star Joseph Cotten, center, of 20th-Fox's "The Steel Trap."



PRODUCER HARRIET PARSONS, one of a roster lecturing at the University of Southern California's cinema department, is greeted by Dr. Lester Beck, department head; Andreis Deinum, a speaker; and William Blume, assistant department head.



DISCUSSING COLLECTIONS, left, in New York Loew's theatres for the Will Rogers Memorial Hospital. In order are division manager William Downs; campaign director Ned Shugrue; chairman Joseph R. Vogel; and division managers James Grady and Jack Harris.



SALUTATIONS at Columbia International, New York, left, from Joseph A. McConville, its chief, to Vicente Rufino, right, Philippine circuit owner on tour of the world.

ATTENDING THE PREMIERE of "The Happy Time," star Linda Christian is shown the Radio City Music Hall, New York, by its president and managing director, Russell V. Downing. Mr. Downing last week was elected to the board of directors of Rockefeller Center. He joined the theatre in 1933 as treasurer.





PLANNING THE BENEFIT PREMIERE of Samuel Goldwyn's "Hans Christian Andersen." The men at the left are the executive committee. The premiere will benefit the Will Rogers Memorial Hospital. To be seen at the head table are Charles E. Lewis, Abe Montague, Columbia vice-president and Hospital president; G. S. Eyssell, Rockefeller Center president and committee chairman; Herman Robbins, National Screen president; Maurice Bergman, Universal executive; and Harry Brandt, exhibitor.



PLANNING THE RKO RADIO campaign on Mr. Goldwyn's latest. At the left: department chiefs Ben Grimm, advertising; Leon Brandt, exploitation; David Golding, Goldwyn ad-publicity; Kay Norton, publicity; Richard Condon, ad-publicity - exploitation; and Martin Davis, Goldwyn publicity.



ROBERT S. BENJAMIN this week was elected United Artists board chairman. A lawyer, he also is president of the J. Arthur Rank Organization.



AS UNIVERSAL entertained Dr. Adhemar de Barros, former governor of Sao Paulo, Brazil, in New York. Left to right, Nate J. Blumberg, board chairman; Dr. Barros; Alfred E. Daff, executive vice-president; and Oscar Ferrera, Brazilian circuit owner.

VISIT, to 20th Fox's "The President's Lady" set, by Dave Beck, new Teamsters' chief. With him, stars Susan Hayward, Charlton Heston.



TO BACK PRODUCT WITH SHOWMANSHIP SELLING

All Companies Have Plans on Extensive Campaigns to Aid the Exhibitor

by MANDEL HERBSTMAN

The industry is about to back up its forthcoming product with one of the most striking promotional drives in its history. Encouraged by an impressive roster of pictures, company exploitation departments have their sleeves rolled up and are mapping out a wealth of promotional ideas which will prove showmanship is a vital, living force.

In most cases the efforts of the companies will not only provide a sample of exploitation ideas for the local exhibitor to follow but also will result directly in increased attendance at his theatre.

A glimpse of what the exhibitor may expect in the way of promotional cooperation from the companies follows with a few representative examples plucked at random.

One of the most comprehensive campaigns is planned by MGM for "Plymouth Adventure" which is scheduled for some 400 Thanksgiving openings. Sparking the promotion drive will be a tour of the 17-foot-long Mayflower replica used in the historical drama. Nation-wide planning is to be highlighted by special advertisement in papers with a circulation of close to 50,000,000.

Advance men will precede the tour of the boat in all cities. Numerous tieups, stunts and press, radio and television interviews are also planned. Previously Dawn Adams, who appears as Priscilla in the picture, toured eight eastern and southern cities.

MGM Adds to Field Staff Which Now Totals 27

To further increase its field promotion work for exhibitors and widen its publicity service for newspapers, MGM has just added four new press representatives to bring its total field staff to 27. Assignment of the new additions, John L. John, Thomas Letcher, Alan Wiedner and Jack Weiner, was announced by Howard Dietz, advertising, publicity and exploitation vice-president, who pointed out that "active cooperation with exhibitors brings the greatest results for both the theatres and our company."

Twentieth Century-Fox has launched a series of promotional briefings in every exchange in cooperation with *Collier's* and *Look* magazines on behalf of the "The Thief of Venice" national advertising campaign. The meetings, to which scores of exhibitors have been invited, will detail information on the advertising barrage to be used in both

SAYS OTHER INDUSTRIES ADOPT FILM IDEAS

A variety of promotional ideas now used in many other industries, especially radio and television, have been taken from the motion picture industry, Harry Rauch, Young and Rubican advertising agency vice-president, declared in New York last week at the weekly showmanship course held by the Associated Motion Picture Advertisers at the Hotel Woodstock. Mr. Rauch stated that in his belief radio and television are not competitive to motion pictures, but are compatible and can sell tickets at the box office.

magazines, and explain how exhibitors may have their playdates listed in the ads to pinpoint local engagements. Representatives of the company will outline the over-all campaign to the showmen and discuss mutual operation plans.

In addition details will be presented at the meetings of a contest for the most productive campaign on the picture which will result in a free, 10-day, all-expense trip to Venice for two. Some of the meetings already have been held.

Paramount Goes All-Out For "Road to Bali"

Friday, November 14, Paramount offered an example of showmanship techniques with an invitational trade showing and press preview of "Road to Bali." The film, starring Bing Crosby, Bob Hope and Dorothy Lamour, was trade shown for one full day at New York's Bijou theatre. Thus exhibitors and trade press representatives were invited to pass judgment not only on a picture in preview, but also on the potential impact of exploitation ideas suggested by the preview. The lobby and marquee were decorated in keeping with the picture's exotic South Sea setting.

Theatre refreshment dispensaries were transformed to conform to the tropic motif, and theatre personnel greeted the guests in Balinese costumes. Many other exploitation ideas were put on display. The object of the showing was to set a pattern which can be followed by the exhibitor or theatre manager at little or no expense.

Columbia will launch its national campaign on Stanley Kramer's "5,000 Fingers of Dr. T," with a 40-foot float in the traditional New York Macy's parade Thanksgiving Day. The float will be seen on the CBS television network coast-to-coast. It will mark the first time a float was devoted

to a Hollywood picture in the more than 20-year history of the parade.

Plans considered by United Artists for "Breaking Through the Sound Barrier" call for placing on display in many cities an F-84 Thunderjet. For openings of "The Thief" United Artists has made a deal with Meilink Steel Safe Co., whereby a safe filled with gifts and surprises will be placed in the lobbies of theatres at many openings. The person who successfully opens the safe gets the prizes.

RKO Radio has set a cross-country campaign in nine situations to kick off the general release this month of "Montana Belle."

Initial engagements of the Jane Russell film are set for Boston, Providence, Des Moines, Kansas City, Mo., Minneapolis, St. Paul, Philadelphia, Pittsburgh and San Francisco. Highlight of the campaign which will serve as a pattern for future engagements, will be a tour of these cities by a "Miss Montana Belle," who was chosen by more than 20,000 applicants of the RKO Studio.

Now in the process of formulation at Universal-International are plans that promise to be of a sweeping nature for two of its forthcoming Technicolor productions, "Mississippi Gambler," and "The Lawless Breed."

Allied Artists Opens Film On Aircraft Carrier

When Allied Artists opened "Flat Top" in San Diego last week at the Fox, State and Loma theatres, a novel note was struck. The evening preceding the openings the picture had its world premiere aboard the aircraft carrier *USS Princeton* in San Diego Bay. The campaign also included a contest, open to enlisted men of the *Princeton*, for the best 25-word statement on "Why I Like to Serve on a Flat Top." A date for the day, with the star of the picture, Rita Moreno, was the prize that went to the winner.

Spectacular exploitation campaigns are now ahead for all companies. They will punctuate the fact that exploitation is better than ever.

Drop Cancellation Clause In Harry Cohn Pact

Recent settlement of the Columbia minority stockholders suit in New York Supreme Court contained a provision striking out the six-month cancellation clause between Harry Cohn, president, and the corporation, Charles Schwartz, secretary, has reported to stockholders. A provision making Mr. Cohn's contract binding upon both parties until February 10, 1955, has been substituted in its place, Mr. Schwartz stated. Other provisions in the settlement had been reported previously.

ALLIED READY TO TURN HEAT ON SALES POLICY

Full Agenda at Convention in Chicago May Result in Critical Decisions

Renewal of Allied States Association's membership in the Council of Motion Picture Organizations, including length of time and conditions, will be one of the top items for consideration at the autumn board of directors meeting in Chicago this week-end preceding the formal opening of the three-day national convention Monday.

The renewal might have been considered "routine business" had it not been for Col. H. A. Cole's recently well-publicized proposal that Allied withdraw from all-industry undertakings. In view of this, the question may well set the tone for what is promised to be one of the most important and lively Allied conventions in years.

Abram F. Myers, Allied general counsel, early this week in Washington released the agenda for the board meeting which gets underway Saturday at Chicago's Morrison Hotel. Taking place concurrently, of course, will be the board meetings and conventions of the Theatre Equipment Dealers Association and the Theatre Equipment Supply Manufacturers Association, the highlight of which is the TESMA trade show.

Continuation of Allied membership in COMPO shares the board spotlight with such previously announced agenda items as discussion of the distributors' arbitration plan and Col. H. A. Cole's proposal that Allied leaders concentrate on getting better prices for Allied members. Another top agenda item will be a discussion of methods of increasing revenue of Allied regional units.

Board Meets Saturday For Early Start

There's no telling the exact order in which items will be considered. Mr. Myers said that the less controversial ones would be taken up early Saturday, when many members will still be en route to Chicago. Reports from various parts of the country indicate that the convention itself also will be a lively affair.

Abe Berenson, president of Allied Theatre Owners of Gulf States, also serving as member of the Allied national board, announced in New Orleans last weekend that he and members of his executive committee will ask for Government aid and intervention to help solve the problems facing small exhibitors in making film deals.

Instead of the usual declarations of policy and resolutions that have come out of these meetings in the past, said Mr. Berenson,

WARNS HE WILL SEEK GOVERNMENT AID

Abe Berenson, president of Allied Theatre Owners of the Gulf States, disclosed in New Orleans last week that he will lead a movement at the National Allied convention in Chicago to ask for Government aid and intervention to help solve problems facing the small exhibitor in making film deals. "Definite affirmative action," said the Gulf States leader, "is necessary to save what is left of the small exhibitor."

"definite affirmative action" will be asked to save what is left of the small exhibitor. Despite the distributors' awareness of fallen box office, he continued, they are "still gouging and crushing" the life blood from the independent exhibitor with "exorbitant film rentals and ridiculous playing times." In this he was echoing other pre-convention statements made by Mr. Myers and Wilbur Snaper, National Allied president, who will be permanent convention chairman.

Berger to Lead Fight Against Road-Showing

The fighting spirit of the meeting was forecast also in Minneapolis last week where Benjamin Berger, North Central Allied president, announced that his unit would carry its fight against the "road-showing" of product to the floor of the convention, with a minimum of 40 NCA members leading the battle. Mr. Berger called the "so-called road-show" trend "one of the most dangerous problems facing exhibitors today," and added that exhibitors must find a way of convincing film companies of the folly of the policy.

Mr. Berenson, in speaking for his executive committee on national policy, further stated that the only salvation for the small exhibitor would be to have Government control such as is exercised today on common carriers, public utilities and other monopolistic enterprises. At least in that case, he said, the small exhibitor would have a chance to be heard and would not be faced with the present take-it-or-leave-it attitude being dictated by the distributors.

Concerning arbitration, the Allied board will hear the report of the Association's arbitration committee and the draft of the distributors' plan. It will then either approve or reject the plan as submitted or give new instructions to the committee.

Mr. Myers pointed out that the question of renewing Allied's membership in COMPO comes up automatically because it was last renewed in October, 1951 "until

the next convention board meeting to be held sometime in the fall of 1952."

The board also will hear a report from Ben Marcus, chairman of a special committee, on ways and means of increasing revenues of regional units by distributing fan magazines or through other activities.

List Other Items on Convention Agenda

Other announced items on the convention agenda include:

Reports on distributor policies on film prices in the various territories, along with consideration of proposed remedies, "including appeals to appropriate committees of Congress";

Discussion of the Government's 16mm suit and of the industry's application to the Federal Communication Commission for theatre television frequencies;

Suggestions that Hollywood create a permanent display for use at state fairs and other exhibits;

Discussion of the speech made by Eric Johnston, president of the Motion Picture Association of America, before the Theatre Owners of America convention in which he said film men would produce for TV.

Discussion of ASCAP's demands for royalty payments on public performances of copyrighted music not on entertainment film;

A report on Cinerama by Mr. Snaper;

Proposals for the location of the 1953 Allied convention;

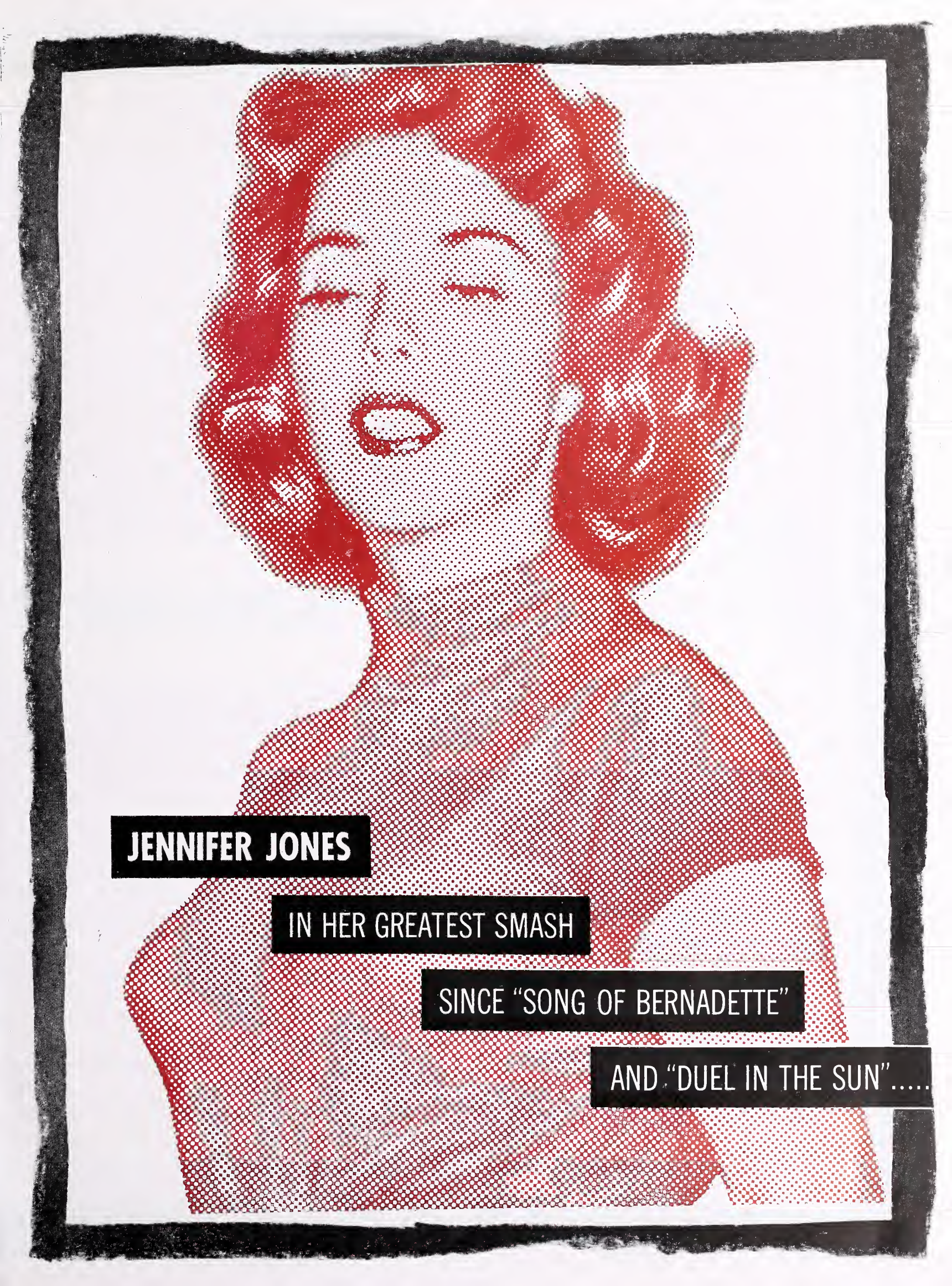
A report by Nathan Yamins on the experience of New England exhibitors at a hearing before the Commissioner of Public Safety on use of acetate film; and

A discussion on methods of a Kansas exhibitor to maintain order in his theatre.

Welcoming and Keynote Addresses Set for Monday

The opening convention session Monday will be called to order by Mr. Marcus and will feature short addresses of welcome by Chicago's Mayor Martin Kennelly, Mr. Snaper and Jack Kirsch, general convention chairman who will deliver the keynote. Film clinics, under coordinator William A. Carroll, will be the main business at hand Monday afternoon and Tuesday morning. A demonstration of RCA large screen television and a panel discussion led by N. L. Halpern, president of Theatre Network Television, will take place Tuesday afternoon. Wednesday will be occupied with committee meetings, an open forum and a review of the TESMA trade show which also will be featured on Monday night.

Both the social and business affairs of the convention will be climaxed at the motion picture industry banquet to be held Wednesday night at the Terrace Casino.

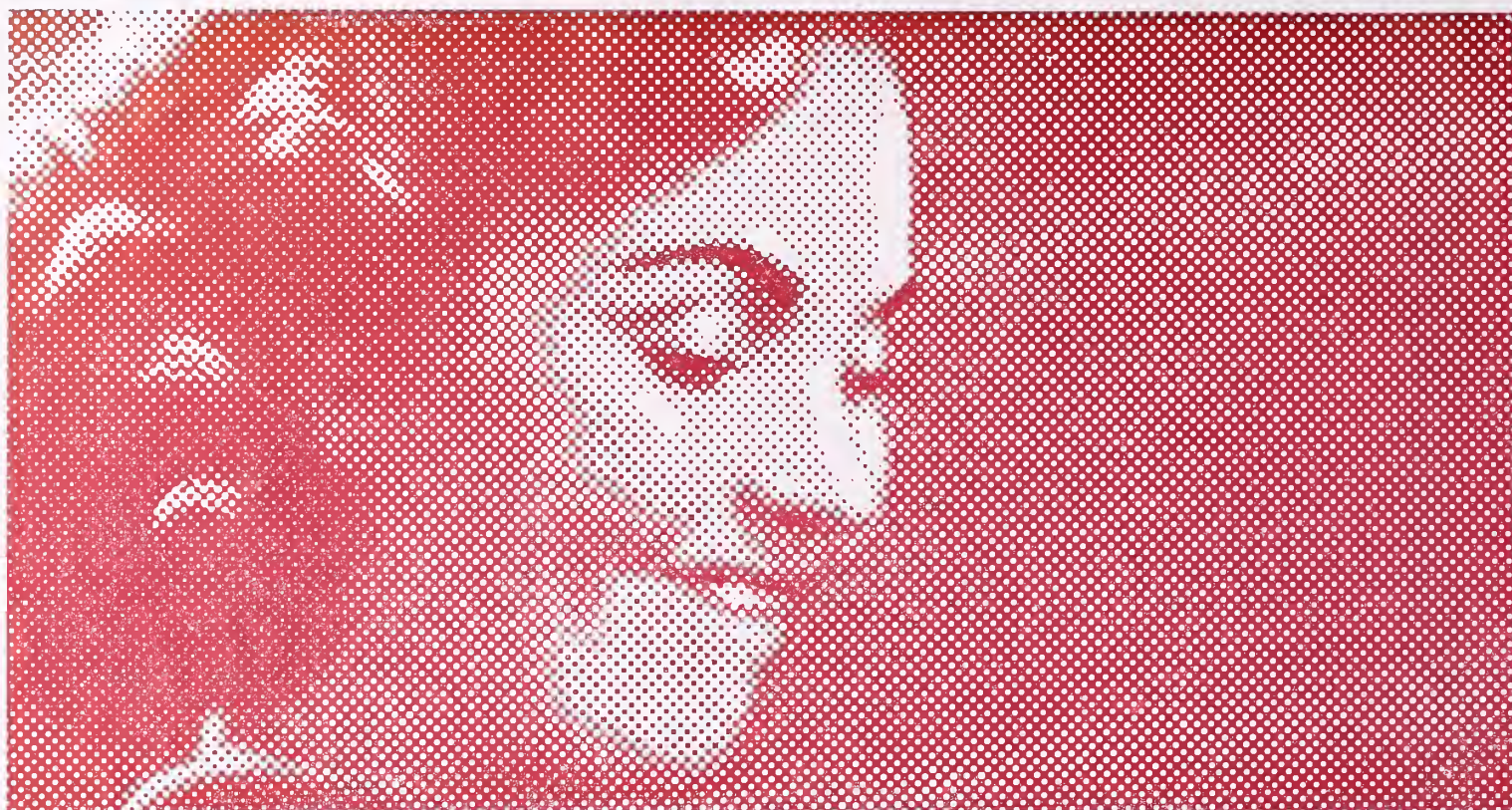


JENNIFER JONES

IN HER GREATEST SMASH

SINCE "SONG OF BERNADETTE"

AND "DUEL IN THE SUN"



THE STORY OF A FLAME NAMED RUBY...WHO WRECKED A WHOLE TOWN..



Produced by JOSEPH BERNHARD and KING VIDOR • Directed by KING VIDOR • Screenplay by SILVIA RICHARDS • Story by

JENNIFER
JONES
CHARLTON
HESTON
KARL
MALDEN

.MAN BY MAN...SIN BY SIN! **Ruby Gentry**



As Ruby Gentry, Jennifer Jones tops her exciting work in "Duel in the Sun" and her Academy Award performance in "Song of Bernadette." In "Ruby Gentry" she is joined by Charlton Heston, sensation of "The Greatest Show On Earth," and Karl Malden, who received an Academy Award earlier this year for "A Streetcar Named Desire."

"RUBY GENTRY"
IS AVAILABLE
FOR THE
CHRISTMAS
HOLIDAYS!

For the playing
time of your life
— Make a date
with Ruby!



ARTHUR FITZ-RICHARD • A BERNHARD-VIDOR PRESENTATION • Released by 20th Century-Fox



AGAINST ALL FLAGS: British seaman Errol Flynn struggles against odds aboard a pirate ship, in one of the company's biggest spectacles—in color by Technicolor.



MEET ME AT THE FAIR



SEMINOLE

Action and Color Star in Universal Winter Schedule



THE REDHEAD FROM WYOMING



CITY BENEATH THE SEA



GUNSMOKE

A COMPANY which has been making the money-makers—for itself and the showmen who get behind its product—this week displayed further evidence of its aggressiveness in planning, in promotion, and in product.

Universal-International announced it would release ten features of major and also universally appealing quality, during the next four months. It also disclosed that eight of them will be in Technicolor, and that, as added acknowledgement of the role that color plays in bringing in the customers, two of the next four months—January and March—will be known as Technicolor months.

The pictures will begin coming in December, and will be headed by the Christmas release, "Against All Flags," starring Errol Flynn and Maureen O'Hara, and in Technicolor. Its other December release will be "The Black Castle," starring Richard Greene, Stephen McNally, and others. This is a "proved" picture, by virtue of a Hallowe'en pre-release.

January will be highlighted by the release of Raoul Walsh's "The Lawless Breed," starring Rock Hudson and Julia Adams; "Meet Me at the Fair," starring Dan Dailey and Diana Lynn, and "The Redhead from Wyoming," starring Maureen O'Hara and Alex Nicol.

February will be headed by "Mississippi Gambler," in Technicolor, starring Tyrone Power, Piper Laurie and Julia Adams. "Girls in the Night," the company's successor to "City Across the River," and featuring Joyce Holden, Glenda Farrell, Harvey Lembeck and Leonard Freeman, and introducing Patricia Hardy, is the second February release. The Technicolor film, "City Beneath the Sea," starring Robert Ryan will have pre-release openings in February and release in March.

"Seminole" in Technicolor, will be released in March. It stars Rock Hudson, Barbara Hale, Anthony Quinn and Richard Carlson. The second Technicolor March release will be "Gunsmoke," starring Audie Murphy, Susan Cabot and Paul Kelly.

Alfred E. Daff, executive vice-president in charge of world wide sales, and Charles J. Feldman, general sales manager, also noted this week that more pictures are due from the J. Arthur Rank organization, in England. Among pictures being completed there is the widely discussed "The Cruel Sea." Also being prepared is "The Importance of Being Earnest," in Technicolor, and based upon the Oscar Wilde play. This stars the famed Michael Redgrave. Three more coming are "The Story of Mandy," "The Penny Princess" and "Something Money Can't Buy."



GIRLS IN THE NIGHT



THE LAWLESS BREED

Mass Appeal Most Essential Ingredient, U-I Heads Say



// **O**UR company is ever mindful of the continued need to make pictures that appeal to the masses rather than specialized audiences."

This quotation, from the sales chiefs of Universal-International—Alfred E. Daff, executive vice-president, and Charles J. Feldman, general sales manager—speaks for the executive corps of the company, in all departments. It is echoed and amplified by the top representatives of management, such as Milton R. Rackmil, president, and Nate J. Blumberg, board chairman, who had the following to say as the company announced that 10 pictures would be released during the next four months.

"The main objective of Universal is to design its program of pictures so that the theatres of this country can prosper with us. In the final analysis, the major problem is to get more people into the theatres by offering the public the best in entertainment and the best publicizing and promotion of good pictures which will provide the entertainment the public seeks."

Speaking to the nation's exhibitors, Messrs. Daff and Feldman stated frankly that their company's point of view is to "seek maximum playing time for its pictures"—and also that their sales personnel will be able to tell the showman that the picture program "represents the same popular boxoffice appeal as before."

This the sales personnel is able to do because it has seen the product first hand—at the studio, the men added.

The studio itself echoes the point of view of providing popular appeal, in the

PLANNING THE CAMPAIGNS, for sales and advertising. David A. Lipton and Alfred E. Daff, right, at the New York office. Mr. Lipton is vice-president in charge of advertising and publicity, and Mr. Daff is executive vice-president in charge of worldwide sales.

statement by William Goetz, head of production. Said Mr. Goetz:

"We will continue to cater to the public taste. In planning future productions, we rely on acceptance of past production. It is not a case of 'anticipated trends'; it is a case of conforming to the types of films the public wants and supports."

Impact at the "point of sale" is also an attribute of the company's success, and will be continued, David A. Lipton, vice-president in charge of advertising and publicity, promised.

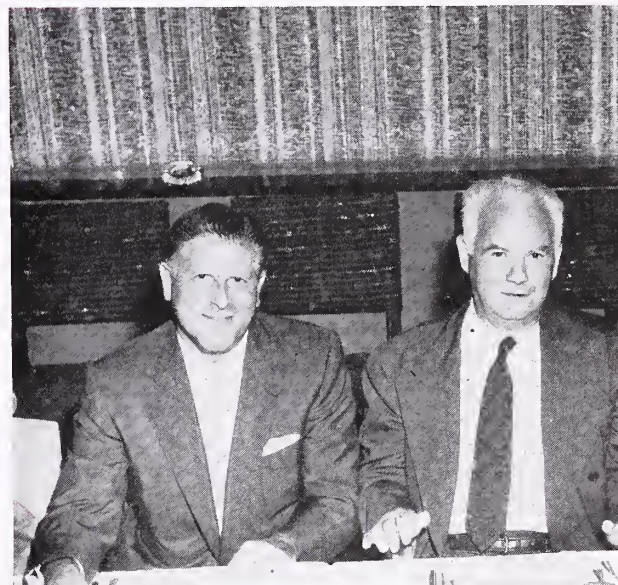
The new pictures just announced will provide greater promotional opportunity, he believes. They have color, big names and new names. He envisions the larger use of national media to achieve advance "penetration" in promotion of pictures and personalities, and cited comprehensive national magazine, fan magazine, and Sunday supplement treatment for "Mississippi Gambler," and full-color page ads in *Look* and the *Saturday Evening Post* for "Against All Flags."

"We believe in the policy of launching our pictures aggressively and backing them right down the line," he declared. "No effective promotional medium will be overlooked in U-I's determination to provide the greatest possible sales impact in advance of release and during playoff," he concluded.



MISSISSIPPI GAMBLER: Another big one in color by Technicolor. Above, Piper Laurie and Tyrone Power aboard a river boat leaving New Orleans.

MILTON R. RACKMIL, below, president of the company, and NATE J. BLUMBERG, chairman of the board, right, two leaders of Universal-International. Below them, WILLIAM GOETZ, production chief, and CHARLES J. FELDMAN, general sales manager.



Terry Ramsaye Says



CHARGE IT TO U.S.!—Another impingement of Television and its costs comes with post-election discussion, apparently serious, in Washington of a project to enact appropriation measures to have the Government provide allotted millions of dollars for campaigns. Unhappily it just could happen. It would, in the considered opinion of this observer, solve no problems, contribute to the apparently inevitable confusions, prevent no abuses. Every party with a campaign, like for instance the Vegetarians, the Prohibitionists, etc., would have a claim for a share. Also it is not conceivable that such procedure would or could inhibit the right of the citizens, or any lawful grouping of them, to hire a hall, promote a clambake, buy display space in the papers or time on radio, television or screen. It would just be more public money added to an activity addressed at affecting the decisions of the voters by devices of showmanship and salesmanship, entailing mad antics and such undignified procedures as whistle stopping. It is calculated that the coverage of the national conventions cost Television several million dollars above their income from sponsorships. In that connection no note is made of the load of expenditure made by the press without any such revenues. Government underwriting of presidential campaigns would be another step down a road which many think we have followed too far, by far.



CANADA REMEMBERING—The establishment of a Canadian archive of the motion picture, so much in the mind of Hye Bossin of *Canadian Film Weekly* up in Toronto, is making increasing impress up there. Recent expressions of aggressive interest have been recorded from Gordon Sparling of Associated Screen News. Dr. J. Roby Kidd of the Canadian Association for Adult Education and Will McLaughlin of the *Ottawa Journal* rated the dean of Canada's film commentators.

It will be of interest to see more persons intimately concerned with the industry become constructively active. Up there as here genuine institutional interest is too often entirely external to the business. The surviving pioneers and their successors, wherever you find them, are interested in the yesterdays more for occasions of socializing than for preserving the tradition of the institution. Here in the states the principal effort is left to such organiza-

tions as the Museum of Modern Art and Eastman House in Rochester, both, incidentally, doing admirable jobs.

Meanwhile if the story of the motion picture is to be kept straight it will have to be continuously protected from the extravagant and retroactive memories of so many of the alleged records and current recollections of those who did not do all those important things they talk about.

When my "A Million and One Nights" was published in 1926, H. L. Mencken, the sage of Baltimore, reviewing it, observed there was indication that there had been some amazing liars around. That is now two and a half decades ago and the condition has not vastly changed. It never will.



PRESS RELATIONS?—In an advance copy of some remarks by a public relations executive to be made before an exhibitor convention this week on the subject of how to improve press attentions—and some of it very good, too—there appear, alas, these lines: "You can wine and dine a newspaper man—make him feel that possibly there is some compensation for his small salary after all—but," etc. . . . "Make him your friend. Basically, he's a pretty good guy—just underpaid and generally unhappy. . . ."

One may wonder if it contributes to press relations to thus hold up the movie department reporter as grateful for a meal, and also underpaid and generally unhappy? Is it helpful, also, to thus proclaim to the newspapers that they underpay their help and keep them unhappy? Will that make friends?

This is not in contention about the generalization on the facts. The question is in the policy of its utterance.

There is only one enduring constructive policy: Help that fellow who runs the movie page do his job.



OLD JOHN CLERC, one time gardener for Louis Lumiere at Lyon, died at 84 in an old folks' home at Montebeliard in France, November 4, convinced that he had been the first star of the cinema. He was pictured in the summer of 1895 sprinkling a lawn. It was his first and last appearance. Unfortunately for his claim, his day of this great experience came about three years after Fred Ott, a mechanic, inspired by a box of pepper sneezed for Edison in the first closeup to be exhibited to the public.

Paramount Nine-Month Profit Up

Paramount Pictures Corporation estimates the earnings of the corporation and its consolidated domestic and Canadian subsidiaries for the third quarter ended September 27, 1952, at \$1,878,000 after provision for United States and Canadian income taxes. These earnings include non-recurring capital gains of approximately \$500,000 after deducting applicable income taxes. These earnings, including such capital gains, represent 80 cents per share and, excluding capital gains, 59 cents per share on the 2,342,088 shares outstanding and in the hands of the public as of that date.

Consolidated earnings for the quarter ended September 29, 1951, were estimated at \$1,373,000 and represented 60 cents per share on the 2,302,125 then outstanding.

Consolidated earnings for the nine months ended September 27, 1952 after taxes are estimated at \$4,663,000 and include the non-recurring capital gains. These earnings, including such capital gains, represent \$1.99 per share and, excluding capital gains, \$1.78 per share on the shares then outstanding.

Consolidated earnings for the first nine months of 1951 were estimated at \$4,205,000 and represented \$1.83 per share.

The consolidated earnings reported do not include Paramount's share of net undistributed earnings of partially owned non-consolidated subsidiaries. Such share amounts to \$123,000 for the third quarter of 1952 as compared with \$183,000 for the same period in 1951 and \$340,000 for the first nine months of 1952 as compared with \$179,000 for the same period in 1951.

The board of directors of the company last week voted a quarterly dividend of 50 cents per share on common stock, payable Dec. 20 to holders of record Dec. 5.

Massachusetts Theatre Files Trust Action

BOSTON: An anti-trust action has been filed in the U. S. District Court here by Lendonsol Amusement Corp., operator of the Adams theatre, Quincy, Mass., under the management of Leonard Goldberg. The action is against B&Q Associates, Inc., operator of the State and Art theatres in Quincy; M&P Theatres Corp.; New England Theatres, Inc.; Publix Netoco Theatres Corp.; American Theatres Corp.; Loew's Boston Theatres Company; Keith Massachusetts Corp.; RKO Theatres, Inc., all connected with the operation or management of first-run theatres in Boston, and against the eight major distributors and Republic. The action was filed by George S. Ryan, for the plaintiff. About three weeks ago he filed three other anti-trust actions on behalf of other plaintiffs in the court here. The complaint charges that since September, 1941, the defendants have been engaged in conspiracy and monopoly practices.

WHEN THE WEST'S
GRAZING COUNTRY
WAS PLUNGED INTO
HERD WAR!

Crazed beasts plundering the land! Gun answering gun,
stampede upon stampede...and a handful defying
the cattle kings in their ruthless bid for conquest!

WARNER BROS.

CATTLE TOWN

STARRING

DENNIS MORGAN

with

PHILIP CAREY • RITA MORENO
PAUL PICERNI • AMANDA BLAKE • RAY TEAL

Written by

JAY NOVELLO • GEORGE O'HANLON • TOM BLACKBURN

Produced by

BRYAN FOY

Directed by

NOEL SMITH

ACTION-PACKED

TRADE SHOW

NOV. 20

ALBANY

Warner Screening Room
110 N. Pearl St. • 8:00 P.M.

ATLANTA

20th Century Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON

RKO Screening Room
127 Arlington St. • 2:30 P.M.

BUFFALO

Paramount Screening Room
464 Franklin St. • 8:00 P.M.

CHARLOTTE

20th Century Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO

Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI

20th Century Fox Screening Room
1638 Central Parkway 8:00 P.M.

CLEVELAND

Warner Screening Room
2300 Payne Ave. • 2:00 P.M.

DALLAS

20th Century Fox Screening Room
1803 Wood St. • 10:00 A.M.

DENVER

Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES

Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT

Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS

20th Century Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE

Florida Theatre Bldg. 8th Fl. Rm.
128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY

20th Century Fox Screening Room
1720 Wyndolite St. • 1:30 P.M.

LOS ANGELES

Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS

20th Century Fox Screening Room
151 Vance Ave. • 12:15 P.M.

MILWAUKEE

Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS

Warner Screening Room
1000 Carrie Ave. • 2:00 P.M.

NEW HAVEN

Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS

20th Century Fox Screening Room
200 S. Liberty St. • 1:30 P.M.

NEW YORK

Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA

20th Century Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA

20th Century Fox Screening Room
1502 Davenport St. • 1:30 P.M.

PHILADELPHIA

Warner Screening Room
230 No. 13th St. • 2:30 P.M.

PITTSBURGH

20th Century Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND

Jewel Box Screening Room
1947 N.W. Kearney St. • 2:00 P.M.

SALT LAKE

20th Century Fox Screening Room
216 East 1st South • 2:00 P.M.

SAN FRANCISCO

Paramount Screening Room
205 Golden Gate Ave. • 1:30 P.M.

SEATTLE

Modern Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS

Sirena Screening Room
3143 Olive St. • 1 P.M.

WASHINGTON

Warner Theatre Building
13th & E. Sts. N.W. • 7:30 P.M.



TAX TARGET AT CAROLINA MEET

Elect Fussell President at 40th Annual Convention; Hits Print Shortage

CHARLOTTE, N. C.: Theatre Owners of North and South Carolina trained their guns on the 20 per cent Federal admission tax at the 40th annual convention here Monday and Tuesday. Delegates elected Woodrow G. Fussell of Bladenboro, N. C. president to succeed Robert Bryant of Rock Hill, S. C.

Mr. Bryant was elected first vice-president; A. Fuller Sams, Jr., of Statesville was named second vice-president, and Mrs. Walter Griffith was reelected executive secretary and treasurer for the 25th term.

"Almost Permanent Tax"

Mr. Bryant opened the convention with an attack on the admission tax. "It has almost become a permanent emergency tax," he said. "Only concerted and vigorous action by theatre owners throughout the country can bring about the repeal of this discriminatory tax," he asserted.

"We have good grounds to stand on," Mr. Bryant added. "Exhibitors are paying \$225,000,-000 tax each year. If this is repealed, local state and Federal governments will recoup at least half of this amount in other taxes."

Alfred Starr, president of Theatre Owners of America, called the print shortage "the most pressing and acute immediate problem facing us today." He said that the shortage was brought about chiefly by multiple runs in a given area on the same clearance, resulting in day-and-date contracts which the distributor finds impossible to fulfill.

"It is just as easy for the distributor to charge the exhibitor with being the sole cause of this unhappy situation," Mr. Starr said. "It is true many exhibitors demand equal clearance with other theatres over a wide area, but this demand stems logically from the fact that all exhibitors in that area are required to pay the same terms for the picture."

Wants Lower Rentals

Mr. Starr asserted that any exhibitor has the right to ask himself why he should follow another theatre on a later run when both were paying the same terms. The TOA president said that in many cases the exhibitor would be glad to drop back to 60 days, 90 days, or even six months if he were given an incentive to do so by getting lower rentals.

"In my opinion," he declared, "the distributor is almost entirely responsible for the shortage of prints that result from this

unhappy situation, and it seems perfectly obvious to me that a change must be made lest the whole system of clearance fall apart and chaos replace it."

Another speaker, Dick Pitts, director of public relations of TOA, disclosed that a survey of 83 leading U. S. newspapers revealed that the ratio in favor of Hollywood, its people and its product, was better than 10 to one.

Finds Papers Favorable

Mr. Pitts asserted that there was more than 10 times as much space devoted to the promotion of stars and pictures than there was to the alleged questionable side.

"On the other hand," Mr. Pitts continued, "while many newspapers surveyed were extremely generous with space, the majority were not. And that majority principally were in the smaller cities."

Asserting that in a manner of speaking "we have a lost press as well as a lost audience," Mr. Pitts suggested that the first step in improving exhibitor-press relations was to get acquainted. He urged exhibitors to provide reporters and editors with news, calling them on news tips, even if the stories don't concern the film business.

Jack Braunagel, chairman of the TOA's drive-in theatre committee, said one of the faults of drive-in operation is over-emphasis on sale of concessions rather than motion pictures. "Exhibitors," he said, "should know more about the product they exhibit in order to do a better selling job."

Stars in Attendance

Scott Lett spoke on the Will Rogers Hospital.

A highlight of the meeting was the attendance of eight Hollywood personalities, who are on the "Movietime" tour of the Carolinas. In the group were Rod Cameron, Bill Lundigan, Chill Wills, Nancy Mansfield, Alice Kelley, and Kathleen Crowley, and writers Douglas Morrow and Robert Herdy Andrews.

Mike Simons, Loew's public relations executive, declared at the theatre trade school that good pictures are not the only answer to the exhibitor's box office problem. More attention must be given to the "once in a while customer," he said. Theatre advertising was discussed by Emil Bernstecker of Wilby-Kinney Theatres in Atlanta.

To Handle Foreign Product

Arthur Davis has closed a deal with Harold Wiesenthal, president of Arlan Pictures, and Ben Goldberg, whereby they will be exclusive sales representatives for the importer's 10 foreign language motion pictures. The pictures, which include 35mm and narrow gauge rights, will be sold nationally. The distributors have opened new offices at 511 Fifth Ave.

BOOK REVIEW

PICTURE—A story about Hollywood, by Lillian Ross. Expository non-fiction in novel narrative form. No illustration, index or appendix. Compilation of series of articles in *The New Yorker*. Black cloth, 258 pages. \$3.50. Rinehart & Company, Inc., New York, and Clarke Irwin & Company, Ltd., Toronto.

"Picture" is an unprecedented examination of motion picture production in Hollywood from a cocktail interview on preliminaries in New York to studio and location in California and by cycle back again to end with the irony of telephone call from the home office in New York. The clinical material is MGM's "The Red Badge of Courage," an undertaking of great ambition, decidedly competent execution, but alas, minor impact in the amusement trade.

Miss Ross achieved extraordinary penetration with an intensively skilled integration of a seemingly endless flow of reports and recordings of conversation, observations and maneuvers by all hands concerned from executive, east and west. There is a fascinating tediousness akin to what Sinclair Lewis set down in the somewhat more normal field of "Main Street."

The accounting is laden with names and quotations including John Huston, who seems to have ever been lighting long brown cigarettes, and such figures as Louis B. Mayer, Dore Schary, Nicholas M. Schenck, also assorted cameramen, property men, grips, et al.

The volume is suitable for the library of the student of the art and industry. It probably tells more than most others might want to know. It is well written indeed and with an intensity remarkable in its apparent objectivity. Hollywood did not know just what a reporter it was entertaining. No harm done, just more data on a very human race, in a special order of environment.

—Terry Ramsaye.

Charges Decree Violation In Letter to Senator

WASHINGTON: Alleged malpractices in the Minneapolis area were outlined in a letter by Ted Mann, former president of North Central Allied, to the Senate Subcommittee on Small Business.

Mr. Mann charged that distributors were violating the U. S. Supreme Court order that pictures were to be bought one by one and that the purchase of one picture was not to be conditioned on the purchase of another. He further claimed that the distributors were continuing to fix admission prices, despite the fact that the Supreme Court had denied them that right. The exhibitor charged that unless an exhibitor agreed to an advanced admission price requested by the distributor, the theatre owner was not awarded the picture.

Mr. Mann wrote that he would be glad to appear before the sub-committee and assist in the development of facts upon which the Congress "will find every reason to act."

Fight on Tax In Colorado Bears Fruit

A recent meeting of Colorado exhibitors with a Congressman has been cited by the National Tax Repeal Campaign Committee as an example for the proper procedure exhibitors should use in their campaign for repeal.

The meeting was held shortly before Election Day at Grand Junction, Colo., between Congressman Wayne N. Aspinall and 23 exhibitors, many of whom traveled hundreds of miles to be present.

At the end of the meeting, during which the exhibitors presented facts and figures about their operations to show the injustice of the tax, Congressman Aspinall pledged himself to vote for repeal and advised the exhibitors how the industry should proceed after Congress convenes to get the tax killed. Mr. Aspinall has since been re-elected.

"This is the information I've been waiting to have for some time," said Mr. Aspinall. He asked for financial affidavits, pledging himself to take their case before the House Ways and Means Committee.

"If this tax means the closing of large and small theatres," he said, "you're going to see this tax taken off. It's as simple as that. This is relief which I think you should have, because one of the integral parts of our civilization—motion picture entertainment—is going out the window."

A dramatic touch in the informal testimony occurred when M. W. Geisking, exhibitor of Collbran, Colo., waved a sheriff's summons which he had received a few hours before. The summons was backed by a court order which may close his theatre for non-payment of taxes.

The meeting was organized by Robert Walker, owner of Walker's Unitah theatre, Fruita, Colo. Mr. Walker had obtained a commitment several weeks ago from the Congressman, but when he heard no complaints about the tax from other exhibitors in his district he indicated that he might not consider the commitment binding. Learning of the Congressman's changed attitude, Mr. Walker traveled over the district and explained to theatre owners that if the Congressman was to be convinced of the injustice of the tax he would have to be given facts and figures in a meeting of several exhibitors.

General Precision Earnings Gain Sharply in Quarter

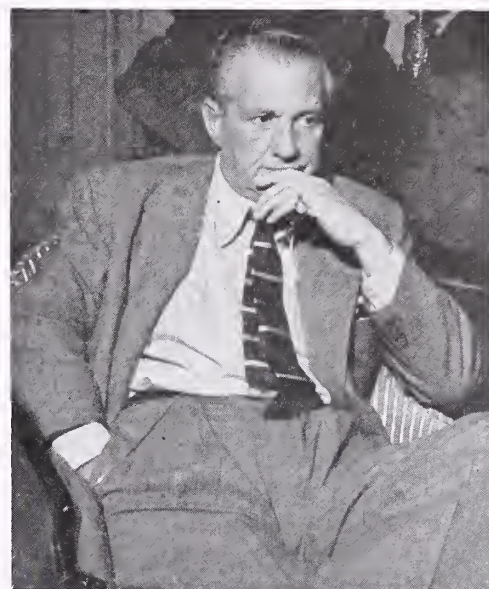
Consolidated net sales of General Precision Equipment Corporation and subsidiary companies for the three months ended September 30, 1952, totaled \$16,416,947, representing a 136 per cent increase over sales of \$6,950,481 for the quarter ended September 30, 1951. Consolidated net income for the 1952 quarter was \$529,321,

NEW STARS, ECONOMY MARK PARAMOUNT STUDIO POLICY

Exhibitors who have in the main been asking for new faces on the screen should recognize Paramount's effort to develop them, and should then support pictures in which these new stars appear. Don Hartman, the company's production chief, said in New York Monday. Mr. Hartman was East to plan the 1953 program with home office executives, and to discuss his proposals for added exploitation of new stars, and for drastic changes in studio routine for economies which might amount to \$2,000,000.

At the same time Mr. Hartman announced the company would spend approximately \$30,000,000 for approximately 22 pictures the coming year. Its production will be based on such rules as buying only proved stories, "casting" writers and directors carefully for those stories, deciding before writing the length of script, reducing setups and sets, reducing retakes, and so on.

The company is putting its new talent directly into stardom instead of training them for years, and it needs "selling" of these new names by showmen in the field, he said. He cited names such as Audrey Hepburn, Rosemary Clooney, Joanne Gilbert, Pat Crowley, and Maria Alberghetti. He will show screen tests of such to home office executives in the hope he can make a half hour featurette "How to Break Into the Movies," perhaps for free distribution.



By the Herald

DON HARTMAN

Paramount will have from Europe "Babylon Revisited," "Roman Holiday," and "Wings Across the Sea"; from Ceylon, "Elephant Walk"; and from Peru, "Legend of the Incas," Mr. Hartman noted.

He feels the economies he plans will increase quality, and cited European product as examples; and he also believes 90 minutes is about right for a feature.

equal after preferred dividend requirements to 80 cents per share on 646,087 outstanding shares of common stock. For the corresponding period of 1951, consolidated net income was \$124,048, equal to 21 cents per share on 601,087 common shares. Directors have voted a dividend of 25 cents on the common and \$1.25 on the cumulative preferred stock, series A, 1952, both dividends payable December 15 to stockholders of record November 25, 1952.

White Plans Television Productions in Europe

Paul White, president of PSI-TV, returned to his New York home office this week and announced he had closed deals for pictures to be made in Europe for television and that their cost would be \$2,300,000. While in Europe he also opened an office for the operations at the Hotel George V, Paris.

Cinecolor Names Yarnall

The board of directors of Cinecolor, Inc. this week in Hollywood elected W. R. Yarnall president and general manager to succeed Karl Herzog, resigned. O. W. Murray was appointed vice-president and assistant general manager and H. B. Bruggemann was named technical director.

Roxy Alterations Will Be December 1-18

National Theatres' Roxy theatre, New York, will close for alterations December 1, and reopen December 18 with "Stars and Stripes Forever" and an ice show. Admission prices will remain the same. The alterations will include extension of the stage, piping for the ice show, remodeling of the marquee, and hiring of an ice performance troupe. The theatre's physical repairs will cost \$185,000. David Katz will remain in charge of buying and booking films; and Arthur Knorr will manage the stage show.

Rube Shor and Associates Lease Keith's, Cincinnati

Rube Shor, Peter Palazzolo, and others, operating as Shor, Inc., have leased the 1,500 seat Keith's Theatre, in downtown Cincinnati, for a reported \$500,000. The house had been closed. It was operated by Midstates Theatres. Its leasehold is owned by City Investing Co., and the J. Clarence Davies Realty Co., both of New York. Shor, Inc., operates the Twin Drive-In, the Forest Drive-In, the Esquire and West Hills Theatres, and the Westwood. Louis Wiethe will become a consultant with the Shor people.



FOR THE BALANCE OF '52...

Profit in Your Bankbook with Paramount in Your Datebook!



THE TURNING POINT

William Holden • Edmond O'Brien • Alexis Smith

Big-Time Gangland's action-packed story that's drawing big-time crowds...



JUST FOR YOU

Technicolor • Bing Crosby • Jane Wyman • Ethel Barrymore

The "Zing A Little Zong" picture has the cash register zinging everywhere...



Perlberg-Seaton's

SOMEBODY LOVES ME

Technicolor • Betty Hutton • Ralph Meeker

The "Greatest Show On Earth" girl is doing great business in her brightest musical...



THE SAVAGE

Technicolor • Charlton Heston • Susan Morrow

Multiple-theatre kick-off in Detroit area is set for Heston's first since "Greatest Show"...

9 out of 11 in



THE BLAZING FOREST

Technicolor • John Payne • William Demarest

Agnes Moorehead • Richard Arlen • Susan Morrow

"Burns all other fire pictures out of memory." M.P. Daily. "Best ever seen." M. P. Herald...



SON OF PALEFACE

Technicolor • Bob Hope • Jane Russell • Roy Rogers • Trigger

The stars of "Paleface," with Roy and Trigger added, are packin' 'em in...



HURRICANE SMITH

Technicolor • Yvonne DeCarlo • John Ireland • James Craig
Forrest Tucker • Lyle Bettger

Just what Showmen's T. R. said it was: "A 'natural' for all lovers of action!"...



CARIBBEAN

Technicolor • John Payne • Arlene Dahl • Sir Cedric Hardwicke

The sea saga that everybody, young and old, is flocking to see...



Hal Wallis'

JUMPING JACKS

Dean Martin • Jerry Lewis • Mona Freeman

The results are in, from all types of houses—and the boys were never so boxoffice-hot...



Cecil B. DeMille's

THE GREATEST SHOW ON EARTH

Technicolor • Betty Hutton • Cornel Wilde • Charlton Heston
Dorothy Lamour • Gloria Grahame • and James Stewart

Don't wait to date the top money-making picture of '52 from any company...



And for the big year-end holiday time:

ROAD TO BALI

Technicolor • Bing Crosby • Bob Hope • Dorothy Lamour

Their last "Road" picture was the industry's biggest grosser of its year and this is *bigger*...

Color by **TECHNICOLOR**

BRITISH STUDIO PEACE "UNEASY"

"Treaty" Ratification Due; Union Groups at Odds, With Cold War Seen

by PETER BURNUP

LONDON: An uneasy peace has been proclaimed between the Producers' Association and the three trades unions, NATKE (National Association of Theatrical and Kine Employees), ACT (Association of Cine and Allied Technicians, and ETU (Electrical Trades Union). The "treaty" was to be ratified at a special meeting of the film trade's Joint Industrial Council here early this week.

Friction among the factions came to a climax several weeks ago when union members staged a "one hour token strike" in all studios. Producers claimed their shooting schedules were disrupted and threatened closure of the studios unless the strike tactics were dropped.

Offered an Increase

In the course of negotiations, initiated at the instance of NATKE's Tom O'Brien, the producers offered an increase of 11 shillings per week for all employees on a rate of below £13. 8s. 4d. per week. The offer originally included a revision of what the producers call "restrictive practices," notably those attaching to foreign location work, but the revision was dropped when opposed by ACT men. The producers still are set to check the practices and will put the matter down for early discussion by the Industrial Council and, if necessary, will take the matter to arbitration. The settlement, which also provides for increased overtime rates, is retroactive to November 3.

The ostensible rapprochement between employers and employees is likely to be followed by an undercover "cold war" among the unions concerned.

NATKE members, which include lesser paid work people unable to sustain a long dispute, are said to be glad the matter has been disposed of. The ACT, on the other hand, say they accepted the settlement "with diffidence" and will oppose any attempt to curb the "practices" under which they now work. Their campaign, however, is likely to be postponed for a while in view of the fact that their general secretary, George Elvin, currently is in Moscow under the auspices of the Society of Cultural Relations with the U.S.S.R., to "see something of their film industry and have a look around generally."

Rank House "Defaulter"

Lawyers for the Board of Trade sprung a mine on the industry here last week when they issued a summons against one of the Rank Organization's better known West

End theatres, the Haymarket Gaumont, for an alleged default in "supporting-programme" quota.

The given quota for "supporting-programme" of second features and shorts is 25 per cent, but exhibitors generally have regarded the ordinance as a dead letter in view of the admitted scarcity of product of worthwhile entertainment value. Following angry protests at this year's exhibitors' convention at Llandudno at what was described as "the unholy racket of the supporting programme quota," it was accepted that the Board of Trade agreed with exhibitors that the quota figure was in need of revision. The Board's private view is understood to be "there's the law and so long as it stands, it's our duty to see it's respected."

C.E.A.'s officers are currently engaged in a factual survey designed to prove that the supporting quota is wholly ineffective, with the intention of presenting the results to the Board early next year. It is thought that the unexpected prosecution of the Haymarket Gaumont may help rather than hinder their plans. Prosecution of the Rank Organization was set for hearing November 13, but it was expected to be postponed until November 26.

"Andersen" Premiere Set

RKO, which was dismayed when its Samuel Goldwyn production, "Hans Christian Andersen," was not chosen for the Royal Command Performance, meanwhile proceeds with its own Royal Premiere for the picture. It will be shown at Paramount's Carlton December 19 in the presence of the Duke and Duchess of Gloucester and in aid of the Scottish Veterans' Society. The company's high powered propagandists have other plans for the picture in preparation, including a reception in the august precincts of the House of Lords. As a result of the generally unfavorable reaction to the stage show which accompanied the Royal Command Performance, there will definitely be no stage show accompanying the Carlton presentation.

Watched closely here last week was the latest experiment of Associated British Cinema's D. J. Goodlatte who, at the circuit's house in Cambridge, featured a 50-minute programme of so-called stereoscopic shorts, first shown at last year's Festival of Britain. The twin-projector system was used with Polarized spectacles furnished to patrons. With characteristic caution, Mr. Goodlatte completed the Cambridge bill with Abbott and Costello's "Keep 'em Flying."

Unpredictable Alexander Korda declares he is embarking on Indian production in a

big way. He has announced that one of his "most important productions" for next year will be "Taj Mahal." The picture will be made in India with colour and in collaboration with Indian artists and writers.



Arrived here on what is described as an "exploratory" visit is Jack E. Baker, vice-president in charge of production at Republic Pictures. He is the third Republic studio official to look over the British production scene in the last few months. It is understood that one of the subjects he will look into while here is the possibility of making films for TV.

American Films Reflect Our Culture: Mrs. Dawson

Sophisticated critics among upper cultural groups are misapplying critical standards of older and different cultures when they view American films, Mrs. Henry Dawson, associate director of community relations for the Motion Picture Association of America, said in addressing an audience at the New School for Social Research in New York last week. American pictures reflect American culture, finding its own levels and language, she added.

Lesser Says He Will Make Six Films in Tri-Opticon

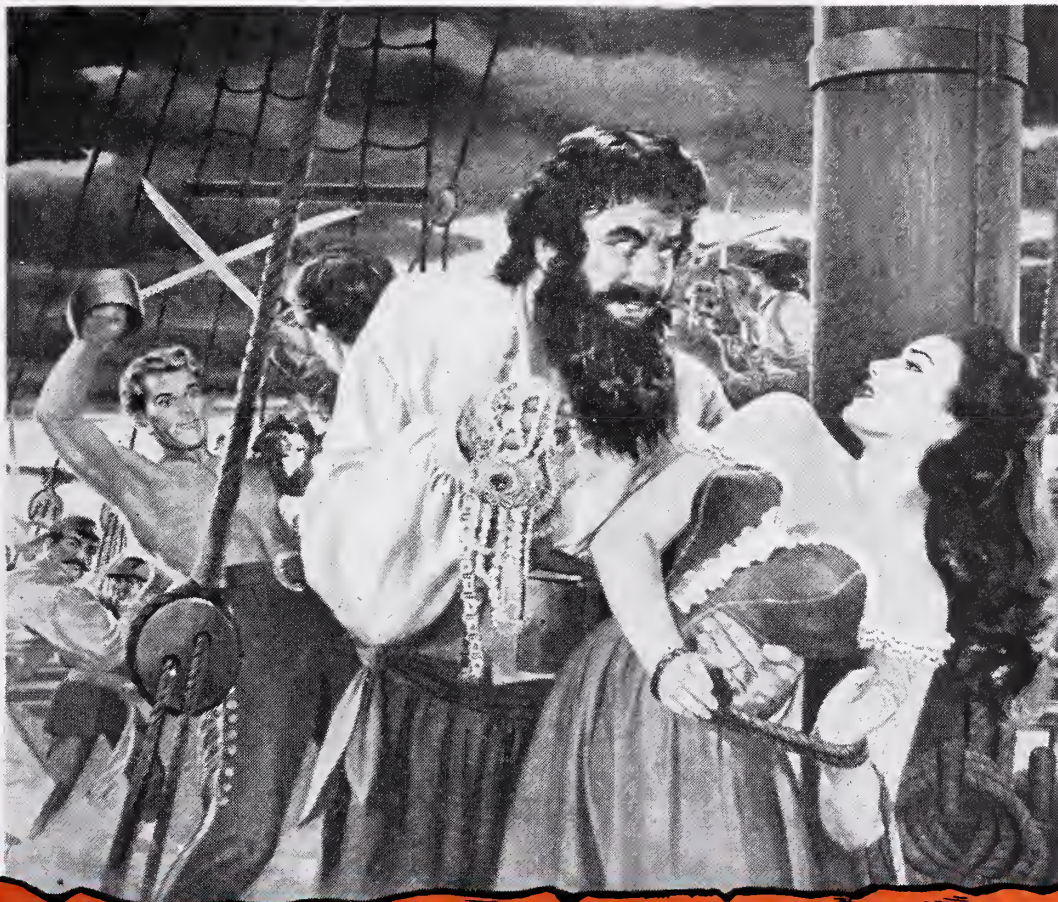
Producer Sol Lesser said over the weekend in Hollywood he would produce six 20 minute films in the Tri-Opticon process. This would make up a program he would present the middle of next year. The first showing of the new process, using subjects made in England, is scheduled for New York, Chicago, and Los Angeles, in December.

Wisconsin Scrutinizes Drive-In Theatres

Wisconsin state building department authorities have devised stricter regulations for drive-in theatre construction. Some of these are: construction must be such that the area between the highway and the box-office should be capable of handling ten per cent of the capacity of the theatre; and the holdout area between the ticket booth and the ramps should be not less than 15 per cent of capacity.

Legion Approves Four Of Seven New Films

The National Legion of Decency this week reviewed seven new films, classifying two as unobjectionable for general patronage, "Flat Top" and "Pony Soldier;" and two as unobjectionable for adults, "Hangman's Knot" and "Sky Full of Moon." Three were called objectionable in part: "Come Back Little Sheba," because of "suggestive sequences, tends to condone illicit actions;" "Kansas City Confidential," due to "excessive brutality," and "Montana Belle," because of "suggestive costuming, song and dance; tends to glorify illicit actions."



BLACKBEARD THE PIRATE

color by **TECHNICOLOR**

starring

ROBERT NEWTON

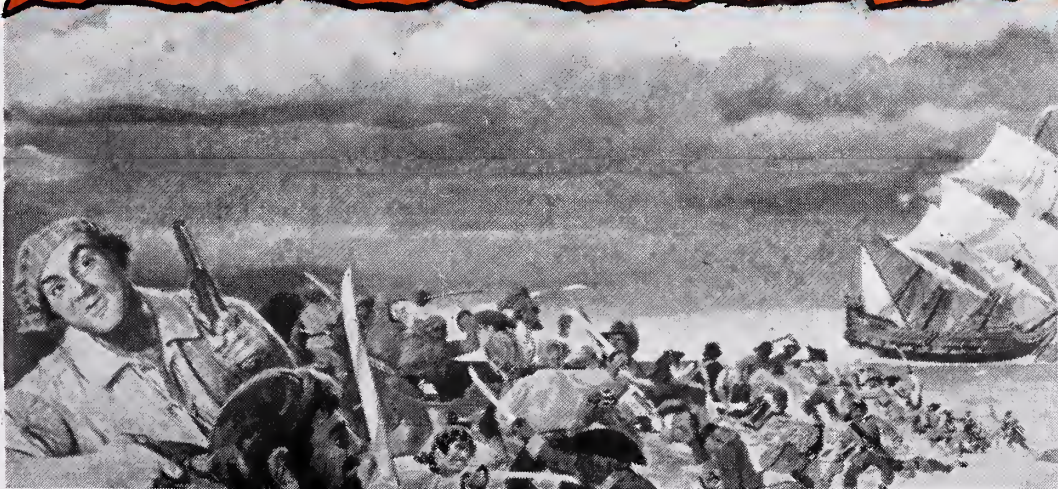
LINDA DARNELL · WILLIAM BENDIX

with **KEITH ANDES · ALAN MOWBRAY**

AN **EDMUND GRAINGER** PRODUCTION



Directed by **RAOUL WALSH** · Screenplay by **ALAN Le MAY** · Produced by **EDMUND GRAINGER**



TRADE SHOWINGS

- ALBANY**, Fox Screening Room, 1052 Broadway, Tues., Nov. 25, 2:00 P.M.
- ATLANTA**, RKO Screening Room, 195 Luckie St., N.W., Tues., Nov. 25, 2:30 P.M.
- BOSTON**, RKO Screening Room, 122-28 Arlington St., Tues., Nov. 25, 10:30 A.M.
- BUFFALO**, Motion Picture Operators Screening Room, 498 Pearl St., Tues., Nov. 25, 2:30 P.M.
- CHARLOTTE**, Fox Screening Room, 308 S. Church St., Tues., Nov. 25, 2:00 P.M.
- CHICAGO**, RKO Screening Room, 1300 S. Wabash Ave., Tues., Nov. 25, 2:00 P.M.
- CINCINNATI**, Palace Screening Room, 12 East 6th St., Tues., Nov. 25, 8:00 P.M.
- CLEVELAND**, Fox Screening Room, 2219 Payne Ave., Tues., Nov. 25, 2:30 P.M.
- DALLAS**, Republic Screening Room, 412 S. Harwood St., Tues., Nov. 25, 2:30 P.M.
- DENVER**, Paramount Screening Room, 2100 Stout St., Tues., Nov. 25, 2:00 P.M.
- DES MOINES**, Fox Screening Room, 1300 High St., Tues., Nov. 25, 1:30 P.M.
- DETROIT**, Blumenthal's Screening Room, 2310 Cass Ave., Tues., Nov. 25, 2:30 P.M.
- INDIANAPOLIS**, Universal Screening Room, 517 N. Illinois St., Tues., Nov. 25, 1:00 P.M.
- KANSAS CITY**, Paramount Screening Room, 1800 Wyandotte St., Wed., Nov. 26, 2:30 P.M.
- LOS ANGELES**, RKO Screening Room, 1980 S. Vermont Ave., Tues., Nov. 25, 2:00 P.M.
- MEMPHIS**, Fox Screening Room, 151 Vance Ave., Tues., Nov. 25, 12:15 P.M.
- MILWAUKEE**, Warner Screening Room, 212 W. Wisconsin Ave., Tues., Nov. 25, 2:00 P.M.
- MINNEAPOLIS**, Fox Screening Room, 1015 Currie Ave., Tues., Nov. 25, 1:30 P.M.
- NEW HAVEN**, Fox Screening Room, 40 Whiting St., Tues., Nov. 25, 2:00 P.M.
- NEW ORLEANS**, Fox Screening Room, 200 S. Liberty St., Tues., Nov. 25, 2:30 P.M.
- NEW YORK**, RKO Screening Room, 630 Ninth Ave., Tues., Nov. 25, 2:30 P.M.
- OKLAHOMA**, Fox Screening Room, 10 North Lee St., Tues., Nov. 25, 10:30 A.M.
- OMAHA**, Fox Screening Room, 1502 Davenport St., Tues., Nov. 25, 1:30 P.M.
- PHILADELPHIA**, RKO Screening Room, 250 N. 13th St., Tues., Nov. 25, 2:30 P.M.
- PITTSBURGH**, RKO Screening Room, 1809-13 Blvd. of Allies, Tues., Nov. 25, 1:30 P.M.
- PORTLAND**, Star Screening Room, 925 N.W. 19th Ave., Tues., Nov. 25, 2:00 P.M.
- ST. LOUIS**, RKO Screening Room, 3143 Olive St., Tues., Nov. 25, 11:30 A.M.
- SALT LAKE CITY**, Fox Screening Room, 216 E. 1st St. South, Tues., Nov. 25, 1:30 P.M.
- SAN FRANCISCO**, Fox Screening Room, 245 Hyde St., Tues., Nov. 25, 2:00 P.M.
- SEATTLE**, Jewel Box Screening Room, 2318 2nd Ave., Tues., Nov. 25, 1:00 P.M.
- SIOUX FALLS**, Hollywood Theatre, 212 N. Philips Ave., Tues., Nov. 25, 10:00 A.M.
- WASHINGTON**, Film Center Screening Room, 932 New Jersey Ave., Tues., Nov. 25, 2:00 P.M.

FOX WILL OFFER 24 NEXT YEAR

Schedule Set for January to September with 13 in Color by Technicolor

A slate of 24 strong, diversified features to be released in the period running from January to September 1953, was announced this week in New York by Al Lichtman, director of distribution for 20th Century-Fox.

The announcement, made at the special two-day home office meeting of the company's division sales managers in New York, shows that 13 of the pictures—more than half the total—will be filmed in color by Technicolor.

"Rachel" in January

Ranging from swashbuckling adventure to comedy and Technicolor musicals, the release lineup will be topped by Darryl F. Zanuck's personal production of "The Robe," Biblical drama to begin shooting in January and reach the screens of the country in September.

For January, the attractions are Daphne du Maurier's "My Cousin Rachel," starring Olivia de Havilland and Richard Burton, produced by Nunnally Johnson and directed by Henry Koster; "Ruby Gentry," a Bernhard-Vidor production starring Jennifer Jones, Charlton Heston, and Karl Malden, produced by Joseph Bernhard and King Vidor and directed by King Vidor; and "The I Don't Care Girl," story of Eva Tanguay, in color by Technicolor, and starring Mitzi Gaynor, David Wayne, and Oscar Levant, produced by George Jessel and directed by Lloyd Bacon.

February releases are "Taxi," starring Dan Dailey and Constance Smith, produced by Samuel G. Engel and directed by Gregory Ratoff; "Niagara," color by Technicolor starring Marilyn Monroe, Joseph Cotten, and Jean Peters, produced by Charles Brackett and directed by Henry Hathaway; and "The Farmer Takes A Wife," color by Technicolor, starring Betty Grable, Dale Robertson, Thelma Ritter and John Carroll, produced by Frank P. Rosenberg, and directed by Henry Levin.

Two Set for March

March releases are "Treasure of the Golden Condor," color by Technicolor, starring Cornel Wilde and Constance Smith, produced by Jules Buck and directed by Delmer Daves; and "The Silver Whip," starring Rory Calhoun and Dale Robertson, produced by Robert Bassler and directed by Harmon Jones.

April releases are "Tonight We Sing," the Sol Hurok Technicolor musical biography, starring David Wayne, Ezio Pinza, Roberta Peters, Tamara Toumanova, Anne Bancroft, Isaac Stern, Byron Palmer, and

the voice of Jan Peerce; "The President's Lady," starring Susan Hayward and Charlton Heston, produced by Sol C. Siegel and directed by Henry Levin; "Destination Gobi," color by Technicolor, starring Richard Widmark, Don Taylor, and Murvyn Vye, produced by Stanley Rubin and directed by Robert Wise; and "The Desert Rats," starring Richard Burton, Robert Newton, and James Mason, produced by Robert L. Jacks and directed by Samuel Fuller.

May releases are "The Girl Next Door," color by Technicolor, starring June Haver, Dan Dailey, and Dennis Day, produced by Robert Bassler and directed by Richard Sale; "Man on a Tightrope," starring Fredric March, Terry Moore, and Gloria Grahame, produced by Robert L. Jacks and directed by Elia Kazan.

"Call Me Madam" for June

June releases are "Call Me Madam," color by Technicolor, starring Ethel Merman, Donald O'Connor, George Sanders and Vera-Ellen, produced by Sol C. Siegel and directed by Walter Lang; "Down Among the Sheltering Palms," color by Technicolor, starring William Lundigan, Jane Greer, Mitzi Gaynor, David Wayne Gloria De Haven, produced by Fred Kohlmar and directed by Edmund Goulding; and "Nearer My God to Thee," starring Clifton Webb, Barbara Stanwyck, Thelma Ritter, and Richard Basehart, produced by Charles Brackett and directed by Jean Negulesco.

July releases are "White Witch Doctor," color by Technicolor, starring Susan Hayward and Robert Mitchum, produced by Otto Lang and directed by Henry Hathaway; "Powder River," color by Technicolor, starring Rory Calhoun, Corinne Calvet, and Cameron Mitchell, produced by Andre Hakim and directed by Louis King; and C. S. Forester's "Sailor of the King," starring Jeffrey Hunter, Cameron Mitchell, and Michael Rennie.

August releases are "Gentlemen Prefer Blondes," color by Technicolor, starring Marilyn Monroe and Jane Russell, produced by Sol C. Siegel and directed by Howard Hawks; "Pickup On South Street," starring Richard Widmark, Jean Peters, and Thelma Ritter, produced by Jules Schermer and directed by Samuel Fuller; and "Baptism of Fire," starring Victor Mature, produced by William Bloom and directed by Robert D. Webb.

September will be marked by the first engagements of "The Robe," which will be offered on a pre-release basis.

Plan Canadian Drive-in

TORONTO: Windsor Drive-In Theatres, Ltd., plans to build and operate a drive-in, with a capacity of 750 cars, on Highway No. 5 near here.

Status Quo On Hughes' Circuit Stock

There were no indications in New York this week that Howard Hughes would move immediately to take his 929,020 shares of RKO Theatres stock out of trust, pursuant to last week's stipulation with the Department of Justice. A representative of the Irving Trust Company, trustee for Mr. Hughes' RKO Theatres stock, said at mid-week that he had received no communications from Mr. Hughes as to his intentions.

The Department last week agreed that Mr. Hughes could take the stock out of trust, where it has been held since January, 1951, with two provisions. The first requires Mr. Hughes to put the theatres stock back in trust if he retakes the stock of RKO Radio Pictures or if the new purchasers of the company's control do not pay for the stock. Under this provision, if Mr. Hughes re-takes the pictures stock, he must put that stock or the theatres stock back into trust.

The second provision stipulates that if Mr. Hughes becomes a creditor to the purchasers or if he becomes a guarantor of any part of the \$8,000,000 loan, which he agreed to make upon the sale of the picture company stock to the Ralph Stolkin group, then he must put the theatres stock back into trust.

According to a report, still unconfirmed, the above provision allows Mr. Hughes to make a loan to RKO Pictures and still take the theatres stock out of trust if the loan is repaid within a certain period of time, said to be within one or two years.

Another indication that Mr. Hughes will not move immediately to re-take control of the theatres stock is the fact that neither Ben-Fleming Sessel nor William J. Wardall, two members of the RKO Theatres board representing the Irving Trust Company, have indicated they were about to resign. Barring any such resignations, the board probably will not meet before its regularly scheduled session in December.

Disclose Plans for New Micro-Wave Relay Route

A micro-wave radio relay route between Kansas City and St. Louis will be set up by the American Telephone and Telegraph Company, it announced in New York last week. It has applied for such a relay to the Federal Communications Commission. The linkage between the two cities would connect Kansas City with Omaha and a new radio relay route stretching down to Texas, and also with coaxial cables East and South, and with a planned relay system to Chicago. The relays will supply television channels. The A. T. & T. also disclosed its intention of connecting Holyoke and Springfield, Mass., and New Britain, Conn., to the national television network.

Check List

of recent or forthcoming
releases featured in advertising in
MOTION PICTURE HERALD*

(alphabetically by title)

Title	Distributor
Above and Beyond	MGM
Anna	Lux
April in Paris (2 Pages)	Warner
Assignment—Paris! (2 Pages)	Columbia
The Bad and the Beautiful	MGM
Battle Zone	All'd Artists
Beauty and the Thief	Daiei
Because of You (2 Pages)	Universal
Because You're Mine (6 Pages)	MGM
The Blazing Forest (2 Pages)	Paramount
Eight Iron Men	Columbia
The Four Poster	Columbia
Hangman's Knot (2 Pages)	Columbia
The Happy Time (3 Pages)	Columbia
The Iron Mistress (6 Pages)	Warner
It Grows on Trees	Universal
Ivanhoe (28 Pages)	MGM
The Jungle	Lippert
The Merry Widow (6 Pages)	MGM
Million Dollar Mermaid (2 Pages)	MGM
The Miracle of Fatima (14 Pages)	Warner
My Cousin Rachel	20th-Fox
Niagara	20th-Fox
One Minute to Zero (2 Pages)	RKO
Operation Secret (2 Pages)	Warner
Peter Pan	RKO
Plymouth Adventure (3 Pages)	MGM
The Prisoner of Zenda (3 Pages)	MGM
Quo Vadis (5 Pages)	MGM
Road to Bali (4 Pages)	Paramount
Rudolph the Red-Nosed Reindeer	Jam Handy
The Savage	Paramount
Skirts Ahoy!	MGM
The Snows of Kilimanjaro (13 Pages)	20th-Fox
Something for the Birds (4 Pages)	20th-Fox
Son of Geronimo	Columbia
Springfield Rifle (2 Pages)	Warner
Stars and Stripes Forever (3 Pages)	20th-Fox
The Steel Trap	20th-Fox
The Thief	Un. Artists
The Thief of Venice (2 Pages)	20th-Fox
The Turning Point	Paramount

 **The Vital Spark** that ignites the interest of exhibitors for specific pictures, so that it can flame into that enthusiasm which inspires real showmanship, is a soundly planned program of trade advertising. *Without that, no exhibitor can be blamed for lacking in excitement over pictures which are offered to him virtually "cold".*

It is obvious that the extent of a distributor's confidence in product he has available is generally indicated by either the telling—or lack of telling about it—in trade paper messages.

There never was a greater need for good product. There never was a greater interest among exhibitors to know about the product they should plan to obtain and exploit. There never was a keener readership of trade paper messages.

Requisites for successful motion picture trade paper advertising of good product are: (1) Start it *soon enough*; (2) Make it effectively proclaim the *box-office values* of the picture; (3) Publish a *sufficient continuity* of sales messages to impress and remind.

Soundly planned trade advertising is the basic telling that leads to successful selling. Its cost is dimes that bring dollars. It is *the vital spark* for the power that produces greatest results!

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

EXHIBITORS of the country might have foretold the Eisenhower avalanche if anybody had remembered to remind them of the 1920 election and how one exhibitor and his emulators forecast its outcome. Nobody did. In view of the total collapse of the professional pollsters last week, and on the chance that the experts may pronounce some similar contest "close" at some time in the future, the 1920 case commands chronicling.

In the summer of 1920 the two principal political parties nominated James B. Cox and Warren G. Harding, respectively, for election to the presidency. Candidate Harding was to conduct his campaign from his front porch, and Candidate Cox didn't have radio or television to work with either, but the public was a cinch to find out how the two men stood on the inevitable "issues" in the same inexplicable way the public finds out which pictures are good and which are bad, and this certainty was something an enterprising exhibitor could do something with.

Exhibitor Named Meyer

Now in that Summer of 1920 there dwelt in Hamilton, Ohio, a Democratic stronghold, an exhibitor named Fred S. Meyer, whose Palace theatre already had become known beyond municipal and state borders in consequence of his progressive policies of management and promotion, the latter including publication of a theatre house organ so strikingly constituted that exhibitors around the country had asked and received place on its weekly mailing list. (It may be remarked parenthetically here that in those happier times there were so many theatres in the country maintaining successful house organs that this publication listed them regularly in a space headed "House Organ Exchange" so their exhibitor-publishers could exchange publications conveniently.)

Professional pollsters of the kind done in by the Eisenhower avalanche had not yet set up shop on the nation's front pages, but newspapers were about as partisan as today. The financial slump of 1921 was a year away and business was good.

Devised Postcard Ballot

Exhibitor Meyer devised a post-card ballot which he furnished to each registered voter attending the Palace. It was one-to-a-customer, mail-it-in-or-deposit-in-box-as-you-leave, and no electioneering was permitted on the premises or screen. A bulletin-board in the lobby kept the tally of the votes in plain sight of the public at all times. The tally became front-page news in Hamilton

before the three-month period of the election campaign was over, and the Palace house organ carried the idea of the balloting to other exhibitors who instituted the same operation in their theatres. The customer-voters of Fred Meyer's Palace theatre elected Republican Warren G. Harding in Democratic Hamilton, Ohio, and the voters of the nation, as you very well know, did likewise.

Now when 1956 rolls around. . .

HOLLYWOOD virtually shut down Election Day, this being a much more warmly contested event hereabouts than the final score would suggest, with the result that only two pictures were started, although nine others were finished. That pulled the shooting level down to 27.

Producer-director Allan Dwan started "The Woman They Almost Lynched" for Republic. It has John Lund, Brian Donlevy, Audrey Totter, Joan Leslie and Jim Davis in the cast.

Raymond Stross began producing "Rough Shoot," for United Artists release, with Robert Parrish directing Joel McCrea, Herbert Lom, Evelyn Keyes, Roland Culber and others.

THE Messrs. Otto Preminger and F. Hugh Herbert are to start shooting January 15 the first bi-lingual production to be turned out here since labor costs began soaring at about the same time when foreign revenues began drying up. Labor costs are still sky-high, but foreign revenues have begun flowing more freely, so the Preminger-Herbert undertaking conceivably could mark resumption of bi-lingual production.

The Preminger-Herbert property is "The Moon Is Blue," and David Niven will have the male lead in the English-language version, with Johannes Heesters playing the role in the German version. Procedure consists simply of shooting each scene in English, first, then jerking out the English-speaking cast (like a football platoon) and sending in the German-speaking cast to do the same scene. Camera setups and lighting will not need to be changed. The producing combination estimates it will take only 15 per cent more time to shoot the two versions than it would take to shoot one of them. Sounds like quite a bargain.

Lippert Has 6 Ready, Seven Now in Work

HOLLYWOOD: Six features are ready for Lippert release, three are in editing stages and four are preparing for shooting before the end of the year, in a program that forecasts fulfillment of Robert L. Lippert's

THIS WEEK IN PRODUCTION:

STARTED (2)

INDEPENDENT
Rough Shoot

REPUBLIC
The Woman They Almost Lynched

COMPLETED (9)

COLUMBIA
Posse

Scarlet Spear
(Breakston-Stahl)

INDEPENDENT

The Thirteenth Man
(Ben-Bo Prod.)
Body Beautiful
(Savoy Picts., Inc.)
Bad Blonde
(Exclusive Films,
London, Lippert)

MGM

Remains to Be Seen
Dream Wife
The Clown

UNIVERSAL-INT'L
Girls in the Night

SHOOTING (25)

ALLIED ARTISTS

The Roar of the Crowd

PARAMOUNT

Here Come the Girls
(Technicolor)
Forever Female
Little Boy Lost
(Paris)

COLUMBIA

Love Song
(Technicolor)
The Red Beret
(Warwick Prod.,
London,
(Technicolor)

REPUBLIC

South of San Antone

RKO RADIO
Split Second

INDEPENDENT

Tarzan and the She-Devil (Sol Lesser Prod.)
Main Street to Broadway (Cinema Prod.-MGM release)
Melba (Horizon Pict., U. A. release, Technicolor)
The Sword and the Rose (Disney British—Technicolor)

20TH CENTURY-FOX

Nearer My God to Thee
Call Me Madam
(Technicolor)
Sailor of the King
(formerly "Single Handed")

UNIVERSAL-INT'L

Thunder Bay
(Technicolor)
Sioux Uprising
(Technicolor)
Flame of Timberline
(Technicolor, formerly "Vermillion O'Toole")

MGM

Fast Company
The Band Wagon
(Technicolor)
Give a Girl a Break
(Technicolor)
Young Bess
(Technicolor)
Invitation to the Dance
(Technicolor)

WARNER BROS.

His Majesty O'Keefe
(Technicolor)
Alma Mater

pledge to supply 20 releases annually to his new franchise holders.

Now in cutting rooms are "I'll Get You," starring George Raft; "The Tall Texan," with Lloyd Bridges, and "Bad Blonde," with Barbara Payton. To shoot this month are "Cairo," starring Raft under Ray Enright's direction, and "Spaceways," with Howard Duff. December starters will be "Project X," to be produced and directed by Arthur Hilton, and "Hangtown."

Ready for release are "Scotland Yard Inspector," "Tromba, the Tiger Man," "Mr. Walkie-Talkie," "Gambler and the Lady" and a re-release combination, "Great White Hunter" and "Captain Kidd."

Rule "Oscar" Out of Ads

WASHINGTON: The Federal Trade Commission reports that the Academy of Motion Picture Arts and Sciences and the Bulova Watch Co. have signed a stipulation to stop using the words "Academy Award" or "Oscar" in the advertising of watches or any other commodity, unless certain conditions are fulfilled.

The nub of the Commission's objection apparently was that the terms were used in connection with items not actually given an award.

The Academy agreed to cease authorizing the use of the words "Academy Award" or "Oscar" or any depiction of the "Oscar" statuette in the advertising of any watches or other commodity "which has not been the subject of an award of merit or achievement in the field of motion pictures unless, as a condition to the authorization, the licensee is required to state clearly that no meritorious award is entailed and that its right to such use is by virtue of a licensing agreement."

Bulova agreed to stop using the words unless it makes it clear that this use is "made by virtue of a licensing agreement and is not representative of any meritorious award made on the basis of comparative tests with other watches."

The Commission said it had approved the

stipulation in accord with its policy of encouraging law observance through cooperation in cases "where there has been no intention to defraud or mislead."

The right to use the term "Academy Award" was the subject of a bitter trademark fight by the Academy some years ago. The Academy won that fight and got the exclusive right to permit the use of the terms "Academy Award" and "Oscar."

Judge in Chicago Gives "Peter Pan" 8 Loop Weeks

An extended run of eight weeks in the Chicago downtown "Loop" district was awarded the Walt Disney-RKO Radio release, "Peter Pan" this week by Federal Judge Michael Igoe. The procedure was under Chicago's clearance laws, under which pictures are limited in their downtown runs so that outlying houses may play them profitably. At mid-week, neither theatre nor date had been selected.

British Shorts Popular In Art Houses, Report

Nine British Information short subjects are currently playing American art theatres, Lester Schoenfeld, British Information Services distribution manager, reported this week. He added he had secured 463 dates since the first of the year, and that this was an increase of 50 per cent over dates last year, and 100 per cent over those of the previous year.

Stolkin Men Sell Station

PORTLAND, Ore.: Ralph Stolkin, Edward G. Burke and Sherrill Corwin, members of the syndicate which purchased Howard Hughes' controlling stock interest in RKO Pictures, last week sold their 43.5 per cent interest in Station KOIN, owned by the Mt. Hood Radio and Television Broadcasting Corporation, to some 30 employees of the station and to Ted R. Gamble, chairman and partner in the operations of the station.

Mr. Gamble and Arch Morton, manager of Station KJR, Seattle, also have acquired the Stolkin-Burke-Corwin holdings in the Mt. Rainier Radio and Television Broadcasting Corporation, owners of KJR, Seattle. It is understood they will offer part of the stock they acquired to KJR employees.

Both the Mt. Hood and Mt. Rainier corporations are seeking TV outlets. As a result of the sales, amended applications for the stations have been filed with the Federal Communications Commission.

St. Louis House Changes Hands

Mr. and Mrs. Harry Londoff have resumed operation of the Palm theatre in St. Louis, Mo., after having leased the house for a 25-year period to other operators. The theatre has been completely renovated.

\$AVAGE \$UPER \$ERIAL THRILLS

THAT MEAN BOXOFFICE DOLLAR BILLS

...and keep those
action fans coming week
after week after week!

SON OF GERONIMO
APACHE AVENGER

starring
CLAY MOORE

With REDWING • TOMMY FARRELL • EILEEN ROWE • BUD OSBORNE
Story and Screen Play by GEORGE H. PLYMPTON, ROYAL K. COLE and ARTHUR HOERL
Produced by SAM KATZMAN • Directed by SPENCER G. BENNET

GET YOUR AMMUNITION-LOADED PRESSBOOK!
Trend-conscious and exploitation-minded showmen have a real natural here to cash in on the current craze for Cowboy-Indian spectacle!

A COLUMBIA SUPER-SERIAL

People in The News

SAMUEL GOLDWYN will be honored at a luncheon November 17 at the Waldorf-Astoria in New York by trustees of the Will Rogers Memorial Hospital for donating his picture "Hans Christian Andersen" for the first benefit premiere for the hospital.

HERMAN COHEN has resigned as vice-president of Jack Broder Productions and Realart Pictures.

B. BERNARD KREISLER has been elected president of International Film Associates-Television.

SALVATORE A. RIZZO has been elected president for the third term of Buffalo Musicians Association, Local 43, A. F. M.

JACK S. CONNOLLY, chief of the Newsreel and Special Events Branch of the State Department, has been given the Superior Service Award, the second highest decoration a civilian can obtain in Government.

HAL WALLIS has arrived in New York from Hollywood.

KARL HERZOG has resigned as president, treasurer and director of Cinecolor Corp.; president and director of Cinecolor Realty Corp.; and chairman of the board and director of Cinecolor (G. B.) Limited, London.

WALTER MELNIKER, head of Loew's International Corp.'s theatre department, left New York Wednesday for Australia, where he will inspect MGM theatres.

CHARLES ALEXANDER MOSES has been appointed special home office exploitation representative at RKO Radio, replacing HAL OLVER, who resigned.

A. J. BRYLAWSKI, president of Motion Picture Theatre Owners of Metropolitan D. C., will be honored by his Washington friends December 1 at the Shoreham Hotel on the occasion of his 70th birthday.

Johnston to France on Deadlock

WASHINGTON: Eric Johnston, president of the Motion Picture Association of America, left here unexpectedly last Saturday for Paris to take part in the long-delayed negotiations for a new Franco-American film agreement. He had been scheduled to leave the day before on a month's tour of seven South American countries as chairman of the Government's International Development Advisory Board.

In announcing cancellation of the South American tour, the State Department said Mr. Johnston was leaving for France "on urgent business for the film industry." This statement gave rise to a feeling among observers that the French negotiations, which have been stalled for the past few months, have reached a new critical point. However, an MPAA spokesman said that he knew of no new developments.

Mr. Johnston, accompanied by Joyce O'Hara, MPAA vice-president, is expected back in the United States in two weeks.

Albert Lewin Sees "Huge Potential" in Near East

Arab-speaking countries are more than ever fond of American pictures, Albert Lewin, MGM producer, said in Hollywood last week, returning from overseas. He had been on a six month research and scouting trip in North Africa, for "Saadia" which the company will film in that territory next spring. He was in Marrakech, Casablanca, and Rabat, French Morocco. He feels dubbing although expensive is preferable for American films in Arab countries because so many of the natives cannot read.

Pine-Thomas' "Blazing Forest" In Reno Premiere

Reno, Nevada, was the beneficiary Tuesday, of the world premiere of the Pine-Thomas production "The Blazing Forest." Proceeds went to the Community Chest. Stars John Payne, Roscoe Yates, Rhonda Fleming, Susan Morrow, Richard Arlen, and William Demarest appeared on stage at the Majestic. Important newsmen from Pacific Coast cities covered the event. There was a motorcade and attendant celebration, with city officials cooperating.

Walter Wanger Signs New Allied Artists Deal

Walter Wanger, producer, has signed again with Allied Artists. This continues the association begun a year ago. During the year, Mr. Wanger has produced four pictures. His next is expected to be "Hajji Baba," about 19th Century Persia, and in Technicolor.

IN NEWSREELS

FOX MOVIE TONE NEWS, No. 91—Eisenhower elected. Voting by Eisenhower, Nixon, Stevenson, Sparkman, Hoover, Baruch, Farley. Democratic and Republican headquarters.

FOX MOVIE TONE NEWS, No. 92—Eisenhower in Georgia names liaison aides. Trygve Lie quits at U.N. Assembly meeting. Queen Elizabeth opens Parliament. March of Dimes poster girl. Notre Dame-Oklahoma, Princeton-Harvard football games.

NEWS OF THE DAY, No. 221—Largest popular vote for a president. At polling places. Voting by Eisenhower, Nixon, Stevenson and Sparkman. Election returns. Truman calls for unity. "Ike" and Mamie leave for vacation.

NEWS OF THE DAY, No. 222—Lie quits U.N. to speed Korea peace. Marines rout Reds in Korea hills. Queen opens Parliament. World's largest trailer. Israel loses leader. Notre Dame-Oklahoma, Princeton-Harvard football games.

PARAMOUNT NEWS, No. 24—Victory for Eisenhower; looks to unity. The candidates, other figures, review of issues. Stevenson statement. Eisenhower and wife receive returns.

PARAMOUNT NEWS, No. 25—Lie resigns U.N. position. Red Embassy party in Washington. Philip Murray, Dr. Chaim Weizmann mourned. Eisenhower in Georgia. New York-San Francisco football game.

TELENEWS DIGEST, No. 45B—Voting across the country. Republican National Headquarters. Stevenson concedes in Springfield. Eisenhower statement in New York.

TELENEWS DIGEST, No. 46A—Eisenhower relaxes in Georgia. Stevenson assumes party leadership. Floating cement demonstrated. General Franco addresses first National Congress of Spanish Civil War veterans. Two-story mansion trailer. Princeton-Harvard football.

UNIVERSAL NEWSREEL, No. 411—Ike's landslide. Presidential and Vice-Presidential candidates casting their ballots. Democratic and Republican headquarters.

UNIVERSAL NEWSREEL, No. 412—Lie resigns U.N. position. Battlefront in Korea again ablaze. Queen opens Parliament. President-elect picks administration aides. Notre Dame-Oklahoma, Georgia Tech-Army football.

WARNER PATHE NEWS, No. 26—Ike wins. Ballot casting by President Truman and all candidates. Stevenson concedes at Springfield. Eisenhower victory speech; leave for vacation.

WARNER PATHE NEWS, No. 27—The winners, Eisenhower and Nixon. Marines fight under heavy shell fire in Korea. Mau crises rocks Africa. Queen opens Parliament. New York-San Francisco; Southern California-Stanford football.

by HENRY KAHN

PARIS: French exhibitors are looking hopefully for a break in the deadlocked film talks with the arrival of Eric Johnston, president of the Motion Picture Association of America. Native exhibitors, like American distributors, have been very unhappy about the quota of 90 put on the import of American films. They also are the people most likely to be hurt by any continuing delay on a new Franco-American agreement.

"It is very difficult for us," a spokesman for the exhibitors said recently. "We are both exhibitors and French. To take a line which appears to oppose the interests of French production would be bad for us. Yet to accept a minimum of U. S. films, or rather foreign films, would be bad for business."

French Government officials reportedly have been eager to renew talks with the Americans and cannot understand why visas for the 90 films have not yet been requested. They are fully aware of the unpopularity of their offer to use blocked francs for co-productions, an offer, incidentally, which has also been opposed by some forces in the French Government who believe the blocked money should be used to buy raw materials and machines in the United States. Meanwhile, there are hardly any first run dubbed films left for showing here.

Mack Sennett to Direct

HOLLYWOOD: Mack Sennett and the Ritz Brothers have prepared a package deal on a story, "Gallop and Geese," which will be offered to a major studio, it is announced. It will bring Mr. Sennett back to active production as a director.

List RKO Stock Sale

WASHINGTON: Sherrill C. Corwin, New RKO pictures vice-president and studio head, bought 10,000 shares of RKO common and became the beneficial owner of an additional 209,884 shares during September, according to a report issued by the Securities and Exchange Commission.

The beneficially owned shares came from a total of 1,049,420 shares held by the Bank of America National Trust and Savings Association, pledgee for Screen Associates, Inc., acting as the nominee for Mr. Corwin and others. The report said Mr. Corwin was listed for total RKO holdings of 219,884.

The report covers transactions by industry officers and directors during the period from September 11 to October 9. During this period, according to the SEC, Howard Hughes liquidated his total RKO pictures holdings with the sale 1,013,420 shares of common. Ned E. Depinet, former RKO president, also liquidated his holdings selling 35,000 shares.

At RKO theatres, David J. Greene added 1,500 shares of common to a trust which held 32,300 shares at the end of the period. In addition, he listed 16,450 shares in his own name, and 10,000 through partnerships, and 3,600 through members of his

family. A. Louis Oresman sold one thousand shares of RKO theatres common, leaving his holdings at 28,100; William F. Whitman and John E. Redmond each sold 1,200 shares, each retaining 1,300.

At Monogram W. Ray Johnston sold 3,700 shares of common in four transactions, leaving his holdings at 517.

Fox West Coast in New Projectionist Contract

Fox West Coast Theatres has agreed to a new contract with the IATSE projectionists' union, Local 162. It provides a health and welfare plan. The agreement averted a strike. It also provided that northern California theatres would give to other locals of the IATSE the same benefits.

L. V. Bergtold Dies

L. V. Bergtold, 54, died of a heart attack November 1 at Westby, Wis., where he operated the Westby theatre, and the Welcome theatre at Cashton in partnership. He was a former director of Allied of Wisconsin. He is survived by his widow, two sons and two daughters.

Earl Boles

Earl Boles, for 15 years an exhibitor, operating the Mecca and Pic theatres in Crescent City, Cal., died in San Francisco recently after suffering a heart attack. He is survived by his wife and two sons.

UA Sets 5 in Two Months

Five major productions will be released by United Artists during November and December, it was announced last week by William J. Heineman, vice-president in charge of distribution.

The five films are: "Kansas City Confidential," starring John Payne and Coleen Gray, which will be launched on November 11 for pre-release engagements only; "Outpost in Malaya," starring Claudette Colbert and Jack Hawkins, to be released November 21; "Babes in Bagdad," in color, starring Paulette Goddard, Gypsy Rose Lee, Richard Ney and John Boles, for release December 7; "Monsoon," in color by Technicolor, introducing Ursula Thiess, for release December 14, and "Breaking Through the Sound Barrier," a Lopert Films release distributed by United Artists, which will go into national release December 21.

MPIC Commends Staub

HOLLYWOOD: The Motion Picture Industry Council recently expressed commendation to Columbia "Screen Snapshots" producer Ralph Staub for his many valuable services in properly portraying Hollywood to the general public for the past 30 years.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

STANLEY KRAMER'S Production of

REX HARRISON • LILLI PALMER In THE FOUR POSTER

Screen Play by ALLAN SCOTT • Directed by IRVING REIS • Based on the Play by JAN de HARTOG

Music composed and directed by DIMITRI TIOMKIN

Associate Producer — ALLAN SCOTT

General Release: January

LAST OF THE COMANCHES

Color by TECHNICOLOR

starring

BRODERICK CRAWFORD • BARBARA HALE

Johnny Stewart • Lloyd Bridges with Mickey Shaughnessy

Written for the screen by KENNETH GAMET

Produced by BUDDY ADLER • Directed by ANDRE DE TOTH

General Release: February

THE PATHFINDER

Color by TECHNICOLOR

starring GEORGE MONTGOMERY

with Helena Carter

Screen Play by ROBERT E. KENT • Based on the novel by JAMES FENIMORE COOPER

Produced by SAM KATZMAN • Directed by SIDNEY SALKOW

General Release: January

INVASION U. S. A.

starring

Gerald Mohr • Peggie Castle • Dan O'Herlihy

Screenplay by ROBERT SMITH • Produced by ALBERT ZUGSMITH and ROBERT SMITH

Directed by ALFRED E. GREEN

AN AMERICAN PICTURES PRODUCTION

General Release: December

TARGET HONG KONG

with

Richard Denning • Nancy Gates • Richard Loo • Soo Yong

Story and Screen Play by HERBERT PURDUM

Produced by WALLACE MacDONALD • Directed by FRED F. SEARS

General Release: February

GENE AUTRY and CHAMPION in WINNING OF THE WEST

with Gail Davis • Richard Crane • Robert Livingston and SMILEY BURNETTE

Story and Screen Play by NORMAN S. HALL • Produced by ARMAND SCHAEFER

Directed by GEORGE ARCHAINBAUD • A GENE AUTRY PRODUCTION

General Release: January

The National Spotlight

ALBANY

The Variety Club Denial drive to raise \$15,000 for Camp Thatcher in the Helderbergs will be conducted Nov. 27 to Dec. 3; the Big Brother preliminary running from Nov. 10 to 27. Harry Lamont and Charles A. Smakwitz, former chief barkers, are co-chairmen of the general campaign. Arthur Newman and Saul J. Ullman direct the Big Brother effort. . . . Also taking part in the campaign are George Schenck, Frank Carroll, Leo Greenfield, Lewis A. Sumberg, Charles Schlang, Aaron Winig, Henry Seiden, Alan Iselin, J. L. Olshansky, Dan Houlihan, Al Kellert, Jimmy Daley, Len Simon, Gene Teper, Harold Gabrilove and Dave Marks. . . . Warners reopened the American, Troy, as a first-run, shifting back the Lincoln to second-run. The circuit also relighted the Utica, Utica, as a second-run. . . . Congressman Bernard W. Kearney, of Gloversville, father-in-law of George Lynch, chief buyer for Schine Chain Theatres, was reelected by a 60,000 margin. . . . Harold Tyler, who operates the Delphia in Chittenango, easily won on his first bid for Assemblyman. A Republican, he will represent Madison County.

ATLANTA

Arthur C. Bromberg, president Monogram Southern Exchanges, left for a trip to Hollywood, New Orleans and Mobile, Ala. . . . We had on the row visiting and booking: L. J. Duncan and Sidney Laird, Al-Dun-Amusement Co., West Point, Ga.; A. Bishop, Bishop's Theatres in Georgia; The Martin Boys, Martin Theatres in the South; and John Thompson, Family drive-in, Gainesville, Ga. . . . Miss Nancy Hogan, Kay Exchanges, has resigned. . . . Walter L. Titus, Jr., district manager Republic Pictures, was in at the local branch. . . . Ed Stevens, president Stevens Pictures, back after a business trip to Chicago. . . . Mrs. Rose Lancaster, Astor Pictures of Georgia, back at her desk after several weeks of illness. . . . President William "Snake" Richardson, Astor Pictures, off for his annual fishing trip to Florida. . . . J. L. Sackwell has a permit for a \$20,000 drive-in theatre to be located near Lithonia, Georgia.

BOSTON

For the special press showing of "The Plymouth Adventure" at the Old Colony theatre, Plymouth, Mass., publicist Floyd Fitzsimmons arranged for a fleet of Plymouth sedans to drive the 60 newspaper personnel from Boston and back. . . . The Catholic Motion Picture Guild will hold its annual Memorial Mass and Communion Breakfast November 29. . . . Robert Holland, son of C. E. Holland, executive city editor of the *Daily Record*, has joined the publicity staff of MGM, under Floyd Fitzsimmons. . . . The engagement has been

announced of Richard A. Smith, son of Philip Smith of Smith Management Company, to Susan Flax of Newton Center with a December wedding date. . . . Robert Saef, son of publicist Jack Saef, is engaged to Marion Rideman of Brookline.

BUFFALO

Directors, as well as delegates and alternates to the Variety International convention, will be nominated at the annual meeting of Tent 7 of Buffalo Nov. 17. . . . Edmund P. Radwan, Republican candidate for Congress from the 41st district, who has been an opponent of exclusive theatre TV of fights, etc., was re-elected. . . . Lewis D. Humphrey, recently associated with the East Aurora theatre, has been appointed treasurer of the Center theatre in Buffalo, succeeding Mrs. Margaret Bailey, who has been promoted to assistant manager. Mrs. Bailey succeeds Walter Michalski, who has resigned. . . . The Aero, Sheridan, Buffalo and Broadway drive-ins were still open last week-end, with snow greeting patrons. . . . The Regent has reopened in Elmira as a subsequent run house. The Regent is one of three theatres acquired by Dipson from Warner circuit in Elmira. . . . M. A. Brown, UA branch manager, announces that UA will open a branch office in Albany Nov. 17 with a booker and sales representative installed.

CINCINNATI

The 1,500-seat Keith theatre, downtown first run which has been dark since last July, was reopened November 11 by Shor,

Inc., local circuit operators, who control the Twin drive-in, the only outdoor theatre in the city limits, and a number of other outdoor and indoor theatres. . . . Clark Rader, with headquarters at Newark, Ohio, has closed his La Max theatre, in Wilmington, Ohio. . . . Carl Westbrook has opened his new Jungle drive-in in the vicinity of Parkersburg, W. Va. . . . The Starview drive-in, near Norwalk, Ohio, offers a dusk-to-dawn program on Saturday nights with five features. . . . Roy Rogers, who was born at Duck Run, Ohio, and his wife, Dale Evans, recently were house guests of C. F. Pfister, Troy, Ohio, exhibitor.

CLEVELAND

Election night business was generally off in the greater Cleveland area. Downtown the streets were empty, as were many theatres, night clubs and bars. . . . "The Quiet Man" is the only popular priced picture to hold for six weeks during the entire 1952 year. . . . Byron Waltz, Jr., severed his connection as United Artist booker. . . . Variety Club is holding a midnight benefit show at the Hippodrome Theatre on December 5 to raise funds for the support of the Cleveland Cerebral Palsy Foundation School which it is sponsoring. . . . Frank Murphy, Loew's theatre division manager, is exhibitor chairman for the Will Rogers Hospital drive and I. J. Schmertz, 20th-Fox branch manager, is distributor chairman. . . . Zucker was guest of honor at a testimonial dinner held Monday, Nov. 10 in the Hollenden Hotel under the sponsorship of the Variety Club.

COLUMBUS

Construction on the multi-million dollar Franklin County Veterans Memorial in the Civic Center near the downtown theatre area is expected to start next spring. National Production Authority has released steel for the structure, which will have 4,000 permanent seats. . . . Robert T. Oestreicher, brother of Fred Oestreicher, Loew's publicity manager, will become mayor of Columbus January 1, following last week's election of Mayor James A. Rhodes as state auditor. Oestreicher is president of city council. . . . Joe R. Mills, theatre editor, Columbus *Star*, is vacationing in New York this weekend. . . . Neighborhood theatremen co-operated in an Armistice Day "Passes for Pints" drive with the Red Cross Regional Blood Center. Guest tickets are given to those who pledge a pint of blood during the week.

DENVER

Duke Dunbar, formerly a film salesman, later secretary of the old film board of trade, an attorney, has been reelected attorney general on the Republican ticket by piling up the highest vote in the recent

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WHEN AND WHERE

November 15-19: Joint convention and trade show, Allied States Association, Theatre Equipment and Supply Manufacturers Association, Theatre Equipment Dealers Association, Morrison Hotel, Chicago.

November 21: Annual convention, Colosseum of Motion Picture Salesmen of America, Atlanta.

November 23: Silver Anniversary, banquet, Variety Club of Pittsburgh, William Penn Hotel.

November 25: 13th annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

December 2-3: Annual convention, Allied Theatre Owners of Indiana, Hotel Lincoln, Indianapolis.

(Continued from opposite page)

election. . . . Murray Lafayette, United Artists exploitation man, here plugging "Thief," which goes into the Paramount. . . . J. B. Sculley, Republic auditor, in for a check on the local branch. . . . Lester Zooker, manager of the new district formed by U-I, in for his first visit. District comprises Denver, Salt Lake City, Omaha, Kansas City and Des Moines. . . . Also in visiting the U-I branch was Irving Sochin, short subjects sales manager. . . . George Smith, Paramount division manager, was in.

DES MOINES

The projection building of the Chief drive-in at Estherville was gutted by fire two days before the theatre was to close for the season. . . . The Garwin, Ia., theatre has been reopened through the co-operation of the town's commercial club and a theatre concern in Des Moines. . . . The Lone Tree theatre at Lone Tree has been closed by the owner, Omer Freeman. . . . Businessmen of the Dayton community have been making contributions to keep open the doors of the Dayton theatre this year. Several drives for funds have been made and another is in progression. The Dayton Review comments, "As can readily be seen, in many small communities TV has played havoc with the small theatre and we in Dayton want to keep ours in operation." . . . Henry Zieg, manager of the Royal and Pix theatres in LeMars, has announced that work will soon begin on a 300-car drive-in theatre south of LeMars. . . . H. L. Roy Rhodes has been named manager of the Gem theatre at Charles City, replacing Mrs. Royce Winkleman. . . . The Newell, Ia., theatre has been sold by Don McCrea to O. H. Stoeber of Fenton.

DETROIT

"Ivanhoe" at the Adams continues to play to capacity crowds daily as it goes into its fifth week. . . . Robert Misch, who has been with the Butterfield Circuit for 25 years, has joined the Paramount Film exchange here as salesman. . . . Art Leazenby, Paramount exploiter, is in Ohio on company business. . . . James Ross has closed his Dearborn drive-in for the winter. He is the first one to close in the Detroit area. . . . James Beck of Clark Theatre Service has become the father of a baby girl. . . . Bert Tighe, salesman at Republic exchange is back from a Florida vacation. . . . Dave Korman and Sam Mazell have sold their Virginia which was formerly operated by the Schulte circuit. It will be converted for store use. . . . Owen Blough, operator of the downtown Tele-news, is spending the winter in his Fort Lauderdale, Fla., home.

HARTFORD

Peter G. Perakos, Sr., head of the Perakos Theatres Circuit, back from an extended tour of Greece, Turkey and France, accompanied by his son, Peter, Jr. . . . Albert R. Lessow, discharged from the Army, has rejoined Loew's Poli-New England Theatres, as assistant manager, Palace, Hartford, replacing Carl Cinelli, shifted to Loew's Poli, Springfield, Mass. . . . Robert Elliano has been re-elected chief barker of Tent 31, Variety Club of Connecticut. Other officers: First assistant

ROREX EARNED NAME, MR. TEXAS COMPO



DALLAS: Kyle Rorex, above, known as "Mr. Texas COMPO," this month marks his first year as executive director thereof. A native Texan with degrees from Southern Methodist U, he spent his early show business years as a name band musician, then served overseas for the Adjutant General for three years. In 1950 he joined Allied Theatre Owners of Texas, handling public relations. After the successful 1951 Movietime tours, he became coordinator of activities for Texas COMPO, and was made its executive director when the unit was made permanent. The move for better showmanship and Kyle Rorex are synonymous.

chief barker, A. J. Mattes; second assistant, Sam Wasserman; property manager, Henry Germaine; dough guy, Sam Germaine; board of directors, John Pavone, Ben Simon, Jules Livingston, Joe DiFrancisco, Hy Levine and George H. Wilkinson, Jr. Barney Pitkin, Abe Mattes and Ray Wylie are working on the Tent's underprivileged children's Christmas party plans. . . . Albert Schleicher, formerly with the Reade circuit in New Jersey, has been named manager of the Warner Theatre, Bridgeport, Conn., replacing John Petroski, who resumes his post as manager of the Warner Palace, Norwich, Conn.

INDIANAPOLIS

Trueman Rembusch, president of the Allied Theatre Owners of Indiana, has invited Al Daff, Max Youngstein and Howard Dietz to speak at the state convention here Dec. 2-3. . . . Abe Baker has acquired the Sheridan from the Cantor circuit. . . . Al Henricks, manager of the Indiana, who came here last year from Oklahoma City, attended the Notre Dame-Oklahoma football game at South Bend. . . . Mutual trade problems were discussed by Indianapolis neighborhood exhibitors at their first luncheon meeting this fall last Wednesday.

JACKSONVILLE

Bookings for first-run houses later in November include "Snows of Kilimanjaro," "Plymouth Adventure" and "It Grows on Trees." . . . John Sutton, Vogue theatre, Orlando, was here on a booking trip. . . . Charlie Lester, National Screen Service,

called on several branch managers along the Row. . . . Carl Carter, manager, Ritz and Ribault drive-ins, left for Atlanta and New Orleans on business. . . . Attending the National Association of Popcorn Manufacturers' annual meet in Chicago on November 12-15 were Van Myers, Wometco circuit, Miami; Harry Botwick, Florida State Theatres, this city; and Roy Smith, head of a local popcorn and candy concern. . . . Paramount's Dick Regan says that Faith Hammond, in his office, has a new "piffle-pink" hair coloring which looks very fetching. . . . Ollie Williamson, Warner manager, Atlanta, will be guest of honor here during a branch office "clean-up week," January 11-17.

KANSAS CITY

Election day attendance was generally poor in theatres. . . . Theatre attendance spurted toward midweek, with 12,000 men and women in Kansas City attending the state teachers' convention. . . . Several theatres in Kansas City are cooperating, with retailers, in the November annual campaign of "RIAL"—Religion in American Life program of churchmen of many faiths with the technical help of the Advertising Council. . . . The "Forty Years Ago" column in the Kansas City Times recorded recently that in November, 1912, the moving picture "Queen Elizabeth," with Sarah Bernhardt, was being shown at the Apollo—the South Troost avenue theatre, now of the Fox Midwest circuit. . . . These drive-ins are still operating: Boulevard, Riverside, Highway, and the Shawnee. . . . The Summit, neighborhood theatre of the Commonwealth Theatres in Kansas City, Mo., reopened November 6.

LOS ANGELES

Charlie Kranse, Favorite Films, returned from a business trip to New York. . . . "Buck" Stoner, assistant to Herman Wobber, was in town. . . . A mass meeting of all Film Row Club members was held at the Boulevard theatre recently. . . . Stan Lefcourt has announced his resignation from the United Artists branch here, and will take up his new duties as assistant to Gus Diamond of the Pacific Drive-In Theatres Corp. Bert Pollard, of the same office, has been upped to the position of sales manager. . . . Irv Levin, Favorite Films, is back in town after attending the Mutual Productions convention in Chicago. . . . Out of towners spied on the Row were: Mrs. Rebecca Carrillo, Moor Park; Vince Murphy, Nace Theatres, Phoenix; and Earl Strebe, Palm Springs.

LOUISVILLE

According to the Kentucky Revenue, a report of state revenue compiled by the Department of Finance and the Department of Revenue, tax revenue on amusement (combined) for September 1952 was \$162,759.44 as compared to \$140,525.11 for September, 1951, indicating an increase of \$22,234.33. . . . Harold Sliter, district manager for Schine Theatres with offices in Lexington, Kentucky, has been promoted to supervisor of Schine's properties in Ohio. Harold will be replaced in Lexington, by Bob Cox, who heretofore has been city manager. . . . With the closing of the Theatrain Twin

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drive-in theatre, Jeffersonville, Indiana for the season, Mr. and Mrs. Bob Harned are to leave soon for their annual sojourn to the sunny south of Florida. . . . Bob Cox has been named by Ralph McClanahan, president of KATO, to succeed Harold Sliter as a director in KATO. . . . Tentative dates of April 13 and 14th have been set for the annual Kansas Association of Theatre Owners convention.

MEMPHIS

Bal Barnes has purchased Victory theatre, Burnsville, Miss., from Lester Ligon. . . . B. F. Jackson, owner, has finished and opened his new MoJac Motor-In Movies at Indianola, Miss. . . . Sunday movies were defeated by voters of Jackson, Tenn., in the Nov. 4 elections. This is the fourth time Jackson has decided against legalizing motion pictures on Sunday. . . . R. L. Bostick, manager of National Theatre Supply Co., is on a business trip to Atlanta and Charlotte. . . . Tony Tedesco, salesman, United Artists, was in St. Louis to attend a company sales meeting. . . . James Smith, head shipper, Paramount, was promoted to the booking department and John Coll, shipper, promoted to head shipper. . . . Enoch Stevens, Universal, will be married Nov. 22 to Bonnie Jean Gatlin. . . . C. O. Taylor has purchased Pines theatre, Dierks, Ark., from K. D. Williams.

MIAMI

A little re-shuffling of personnel in the Wometco circuit placed Krag Collins as assistant at the Rosetta and Chet Gole assisting Dana Bradford at the Center. . . . Cooperating with the Miami *Daily News* Youth Roundup, Florida State Theatres' Colony ran a contest tie-in with the "Miracle of Our Lady of Fatima." . . . The Variety Club is sponsoring the Ringling Bros. Barnum and Bailey circus November 21-23, as a benefit for Variety Children's Hospital. . . . A de luxe cocktail party for the press recently unveiled the mammoth new studio building of Wometco's WTVJ in the remodeled Capitol theatre. . . . Blood bank donors were given passes to the Wometco showing of "Something for the Birds." . . . Movie-land's Louis B. Mayer was at the Saxony recently, where he was to present the Industrial Award to K. I. Keller of Chrysler Motor Corporation.

MILWAUKEE

Harlen P. Croy, Mosinee theatre, Mosinee, Wis., announced that Joe Woodward, Milwaukee, is doing his booking and buying. . . . Ben Marcus's remodeled State theatre, formerly called the Midway at Wausau, reopened November 12 showing "Ivanhoe." . . . New London has plans for a drive-in theatre, according to Lee Macklin, the future owner and operator of the Grand theatre there. . . . Still another drive-in is planned for at Little Chute, Wis. There are now 37 drive-ins in Wisconsin with a prospective 20 more by next summer. . . . The new city manager for Eskin Theatres Management Company's Eskin and Richland theatres at Richland Center, Wis., is Wayne Berkley. . . .

Mark Morgan, Cedarberg, is the new buyer for Unity Theatres here. . . . John Juell manages the Garden and Grand theatre in South Milwaukee.

MINNEAPOLIS

Hal Graham is new assistant manager of the RKO Orpheum, replacing Howard Walstead, who was transferred to the RKO Pan. . . . Robert Levy, son of M. A. Levy, 20th-Fox district manager, is engaged to LaVerne Ann Wagner. . . . Dick Kolling, former booker at Warners, has joined the booking staff at 20th-Fox. And Don Urquhart has returned to Warners as booker after serving in Korea. . . . Saul Elkins, formerly of Warner Bros., will direct a series of television shorts entitled "The Sporting Chance" at Reid H. Ray studios in St. Paul. The firm previously was confined to advertising films. . . . A \$22,000 theatre is being built at Cogswell, N. D., by Cogswell Amusement Co. . . . Gordie Rydeen, formerly manager of the loop Gopher, is new manager of Volk circuit's Nile and Riverview. . . . John Bernard (Doc) Dougherty, 60, president of Film Advertising Agency, died after a lengthy illness.

NEW ORLEANS

Ruth Sales is the new cashier at 20th-Fox. She replaces Emily Passman, who resigned. . . . Out of city exhibitors making the rounds were Frank DeGraau, Abbeville, La.; Ann Molzon, Labadieville, La.; Phillip and Warren Salles, Covington, La.; Robert Long, Baton Rouge, La.; Gordon Ogden, Baton Rouge, La.; Ed Ortte, Clermont Harbor, Miss. . . . A. L. Lee, Solo Cup representative, attended the company's National convention at the Edgewater Beach in Chicago. . . . James Hoadley, formerly with Masterpiece, now with Uncle Sam's Army, spent a week at home enroute from Camp Francis E. Warren, Cheyenne, Wyoming, to the Far East. . . . Max Connett, Mississippi theatre owner, was a Texas caller. On his way home to Newton, he stopped off for a three day stay at his New Orleans headquarters.

OKLAHOMA CITY

"The Snows of Kilimanjaro," in its third week in the city, has been moved over to the Tower theatre. . . . "Because You're Mine," showing at the Midwest, has been held over for a second week. . . . Jerry Barton, son of Lewis Barton, theatre owner, reached his 21st birthday at 2 a. m. Nov. 4 and he got to vote. . . . Ted Drummond, manager of the Capitol theatre, saw his young daughter, a Camp Fire Girl, in the film which is being shown to help with the United Fund Drive. . . . Cecil Hudson, former manager of theatres at Henryetta, has been appointed engineer and manager of Community Television Company at Duncan, Okla. . . . The Skyview drive-in theatre had Bargain Night at Ardmore, Okla., Oct. 30, when the price of admission was 50c per car load. . . . The Moonlite theatre, Stillwater, Okla., has been closed for the season. . . . Charley Baker, 58, Brady theatre owner, died Oct. 28. He owned the Palace theatre and the Lyric, now called the Brady. He retired several years ago.

OMAHA

Jack Jacobs, son of Columbia exchange manager J. H. Jacobs, received a second lieutenant's commission at Camp Gordon, Ga. . . . A. A. Renfro, chief barker of the Variety Club, announced the Tent 16 Christmas Party would be December 13 at the Blackstone Hotel. . . . Howard Brookings, Oakland, Ia., exhibitor, celebrated his silver anniversary in the movie business with 10 cent admissions for a week at his theatres at Avoca, Oakland, Carson and Walnut. . . . Rich Wilson, MGM salesman on the sick list for some time, is back on his territory. . . . Funeral services were held at Crosby-Kunold Mortuary for Guy Slipper, whose son, Glenn, heads National Theatre Supply offices at Omaha and Des Moines.

PHILADELPHIA

Jeanette Lewis, of United Artists, resigned as business manager of Local F7, IATSE, made up of exchange front office workers. George Evans, of Universal, promptly resigned to take the post with David Law, of Warner Brothers, becoming the new president. . . . The Italia reopened this week with Ralph Schwartz the new owner of the neighborhood house. . . . The Garden drive-in, Hunlock Creek, Pa., has been completed with William Cragle operating the new open-airer. . . . Columbia salesman Ben Felcher was feted by co-workers upon his leaving the city to become branch manager for the company at Buffalo, N. Y. . . . An ordinance exempting charitable, religious and educational groups from payment of the city's 10 per cent amusement tax was approved. . . . Donald Korson, son of Dave Korson, Columbia sales manager, and Betty Jean Yorshis, of Boston, announced their engagement with the wedding scheduled in January.

PITTSBURGH

Mayor David L. Lawrence has proclaimed the week of Nov. 17-23 as Variety Club Week here. Variety Clubs International will hold its mid-winter session here during that time and on Sunday, the closing day, the Variety Club Tent No. 1 will hold its Silver Anniversary banquet in the William Penn Hotel. . . . On the eve of the dinner the club will hold an all-night telethon to raise funds to build a hospital wing to the Rosalia Foundling Home. . . . John H. Harris, International big boss, is chairman of the event. . . . Carl Ferrazza has resigned as manager of Loew's Ritz theatre. He has been named manager of the Keith theatre in Cincinnati. . . . Marty Burnett, district manager for Loew's, was here for a meeting with Bill Elder, manager of Loew's Penn. . . . The 1953 Variety Club Crew will be composed of Carl Doser, chief barker; Norman Merivis, first assistant; Harold Lund, second assistant; Sam Speranza, doughboy, and Al Weiblinger, secretary.

PORTLAND

First run business is still in a slump here this week. J. J. Parker's Broadway theatre reports that TV has not hurt their B.O. as they are doing the same gross this month

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as last year. . . . Paramount manager Oscar Nyberg had the Danny Kaye Show on his stage for four days last week. . . . Walter Hoffman, Paramount field man, in town for a few days working on campaigns for forthcoming Paramount pictures. . . . Nancy Welch, Guild theatre assistant manager, in charge of the United Fund Drive for theatres. . . . Hamrick city manager, Marvin Fox, back at his desk after a week's vacation. . . . Jack Braxton, United Artists manager, will feature a request picture as a second feature on Friday nights. . . . Jolnny Ray in at the Auditorium for a one niter for Van Tonkins. . . . William Thedford, who is a top executive of the Evergreen theatre circuit, in from Seattle for a day of general business matters.

PROVIDENCE

Ted Mack and a unit of his TV Amateurs proved an excellent drawing card at the Metropolitan. . . . Dave Levin, RKO Albee manager, used considerably increased newspaper advertising heralding "The Snows of Kilimanjaro." . . . The Providence *Sunday Journal* ran a two-column feature, complete with several pictures, regarding the success of a local boy who made good writing music in Hollywood, Irving Gertz. . . . The Avon Cinema regaled appreciative audiences with an all-comedy show, headed by Cary Grant in "Mr. Lucky," and John Wayne in "Lady Takes a Chance." This is a departure from this art-house's normal fare of foreign films. . . . Many neighborhood houses are solving the parking problem by sub-leasing nearby parcels of land where patrons' cars are parked free. It appears to be a real incentive to patrons.

SAN FRANCISCO

The George Mann Theatres now have their own system of group insurance. . . . Grosses for first week pictures fell off considerably here. . . . Visitors to the city included Bill Heinemen of United Artists who was at the exchange for two days and conferred with George Mann. . . . Ted Galanter, MGM exploiteer and Max Berutt, Warner Brothers publicist, are out of town. . . . New on the row are two shippers at National Screen Service: Philip Clasen and Carl Perez. Donald Pierce, NSS shipper, joined the Navy. . . . Caroline Johnson, United Artists biller, has been promoted to assistant cashier. . . . Wallace Levin, son of Jesse Levin (General Theatrical) and manager, the Roosevelt, is now at Ft. Riley, Kansas, for basic training. Donald Wine, formerly of Warners, Fresno, replaced him. . . . Louis E. Blair reopened his Chester in that town. . . . Blumenfeld Theatres closed the Cerrito, El Cerrito.

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ST. LOUIS

Mrs. Lulu Corwin, 59-year-old mother-in-law of Lester R. Kropp, co-general manager of the Fred Wehrenberg circuit, died November 1. . . . Final meeting was held November 12 for a definite formation of Film Industry Employees Welfare Fund. . . . Southwestern Bell Telephone Co. announces plans for construction of its first St. Louis-Kansas City microwave radio relay before the first of the year. 260 mile line will carry six channels, 2 for television. . . . Group of St. Louis businessmen organized recently under the title of Missouri Valley Television Company seeking permit for a new station. . . . Out of city exhibitors in town last week included Norman Paul of Carlinville, Ill.; Paul Musor of Casey, Ill.; Russell Armentrout of Louisiana, Mo.

VANCOUVER

Jack Donnelly, Dominion projectionist, in military hospital for a major operation. . . . Ted Ross, on the sick list for six months, formerly with 20th-Fox, is back on film row with JARO, replacing Audrey Jakes, resigned. . . . The Orpheum staff held a surprise birthday party for manager Ivan Ackery who said he is the same age as Jack Benny. . . . John Schuberg, Canada's oldest showman, back from Toronto where he represented the local Canadian Picture Pioneers at the "Showman of the Half Century" dinner. . . . The rapid expansion of drive-ins, both in British Columbia and the three prairie provinces, is reaching to the point of overbuilding. Five more airers are in the planning stages here. . . . A new \$80,000 drive-in company, Sunset Auto Theatre, Ltd., has been formed at Duncan on Vancouver Island and will begin operations in 1953. The theatre will accommodate 400 cars.

WASHINGTON

The Variety Club Board of Governors for 1953 includes: Victor J. Orsinger, chief

barker; Gerald P. Price, 1st assistant; Jack Fruchtmann, 2nd assistant; Alvin Q. Ehrlich, property master; Sam Galanty, dough guy; George A. Crouch, Orville Crouch, Nathan D. Golden, Joseph Gins, Fred S. Kogod, J. E. Fontaine, and the five past chief barkers: Jerry Adams, Morton Gerber, Wade Pearson, Jake Flax and Frank M. Boucher. New to the board in 1953 are Orville Crouch and Joseph Gins. . . . Dr. Roger Albright, director of educational services of the Motion Picture Association of America, was scheduled to speak at the meeting of the Motion Picture and Television Council of the District of Columbia on November 14. . . . Bob Grace, office manager and head booker at Paramount, is convalescing after recent hospitalization. . . . Local F-13 held a meeting to nominate officers for the coming year. Final elections will be held December 1.

Children Attend Special "Andersen" Premiere

RKO Radio was to stage a special invitational premiere of Samuel Goldwyn's "Hans Christian Andersen" at the Paris theatre in New York November 15 for youngsters between the ages of six and 14, children of celebrities, press, radio, magazine and TV representatives. Plans call for a full-scale premiere, with NBC's TV puppet personality, "Rootie Kazootie," as host and master of ceremonies. The regular premiere of the film will be held November 24 at New Yorks Criterion theatre.

Documentary Has Premiere

ST. LOUIS: Edgar M. Queeny, St. Louis industrialist, presented the world premiere of "Wakamba," the second all-color, sound motion picture to be made from his 1950 African expedition; at the Fox theatre Tuesday night. The 82-minute film is a documentary like its controversial predecessor "Latuko," and is a story of tribal life with many wild animal shots. Profits will go to the American Museum of Natural History.

M-G-M TRADE SHOW—NOV. 21st "DESPERATE SEARCH"

ALBANY	20th-Fox Screen Room	1052 Broadway	11/21	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	11/21	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	11/21	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	11/21	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	11/21	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	11/21	1:30 P.M.
CINCINNATI	RKO Palace Bldg., Sc. Rm.	16 East Sixth Street	11/20	8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	11/21	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	11/21	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	11/21	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	11/21	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	11/21	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	11/21	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	11/21	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	11/21	1:30 P.M.
LOS ANGELES	United Artists' Scr. Room	1851 S. Westmoreland	11/21	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	11/21	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	11/21	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	11/21	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	11/21	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	11/21	1:30 P.M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	11/21	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	11/21	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	11/31	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	11/21	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	11/21	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	11/21	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	11/21	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	11/21	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	11/21	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	11/21	1 P.M.
WASHINGTON	RKO Screen Room	932 New Jersey Ave., N.W.	11/21	2 P.M.

*Except Cincinnati, which is Nov. 20

M-G-M presents "DESPERATE SEARCH" starring Howard Keel • Jane Greer • Patricia Medina • with Keenan Wynn • Robert Burton
Screen Play by Walter Doniger • Based on a novel by Arthur Mayes • Directed by Joseph H. Lewis • Produced by Matthew Rapf

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HELP WANTED

EXPERIENCED MANAGERS WANTED FOR neighborhood theatres in New York City and surrounding territory. Please send resume of experience and other information stating salary to BOX 2691, MOTION PICTURE HERALD.

PACIFIC NORTHWEST CIRCUIT WITH THEATRES in smaller cities and large metropolitan areas wants experienced manager. State details of present and previous experience, age, marital status, etc., and enclose recent photograph to BOX 2693, MOTION PICTURE HERALD.

WANTED. EXPERIENCED THEATRE MANAGER for situation in eastern part of states. Reply giving qualifications and references. BOX 2694, MOTION PICTURE HERALD.

WANTED EXPERIENCED THEATRE MANAGER six days a week, steady position, 1,800 seat house, good working conditions, small city in New York State. Also good experienced manager for a night house, can train a good assistant manager for this job. Good working conditions and good salary. BOX 2695, MOTION PICTURE HERALD.

WANTED SUPERVISOR FOR DRIVE-IN THEATRES located in North Carolina. Must be sober, experienced in booking, concession and complete drive-in operations. BOX 2696, MOTION PICTURE HERALD.

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RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

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Detroit Allied Names District Representatives

DETROIT: The board of directors of Allied Theatres of Michigan, during its recent annual convention have erected the following representatives by districts: District One, Al Akerman, Detroit; two, Joseph Denniston, Monroe; three, C. J. Beechler, Charlotte; four, Henry Carley, Holland; five, Allen Johnson, Grand Rapids; six, Herbert Fox, Mason; seven, R. Ashmun, Caro;

eight, Wayne Chase, Lake Odessa; nine, Glenn Wallace, Scottsville; 10, Ed Johnson, Bay City; 11, Martin Thomas, Menominee; 12, John Schuyler Marquette; 13, Lew Wisper, Detroit; 14, Emerson Wood, Harbor Springs; 15, Elliot Cohen, Detroit; 16, John Vlachos Flat Rock; 17 Adolph Goldberg, Detroit; 18, Irving Belinski.

The following were elected as alternates (with no alternate from district one): two, Rene Garmani, Monroe; three, E. J. Pennell, Bronson; four, Harry Burin, Benton

THEATRES

WANTED LEASE OR BUY SMALL THEATRE or drive-in New England or New York. BOX 2675, MOTION PICTURE HERALD.

HAVE SEVERAL THEATRES IN CONNECTION for sale or lease. Principals only. BOX 2692, MOTION PICTURE HERALD.

THEATRE LEASE AND EQUIPMENT FOR sale. 350 seat house with colored balcony. Only theatre in town, population 1,800. Priced to sell. Write LEE S. JONES, Box 205, Ramseur, N. C.

USED EQUIPMENT

EXHIBITORS! BUY NOTHING UNTIL YOU check our prices! RCA MI-9258 amplifier, like new, \$195; pair Magnarc lamphouses, rebuilt, \$500; pair Super-Simplex mechanisms, rebuilt, \$850; 50 ampere rectifiers, with tubes, \$125 pair; pair Simplex 1 kilowatt lamphouses, with rectifiers, rebuilt, \$625. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

SAVE 50% AND MORE! WAGNER 10" LETTERS: plastic 60c; aluminum 75c; seat covers 60c. Rebuilt Automatic 3 unit machine \$225; 2,000' aluminum reels \$1.50; wire welded \$1.15. S.O.S. CINEMA SUPPLY CORP., 604 W 52nd St., New York 19.

SEATING

REBUILDING CHAIRS? WHEN YOU ARE ready, contact us. Lowest prices. Large stock late type theatre chairs always on hand. We manufacture flexolated spring edge cushions to fit all chairs. Write for prices. EASTERN SEATING COMPANY, 138-13 Springfield Blvd., Springfield Gardens, N. Y.

GOOD CLEAN SEATS FROM \$2.50. OUR chair bulletin lists many excellent offerings. Ask for it. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

GENTLEMEN BE SEATED IN COMFORTABLE S. O. S. chair buys. Prices start \$2.95. Send for bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO. Cato, N. Y.

PHOTO BLOWUPS, THEATRICAL, 40x60, \$7.50, 30x40, \$5., unmounted. Plus shipping cost. PHOTO BLOWUPS, P. O. Box 123, Scranton, Pa.

NEW EQUIPMENT

RCA 868 photocells, \$2.95; sand urns, \$4.95; parts for Simplex and Powers, 30% discount; 60 ampere rectifiers, \$435 pair; Brite-Lite soundcreens, 35¢ foot. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

MARVELOUS MASONITE MARQUEE LETTERS saves over 50%: 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—\$1.25; 16"—\$1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SELLING LIKE HOT CAKES! RECTIFIER bulbs 15 amp. \$4.59; stereopticons, 500W \$24.95; Pews pistol oilers \$2.15; Griswold 35mm splicers \$23.95; Neumade rewinds \$9.95 set. S. O. S. CINEMA SUPPLY CORP., 604 W 52nd St., New York 19.

SPECIAL SCREEN SALE WHILE THESE OVERSTOCKED famous brand new screens last. 3—9'x12' @ \$36; 2—10'x14'5" @ \$43; 1—12'9"x16' \$68; 1—14'3"x19' \$90; 1—17'x23' \$130. All white perforated. Also 1—8'3"x11' silver unperforated \$35. Black flameproofed duvetyne masking cloth 36" wide @ 69c. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS. giveaways at your kiddy shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

THANKSGIVING — MASKS \$1250 PER THOUSAND. Coloring books, comic books. Catalogue on request. HECHT, 3074 Park Ave., New York 51.

STUDIO EQUIPMENT

CAN YOU TAKE PICTURES? SHOOT LOCAL newsreels, TV commercials and make advertising tie-ups with local merchants. Send for Film Production Equipment Catalog. S. O. S. CINEMA SUPPLY CORP., 604 W 52nd St., New York 19.

DRIVE-IN EQUIPMENT

ORDER NOW. TAKE TIME PAYING. COMPLETE dual projection and sound from \$1,595. In-car speakers \$15.95 pair with junction box. Available on time. Send for equipment list. S.O.S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

Harbor; five, Marti Christiansen, Muskegon; six, E. P. Dalton, Flushing; seven, N. Stafford, Cass City; eight, Stanley Marz, Saginaw; nine, Ed Loomis, Elk Rapids; 10, W. James Olson, Clare; 11, Joseph DePaul, Sault Ste Marie; 12, Ben Grobaski, Lanse; 13 Racy Schreiber, Detroit; 14, Fred Delodder, Detroit; 15 Lou Mitchell, Detroit; 16, Roger Robinson, Detroit; 17, Irving Goldberg, Detroit; 18, Roy Hardy, Pontiac. Lawrence Griffin of Manton was elected director at large for a three-year term.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

Let's Organize Our Children's Clubs Nationally

SINCE we read of that young man in England who started his own Roy Rogers Riders Club, for a membership fee of five shillings a head, and acquired a going business for himself, with 38,000 paid-up members, we've wondered why we don't follow this pattern more carefully at home. All the big British theatre circuits operate their children's clubs on a national basis, the ABC Minors' Club and Odeon Children's Cinema Club, have national weight and identity throughout the U. K.

We haven't anything remotely resembling this kind of coherent action on this side of the water. Many theatres have children's clubs, many are affiliated loosely with one or the other of the famous-name cowboy stars. Charles M. Duncan, manager of the Alhambra theatre, a neighborhood theatre in Decatur, Illinois, has the largest club we've heard from in this country, with ten thousand juvenile members, signed up and active in club affairs.

But somewhere and somehow, we believe there will sooner or later be some one person, or possibly a group, who will organize the children's clubs on a national basis, and put them together with the firm intention of creating a permanent, united front, that will deal with sponsors, theatres, members, on a strictly commercial basis. Many years ago we knew Herbert T. Rawll, who founded the "Christmas Clubs" and sold the idea to banks all over the country. Actually, there isn't anything either original or particularly ingenious about the basic idea of saving so much every week for 50 weeks so you'll have money for Christmas, but the total amounts now subscribed through banks run into many millions of dollars, and Rawll's company collects a flat fee of a fraction of the gross deposits for their service.

We believe that somebody will eventually christen the collective children's clubs with a copyrighted name and give it the benefit of national organization, with accessories and services such as the Christmas Clubs provide for banking houses. This will be sold to theatres as a "package"—possibly

LAGGING TRADE SHOWS

Years ago, a professional club woman pushed a harassed West Virginia exhibitor against the wall and gained his admission that he hadn't actually seen the picture that he had booked in advance. So, the politicians moved in and made it obligatory for distributors to provide trade shows, but they neglected to make it equally compulsory for exhibitors to attend these trade shows or see the pictures.

As a matter of fact, when we were personally active in theatre management, we depended upon the trade paper reviews for our belief in and opinion of current pictures. We read them religiously, and we came to know the reviewer's signature with something of an "old friend" quality. We knew that he had the same vision and appreciation of films that we had, and he saw the films with our viewpoint. And we discarded the "arty" reviews for those that were down to earth.

Actually, the trade shows and the Government interference in our business which brought them about, have always been unnecessary for those who read and use the trade press, as they should, in the operation of their theatres, at the local level.

through National Screen or Filmack, but with protection for the idea, and substantial national coverage.

Such an outfit could negotiate interesting "deals" with national sponsors, and would be in a position to support a program of pictures across the board, with or without a famous-name cowboy or any other movie star. It might be space-ships one year, or atomic power the next, whatever captured the young imagination. Whatever happened, it would be coherent, collective, commercial business enterprise, and so operated, with a million members and a national character to accomplish their purpose.

Montague Salmon, managing director of the Rivoli theatre on Broadway, received the unusual "Silver Brotherhood Medal" at an executive committee meeting of the National Conference of Christians and Jews, at the Waldorf Astoria, last week. We say "unusual" because this honor is rarely bestowed, and only one other received an award in this closed session of the committee. He was Charles M. Reagan, vice-president of distribution for MGM, whose qualifications were equally outstanding. "Monty" got his honors for having collected \$1,000 each year for the past seven years, as part of his contribution to the Conference, from the Rivoli theatre.

Next year, and every year, "Brotherhood Week" is observed, from Lincoln's Birthday to Washington's Birthday, in February. It is not too early to make your plans now, to take part in this beneficial public relations plan for theatres, on Main Street.

When we knew Ken Prickett he was an exploiter out of Boston for good old MGM, but more recently, he has been down in Texas, and is now reported as "a Dallas showman." In this new capacity, he has been conducting a survey to determine, by a door-to-door canvass, why the old familiar faces were missing at the box office. He found out; and it is enlightening.

The three new TV stations in Dallas were not keeping a majority away from the movies. More were "tied up" with installment buying which took their amusement dollars. Others said they "got tired of the movies"—a challenge, if there ever was one. Some had read in the papers that the movies were "off," and they lost interest.

But more than 60% of those interviewed cheerfully accepted passes in return for their information, and most of these came back, attended with one or more paid admissions to include all the family and friends. It shows that there might be a lull, but not a depression; a temporary decline, but not a discouraging climax.

Walter Brooks

Lots of Fun— In Rochester

4,265 persons attended Lester Pollock's Annual Spook Show, at Loew's theatre, Rochester, on Friday, October 31st, and hundreds were turned away, to prove again that the public likes this kind of audience participation in holiday programs. Lester does a wonderful job, but this is something that almost any manager can do in almost any theatre. Look at the pictures of the shaving contest—lady barbers using wooden razors! The balloon blowing contest, and pie-eating—anything for a laugh!



"The Thief" Steals the Show at the Roxy



New York exploitation for "The Thief" was executed by Lige Brien of United Artists and Isabelle Austin, of the Roxy theatre, with pretty girls in Bikini bathing suits, on a float, and sweater girls passing out

lollypops, to attract plenty of attention. In the center picture, a Meilink Safe that opened if you dialed the last number in the combination to win any one of 150 prizes valued at over \$2,000.

Warner's to Give Away a New Home

When Ted Schlanger, Warner's zone manager in the Philadelphia zone, convened with Warner-Stanley theatre managers in the tri-state area of Eastern Pennsylvania, Southern New Jersey and Delaware, last week at the Bellevue Stratford hotel in Philadelphia, he had something beyond the announcements made at previous zone meetings by way of incentive to build business. In addition to \$2500 in awards from the company and \$1000 from 10 major distributors in side-money for managers, there will be a local contest, sponsored by the *Philadelphia Daily News*, to give away a \$25,000 house with a new 1953 car in the garage.

Dean R. McCollough, editor of the *Daily News*, praised Schlanger for his 17 years of community service in Philadelphia, and said there were 1,000,000 families within the circulation area of the newspaper whose dream and ambition it was to own a home. He outlined a program of cooperation with Stanley-Warner theatres to conduct the contest, which was reprinted for distribution, and which the newspaper published as a special edition in which the front and back pages were devoted entirely to the announcement of the contest. In his keynote address at the meeting, Ted Schlanger asked for a "Showmanship Crusade—to make your community 'motion-picture-in-the-theatre' conscious."

The "Crusade" has already piled up some extraordinary results by way of accomplishment. Automobile giveaways totaling \$21,000 have been made available as exploitation, plus 48 bicycle giveaways, 6 deep freezers, twelve TV sets, 2 pianos, a furniture giveaway worth \$3000 and a complete kitchen worth \$2500. That's only part of it, with theatre "rentals"—sell-outs in advance for holiday shows—adding up to \$17,500. Free space in local newspapers, in excess of 7500 lines, is already committed.

Harry Kalmine, president and general manager of Warner's theatres, Harry Goldberg, director of advertising from the home office, and Everett Callow, handling advertising and exploitation in Philadelphia, were present. These last two are both Quigley Award winners. Jerry Pickman, vice-president in charge of advertising, publicity and exploitation for Paramount Pictures, and Stirling Silliphant, publicity manager for 20th Century-Fox, also addressed the meeting. Robert Coyne, of COMPO, conducted an open forum on tax repeal.

Bob Carney's campaign on "Ivanhoe" from Loew's Poli theatre, Waterbury, is spread over 45 items, single-spaced, on two long sheets of legal-cap paper.

Lynn Farnol is finding those great merchandising tie-ups for Cinerama that he formerly produced for old-fashioned motion pictures, only now in third dimension!

"Selling the Theatre Is the Best Way to Sell the Picture"

In Canada recently we applauded the phenomenal ticket book sales in Famous Players theatres which is now a year-around endeavor, and the foundation of their consistent sale of nearly three million tickets a week, across the continent. We heard them explain how this grew, from a Christmas idea eleven years ago, to the point where it is now a regular weekly proposition, not tied to any particular date or occasion, except the convenience of their patrons.

This is as it should be, for they are *selling their theatres* with every such ticket book sale. Holders of Famous Players ticket books are the most regular patrons of the movies. They have already paid for their tickets, in advance, so there is no question of where they are going, and they go much oftener than if it meant a new outlay of cash on each occasion. The *audience* is pre-sold, not the picture; and the *theatre* is the attraction which draws them.

Curiously, these ticket book buyers get no tremendous bargain. They save 10% and it is often said, the *convenience* is what they buy in advance. The circuit pays another 10% to salesmen who sell books to the public, and that is another wonderful story, told by one of their managers, who has the Boy Scouts out selling ticket books for their commission, which they earn; and then he

"stands treat" by entertaining 600 of these boy salesmen with a special free show at the theatre. That is advertising in itself that you can't buy with ordinary money or even with Canadian dollars at a premium. It's the kind of word-of-mouth advertising that money can't pay for.

Families with ticket books are much more apt to go to the movies in family groups than those who must lay out the cost of a group of tickets at the box office. And those who hesitate—those who "look in the paper," those who linger with thoughts of home or television—all of these are more inclined to just put on their things and go to the movies, when they use a ticket book.

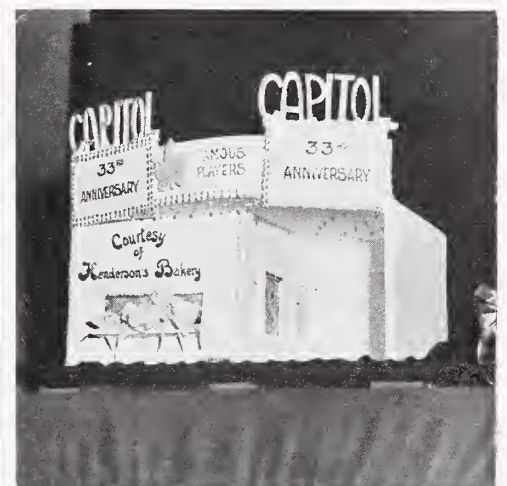
Pre-selling of pictures, per se, can influence some potential patrons to "shop around"—or if they are extensively pre-sold on a coming attraction, to sit back and wait for it, passing up plenty of equally good entertainment in the meantime. Selling the *theatre* will encourage the prospective patron to go *tonight*—and to trust the theatre to provide a good show. The so-called movie habit can be diminished by the public's inclination to shop, to hesitate, to think it over, and to wait for something that is around the corner or across town, or playing elsewhere than in the convenient neighborhood theatre of their first choice.

—W. B.

ANNIVERSARIES PUT AN ICING ON THE CAKE



Bill Burke, manager of the Capitol theatre, Brantford, Ontario, sends these interesting pictures of the front of his theatre, decorated for their 33rd Anniversary celebration, and the beautiful cake, which was furnished by a local bakery, following the architectural



style of the Famous Players theatre, with acknowledgment of Anniversary wishes from many nearby merchants and friends. It's a pleasure to receive such an acknowledgement in your home town, and it goes far to cement friendly relations with your public.

Campaign Catalog

'MAYFLOWER' LANDS WITH LOAD OF EXPLOITATION

M-G-M has scheduled "Plymouth Adventure" for approximately 400 Thanksgiving Week openings, the greatest number in any seven-day period for a given picture in the history of the company. It was announced at the home office. The Technicolor attraction was slated to have its world premiere at the Radio City Music Hall, November 13.

Howard Dietz, vice-president and director of advertising, publicity and exploitation, and his staff are planning one of the most comprehensive campaigns for "Plymouth Adventure," the nationwide planning to be highlighted by special advertisements in newspapers with a total circulation of close to 50,000,000, prior to and during the run of the picture.

Sparking the promotion campaign will be a tour of the Mayflower replica used in the film version of the best seller. Elliott Foreman of Dan Terrell's New York exploitation staff will act as advance man and precede the tour in all cities, while Capt. Volney Phifer, who participated in many of M-G-M's road touring stunts, will be in charge of the boat on its trip.

Plenty of Ancestors

Special screenings are scheduled to be held in cities where descendants of the Pilgrims are located, for timely publicity. Also screenings will be held for newspaper men, radio and TV editors and other local personalities whose offices will be used to advantage in promoting the picture.

On November 20, an invitational screening will be held at the Old Colony Theatre in Plymouth, Massachusetts. This theatre is scheduled to hold the New England premiere on November 25 with other theatres following shortly thereafter.

The invitational list for this special screening will include guests of the Mayflower Society who are direct descendants of the Pilgrims, members and guests of the Plymouth Chamber of Commerce and other notables from the New England area.

All told, more than 400 will be invited by M-G-M, the Plymouth Chamber of Commerce and the Mayflower Society. A luncheon with typical Thanksgiving fare (turkey, ham and the trimmings) will be held prior



24-sheet for "Plymouth Adventure" keys the campaign, stressing Spencer Tracy in his newest and best, heading the strong cast which includes Gene Tierney, Van Johnson and Leo Genn. Dawn Addams as "Priscilla" is young, and your audience will discover her in this picture.

to the invitational screening at Plymouth Memorial Hall, which is to be decorated in the Pilgrim tradition. Direct descendants of the Mayflower will act as hosts dressed in the costumes of their ancestors.

During the luncheon M-G-M has arranged for a visual re-enactment of the signing of the Mayflower Compact. The Mayflower replica used in "Plymouth Adventure" will be in Plymouth at the time and will be accompanied by a fleet of Plymouth cars as a special motorcade.

The Mayflower model is 17 feet long, 12½ feet high, and 3½ feet wide. There will be a catwalk leading from the truck to the boat with stairs on either side of the boat. Young ladies dressed in Pilgrim costumes will act as hostesses. A "facts booklet" with the historical background of the Mayflower and Pilgrim souvenir hats will be given to the public visiting the boat.

National tieups and special accessories are many, including plastic 4-color stick-on; special 4-in-1 fan photos (which include Spencer Tracy, Gene Tierney, Van Johnson, Dawn Addams); an educational 1-sheet for schools, museums, libraries, book stores and institutions; a Mayflower postcard in color; an angora Priscilla hat for women; Roger Van S bags and belts; a study guide edited by William Lewin, Ph.D. for educational

institutions; an outer lobby and inner lobby display by National Screen; a novelty Plymouth hat made of cardboard.

Also a special set of photos comprising nine previous pictures in which Spencer Tracy starred, for newspaper or special lobby layouts; full sized co-op mats; special jig-saw puzzle picturing the Mayflower; a special Perma-Book edition of "Plymouth Adventure" by Doubleday.

An M-G-M record featuring the music from the picture, special historical quiz sets for students and the public.

M-G-M also is making good use of its national tieup with Quality Bakers which will feature Dawn Addams, who appears as Priscilla in the film, in ads in hundreds of newspapers. The same photo and picture credit will be found on labels wrapped around thousands of bread loaves.

Fashion shows where the wedding gown can be featured are among the suggestions in the special press book gotten out by M-G-M.

There also is a Free Westinghouse and New Homes Sewing Machine Fashion Award contest for which \$50,000 in prizes will be distributed by 3,500 dealers. The contest is open to every town of 20,000 population and over. It is now in effect and winds up November 30.

Field Men In Action

Dan S. Terrell, exploitation director for MGM in New York, announces that his company will have twenty-seven field men, operating under the direction of six division press representatives, in the coming weeks, with "Ivanhoe," "The Prisoner of Zenda" and the 400 saturation openings of "Plymouth Adventure" as their assignments. Elliott Foreman is about to sail on board the replica of the "Mayflower" for a cruise to the key cities.

In Arthur Canton's eastern division, Abe Bernstein at Albany; Floyd Fitzsimmons in Boston; Ed Gallner in Philadelphia, will follow this schedule. Emery Austin, heading up the Atlanta division, has Judson Moses in the southeast. Tom Baldrige in Washington, and Jack Weiner, in New Orleans. E. B. Coleman, in Dallas, directs Raymond Willie, Jr., in the southwest; Bernie Evens in Kansas City, and William Prass in Denver; E. C. Pearson, of the central division in Cleveland, has J. E. Watson in Cincinnati, Herb Reade in Pittsburgh, Charles Dietz in Detroit, and John L. John in Indianapolis; Ivan Fuldner's midwest division has Norman Pyle in Chicago, Al Golin in Des Moines, Louis Orlove in Milwaukee and Thomas Letcher in Minneapolis. Ted Gallanter's far west division includes Ed Beck in Los Angeles and Alan Wiedner in Seattle and Portland. Dan Terrell announces that four new field men have been added.

Sid Mesibov, exploitation manager for Paramount, says that the company's men in the field are assigned as follows: On "Cleopatra," Robert Bixler, in Oklahoma City; Robert Blair in San Francisco; Ralph Buring in Pittsburgh; Dave Friedman in Minneapolis; Walter Hoffman in Portland; Peter Bayes in Denver, and Edward J. Wall in Buffalo. For "The Savage" Leonard Allen in Jacksonville; James Castle in Des Moines; and Everett Olsen in Charlotte. For "The Turning Point" E. G. Fitzgibbons in Chicago; Arnold Van Leer in Boston and Mike Weiss in Philadelphia.

Rodney Bush, exploitation manager for 20th Century-Fox, has Hal Marshall of the Philadelphia office, handling "The Steel Trap" in Pennsylvania cities and working with Phil Engel, Boston field man, on the Joseph Cotten tour for the film. Joe Leboworth, in the New York city area, is putting on the opening of "Thief of Venice" at the Mayfair, as well as handling "Snows of Kilimanjaro" and Thanksgiving dates for "Bloodhounds of Broadway" and "Pony Soldiers." Eddie Yarbrough, in San Francisco; Chick Evans in Kansas City; Ted Todd in Chicago; Sam Glassier and Jimmie Gillespie in Dallas, and Sol Gordon in Detroit are campaigning for "Snows of Kilimanjaro," "Stars and Stripes Forever" and Thanksgiving openings.

Big Brass Band

Twentieth Century-Fox announces one of the most extensive film music promotions in recent years with M-G-M Records, for the special "Stars and Stripes Forever" album containing the stirring march music of the grand bandmaster, John Phillip Sousa, who is the subject of this musical biography. The picture is to be the Twentieth Century-Fox Christmas attraction, with a brilliant world premiere in Washington, D. C., and saturation bookings in the holiday period. A series of full-page national magazine ads utilizing a color portrait of Debra Paget, who is featured in the picture, will appear in October and November issues of *Charm*, *Glamour*, *Seventeen* and *Mademoiselle*, sponsored by Westmoreland Sterling Silver.

SHOWMEN'S FORUMS ON 'THIEF OF VENICE'

THE BIGGEST YOU'LL SEE...IN '53!
NEVER Such Wild Pageantry...Lusty Adventure...Glorious Romance!

Robert Florey presents **THE THIEF OF VENICE**

These are some of the leading theatres which will be playing "The Thief of Venice" starting Jan. 31st, 1953.

MARIA MONTEZ
PAUL CHRISTIAN

Pageant Master: Marriage Story
 Produced by PHILIP ALLEN, Directed by ROBERT FLOREY. Screenplay by J. L. LASKY. Music by ROBERT FLOREY. Cast: MARIA MONTEZ, PAUL CHRISTIAN, J. L. LASKY, etc.

YOUR THEATRE NAME GOES HERE!

ALL THIS... And More!
THE RACE of the golden horse to Venice... under the cruel task of the doge!
THE REVOLT of one noble against Venice... magnificent!
MEDIAVAL TORTURE!... seen and on the rack!
THE THIEVES... gain the rights of the great Republic!
MARRIAGE PARADE of the King's daughter... of grandeur and the people!
ANGEL'S ROOST... the show of the most famous of Venice... to the world!
THE INNOCENTS... living and no gallows... the scene of the Mass of Antonio!

Al Lichtman, director of distribution for 20th Century-Fox, has announced that a series of showmanship forums, resuming the company's original policy of several years ago, will be conducted in key cities for the promotion of "Thief of Venice" with the cooperation of *Collier's* and *Look* magazines. The advertising layout shown above, with a majority of key-city opening playdates included, will launch the pre-selling campaign with the showmen's meetings assembled to discuss the whole advertising and exploitation job that has been planned.

Scores of exhibitors will be invited to the meetings and will be shown how the advertising barrage will pinpoint their local playdates in both magazines. Representatives of the publications will be on hand to outline the over-all campaign in conjunction with 20th Century-Fox staff exploitation and promotion representatives. Preliminary meetings held in Cincinnati, Indianapolis and St. Louis will be followed this week with gatherings in New Haven, Boston, Buffalo, Albany, Philadelphia, Pittsburgh, San Francisco, Washington, Kansas City, Cleveland, Chicago and Detroit. Other dates are Omaha, Denver, Salt Lake City, Milwaukee, Minneapolis, Oklahoma City, Los Angeles, Dallas, Portland, Seattle, New Orleans, Memphis, Atlanta, Des Moines, Charlotte and Jacksonville. The advertising pages will appear as double spreads in the January 31st issue of *Collier's* and the February 23rd issue of *Look*, on the stands January 27th with a combined circulation of 25,000,000 readers.

In addition, 20th Century-Fox and the two magazines have announced a showmanship contest for managers entering as contenders in the pre-selling campaigns, open to any first run theatre in the U. S., with a free, 10-day, all expense trip for two, to Italy, for the best and most productive pub-

licity and exploitation of "Thief of Venice" under the cooperative pre-selling campaign. Double-truck ads, similar in style to the layout above, have been adapted and have appeared in the trade press, to announce this benefit to theatre managers. Deadline for entering the contest is December 20th, 1952, and your playdates must be before March 1st, 1953.

"Peter Pan" Pre-Selling Campaign Through Months

Roy O. Disney outlines the national pre-selling job that is being done for "Peter Pan" beginning with the two-page spread in *American Weekly* and *This Week* Sunday magazine, last July, then *Look's* spread in December, *Life* to follow, *McCall's* and *Newsweek* in February, *Redbook*, *American Magazine* and *Ladies' Home Journal* in March, besides *Parents' Magazine* and the entire fan magazine list in the first three months of next year. The public will hear all about "Peter Pan" through almost a full year of advertising and publicity before it will be available for general release.

Seen by a Million

Loew's Poli circuit theatre participated in Hartford's recent "Cigar Harvest Festival" which they estimated was viewed by 1,000,000 persons as a street display.

Get Your Special XMAS Trailers On GREEN FILM From Good Old Dependable FILMACK

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"What the Picture did for me"

Columbia

BAREFOOT MAILMAN, THE: Robert Cummings, Terry Moore—No extra business—mailman not popular, I guess.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

FIRST TIME, THE: Robert Cummings, Barbara Hale—This is a very cute comedy, a little on the sophisticated side, but drew well and was well liked. Should be good b.o. anywhere. Played Wednesday, October 8.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

MARRYING KIND, THE: Judy Holliday, Aldo Ray—This picture didn't have much of a draw here.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

PAULA: Loretta Young, Kent Smith—The women will enjoy this three handkerchief drama. The story was different and the young boy in the picture mastered a rather difficult role. It's not weekend fare for small towns, but will be all right mid-week. Sent out postcards to all Red Cross members and Gray Ladies, and this helped. Played Thursday, Friday, Saturday, September 25, 26, 27.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

PAULA: Loretta Young, Kent Smith—This is a woman's picture, and a tear jerker! However, we had quite a few children in the audience and I was expecting trouble, due to restlessness and boredom, but they were fairly well behaved. I attribute this to the fact that they were very interested in the little boy, who, incidentally, did a marvelous job of acting. Good picture, but we can't play too many of this type. Played Wednesday, October 22.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

TEN TALL MEN: Burt Lancaster, Jody Lawrence—Don't pass this one up—real good fan fare.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

WALK EAST ON BEACON: George Murphy, Virginia Gilmore—Good spy drama, but business off. Doubled it with "Treasure of Lost Canyon" (Univ.) with William Powell and Julia Adams—a good human interest story, but business only fair. Played Sunday, Monday, September 21, 22.—Elstun Dodge, Dodge Theatre, New Richmond, Ohio.

Lippert

FOR MEN ONLY: Paul Henreid—Played this with "Man Bait," also a Lippert picture, but the combination didn't mean anything at the box office. Played Tuesday, Wednesday, October 7, 8.—Elstun Dodge, Dodge Theatre, New Richmond, Ohio.

Metro-Goldwyn-Mayer

SCARAMOUCHE: Stewart Granger, Janet Leigh—An excellent costume picture that pleased a great majority of the audience. Stewart Granger was very likeable in his role, and the picture had enough comedy sequences in it to keep the story from being dragged out. Business was above average and the picture lured people who are not regular movie-goers. Played Thursday, Friday, Saturday, Sunday, Monday, September 11, 12, 13, 14, 15.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

TERESA: Pier Angeli, John Ericson—We played this late as part of a double bill, and it proved to be one of the few M-G-M pictures to really flop here. Comments were, "too long and too slow moving." Second feature, "On Dangerous Ground" (RKO) keeps up a fast and suspenseful pace three quarters of the way through, then the scenes between Ryan and Lupino (as a blind girl) are pretty hard to take. Business way off. Played Monday, Tuesday, October 20, 21.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

WASHINGTON STORY: Van Johnson, Patricia

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Neal—This did unusually poor business. I liked it very much myself, but for some reason people wouldn't give it a chance. Played Sunday, Monday, October 26, 27.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

YOU FOR ME: Peter Lawford, Jane Greer—We made a great mistake in playing this picture on a single bill. It is strictly for the double bill. It was a good little picture, but it will not be good on a single bill unless you advertise it heavily, and it isn't worth it. Our business was very poor because of the time of the week we played it. Will everyone take a tip from me? Played Sunday, Monday, September 28, 29.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

Paramount

AT WAR WITH THE ARMY: Dean Martin, Jerry Lewis—Very good. Crazy, but they loved it.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

COPPER CANYON: Ray Milland, Hedy Lamarr—Super western, well worth playing if your patrons like this type of picture.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

GREAT MISSOURI RAID, THE: Wendell Corey, Macdonald Carey—This good picture did extra business here.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

MR. MUSIC: Bing Crosby, Nancy Olson—Did no extra business on this. I consider it Crosby's poorest picture.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

MY SON, JOHN: Helen Hayes, Van Heflin—This, for us, was the surprise picture of the year, not because we did not know it was a finely made film (we had read the MPH review) but because we had underestimated our audience. We had our best crowd for many weeks, and all comments were on Helen Hayes' fine job of acting as the mother. Don't be afraid to play this in small situations, and you may be surprised as we were. Played Wednesday, Thursday, October 15, 16.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

SOMETHING TO LIVE FOR: Joan Fontaine, Ray Milland, Teresa Wright—The title was wrong. It should have been "Something to Look For," because for something everybody is still looking. Business was not good either. Played Wednesday, Thursday, November 5, 6.—J. E. Willson, Majestic Theatre, Clear Lake, S. D.

SON OF PALEFACE: Bob Hope, Jane Russell, Roy Rogers—Another comedy hit from Paramount who seems to have found the formula for making people laugh. Although the picture resorts to slapstick comedy in parts, the audience seemed to enjoy it, as Bob Hope even says, "This is impossible" in one sequence. Business was way above average and comments were good. Played Thursday, Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, September 18, 19, 20, 21, 22, 23, 24.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

RKO Radio

AT SWORD'S POINT: Cornel Wilde, Maureen O'Hara—Lots of action and Technicolor made this a most enjoyable film for most of our patrons. Technicolor helped sell it, too. Double billed with "Air Cadet" (Universal), on which we received many fine comments. Business above average. Played Wednesday,

Thursday, October 8, 9.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

KING KONG: Fay Wray, Bruce Cabot—We mailed 2,000 tabloid heralds on this reissue, yet business was only just above average. This is evidently not what our small town audience wants in the way of entertainment. Of course, the children thought it terrific, and some stayed to see it twice. Played Friday, Saturday, October 3, 4.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Republic

I DREAM OF JEANIE: Ray Middleton, Muriel Lawrence—This did not draw very well. Although we had no complaints and no walk-outs, there was too much classical music in it for my audience. For the first time in the history of motion pictures, the trailer played up the good points of the picture—otherwise we would probably have had to use red ink in totaling up the b. o. receipts. Played Sunday, Monday, October 12, 13.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Twentieth Century-Fox

DECISION BEFORE DAWN: Richard Basehart, Gary Merrill—Excellent picture and acting. Background scenes, if not authentic, are very well done. Although war pictures do not appeal to many, this is still a good show. Played Monday, Tuesday, Wednesday, September 29, 30, October 1.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

PHONE CALL FROM A STRANGER: Shelley Winters, Gary Merrill—A very good picture—different and thoroughly entertaining. Played Monday, Tuesday, Wednesday, September 15, 16, 17.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

OUTCASTS OF POKER FLAT: Anne Baxter, Dale Robertson—This is definitely not pleasant entertainment. It is slow moving with most of the footage taking place in a cabin. The lack of action made the audience restless. The writers adhered very closely to Bret Harte's story, which in my opinion was not screen material in the first place. Played Sunday, Monday, Tuesday, September 28, 29, 30.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

PRIDE OF ST. LOUIS: Dan Dailey, Joanne Dru—Top bill stuff. Terrific appeal for all. The adults stayed through and the kids also wanted to see it over. Makes a great show. Played Monday, Tuesday, Wednesday, October 9, 10, 11.—E. W. Barlow, Alma Theatre, Vancouver, B. C., Canada.

PRIDE OF ST. LOUIS: Dan Dailey, Joanne Dru—Somehow this picture was not all it could have been. Good, but not in the same class as "The Stratton Story", etc. Played Thursday, Friday, Saturday, October 2, 3, 4.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

United Artists

STRANGE WORLD: Angelica Hauff, Alexander Carlos—Good jungle fare with plenty of thrills. Played Friday, Saturday, October 3, 4.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

TRY AND GET ME: Frank Lovejoy, Kathleen
(Continued on opposite page)

(Continued from opposite page)

Ryan—Rather than entertain, to many this picture was too brutal and unnecessarily tough to please. Those who could take it, enjoyed it, but they were few. Played Thursday, Friday, Saturday, September 18, 19, 20.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

Universal

BRONCO BUSTER: John Lund, Scott Brady—Played this with "No Room for the Groom" (Univ.) with Tony Curtis and Piper Laurie and had a good matinee on the combination, but in the evening everybody stayed home and looked at TV. Played Sunday, Monday, October 5, 6.—Elstun Dodge, Dodge Theatre, New Richmond, Ohio.

HAS ANYBODY SEEN MY GAL?: Piper Laurie, Charles Coburn—This is entertainment with a capital "E". The whole cast was good, but Charles Coburn stole the show. People were talking about it for quite some time after it played, and the favorable word-of-mouth advertising showed results. Play it on preferred time and give your patrons a treat. Played Sunday, Monday, Tuesday, Wednesday, September 7, 8, 9, 10.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

LOUISA: Ronald Reagan, Ruth Hussey—Now here is a good show. I think it's an old one, but they really went for it in a big way. Had a lot of good comments and managed to please the entire family with it. Played Monday, Tuesday, Wednesday, October 13, 14, 15.—E. W. Barlow, Alma Theatre, Vancouver, B. C., Canada.

Warner Bros.

BIG TREES, THE: Kirk Douglas, Patrice Wymore—If my memory serves me correctly, this is a remake of the Warner picture "Valley of the Giants". It was the same story and contained scenes near the end which were cut from its predecessor. Nevertheless, it was just what our weekend patrons were seeking—action, romance and beautiful outdoor shots. Business very good. Played Friday, Saturday, October 10, 11.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

FLAME AND THE ARROW, THE: Burt Lancaster, Virginia Mayo—This is worthy of extended playing time.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

LULLABY OF BROADWAY: Doris Day, Gene Nelson—Very good musical—a good night's entertainment.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

MIRACLE OF OUR LADY OF FATIMA: Gilbert Roland, Angela Clark—Advanced admissions and extended running time required. It should have appealed to our Catholic population, but the advanced admissions apparently didn't, as business was very light. Have a hunch it would have done big business at regular admissions. Played Tuesday, Wednesday, Thursday, October 28, 29, 30.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

SHE'S WORKING HER WAY THROUGH COLLEGE: Virginia Mayo, Ronald Reagan—A good musical which did better than average business. Doubled this picture with Lippert's "Valley of the Eagles" with Jack Warner and Nadia Grey. This is an unusual adventure film which was made in Scandinavian countries. Played Sunday, Monday, September 14, 15.—Elstun Dodge, Dodge Theatre, New Richmond, Ohio.

TANKS ARE COMING, THE: Steve Cochran, Mari Aldon—Too many war stories now—not very popular.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

WEST POINT STORY, THE: James Cagney, Virginia Mayo—Although old, this is very good and was enjoyed by all.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

Kaye Heads New Company

Danny Kaye has formed an independent production company with Norman Panama and Melvin Frank, who recently left Metro-Goldwyn-Mayer where they had contracts as producer-writer-directors. Mr. Kaye will star in a musical titled "Knock on Wood," which is to be made in England next spring, as the firm's first production, the new organization has announced.

Souvaine Gets "Gift Horse"

Souvaine Selective Pictures has announced that it has acquired the Western Hemisphere rights to the British film, "Gift Horse," starring Trevor Howard.

Short Product in First Run Houses

NEW YORK—Week of Nov. 10

ASTOR: *Bonnie Scotland*.....Columbia
Feature: *Limelight*.....United Artists

CAPITOL: *Wild and Woolly*.....MGM
Sweet Memories.....MGM
Feature: *Prisoner of Zenda*.....MGM

CRITERION: *Lifeline of Defense*
N. Y. Telephone Co.
Feature: *The Lusty Men*.....RKO

GLOBE: *Killers of the Swamp*...Warner Bros.
Happy Go Lucky.....Warner Bros.
Feature: *Cairo Road*.....Realart Pictures

MAYFAIR: *Scalp Treatment*.....Universal
Feature: *The World in His Arms*.....Universal

PARAMOUNT: *Lure of the Turf*.....RKO
Popalong Popeye.....Paramount
Feature: *Operation Secret*.....Warner Bros.

RIVOLI: *Light in the Window*.....20th-Fox
Feature: *The Snows of Kilimanjaro*.....20th-Fox

ROXY: *Moose on the Loose*.....20th-Fox
Sails and Blades.....20th-Fox
Feature: *Way of a Gaucho*.....20th-Fox

MUSIC HALL: *Sportsmen's Playground*..RKO
Simple Things.....RKO
Feature: *The Happy Time*.....Columbia

CHICAGO—Week of Nov. 10

CARNEGIE: *England*.....Republic
Feature: *Secret People*.....Lippert

CHICAGO: *Man Without a Country*
Warner Bros.
Feature: *Crimson Pirate*.....Warner Bros.

ESQUIRE: *Grizzly Golfer*.....Columbia
Feature: *O. Henry's Full House*.....20th-Fox

EITEL'S PALACE: *The Art of Vermeer*
20th-Fox
Feature: *Because You're Mine*.....MGM

STATE LAKE: *Pink and Blue Blues*..Columbia
Feature: *The Snows of Kilimanjaro*.....20th-Fox

SURF: *Festival in London*..British Information
Catnapping.....MGM
Feature: *The Lady Vanishes*.....United Artists

UNITED ARTISTS: *Rabbit Stew*..Warner Bros.
Feature: *Miracle of Fatima*.....Warner Bros.

ZIEGFELD: *Littlest Expert on Football*
Paramount
Feature: *My Son John*.....Paramount

Three Walter Reade Theatres Join Bank "Charge It" Plan

Three theatres of the Walter Reade circuit in Plainfield, N. J., have joined the Handi-Charge plan instituted by the Plainfield Trust Company, and patrons in the plan may now charge movie admissions. Under the plan, theatres are credited by the bank with the cash value of the charge slips. The bank does the collection on a monthly billing basis, along with purchases made at retail stores also in the plan. Thus, the theatres are freed of any responsibility for collections. The Reade circuit first started the plan at its

Woodbridge, N. J., drive-in about two years ago. While the plan was enthusiastically received by patrons, the burden of collections in that instance fell entirely on the theatre.

Elmira Theatre Reopens

The new Elmira theatre, Elmira, N. Y., has been reopened, it was announced last week. With redecoration and new equipment said to have cost close to \$200,000, the new Elmira is operated by the One Five Three Corp., an affiliate of the Dipson-Osborne circuit of Wheeling, West Va.

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A LIMITED NUMBER ARE STILL AVAILABLE FROM THEATRE SUPPLY DEALERS

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performances in their theatres. This report covers 109 attractions, 4,714 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Affair in Trinidad (Col.)	8	5	3	7	2
Atomic City (Para.)	—	—	1	25	16
Because You're Mine (MGM)	—	2	7	2	—
Big Jim McLain (WB)	3	19	23	8	2
Big Sky, The (RKO)	—	21	17	2	—
Bonzo Goes to College (Univ.)	—	5	7	2	—
Brave Warrior (Col.)	—	—	4	14	1
Brigand, The (Col.)	—	—	2	4	2
California Conquest (Col.)	1	2	11	10	2
Captain Pirate (Col.)	—	—	2	1	10
*Carbine Williams (MGM)	9	36	36	17	1
Caribbean (Para.)	—	1	8	10	1
Carrie (Para.)	—	—	6	12	7
Carson City (WB)	—	25	39	15	3
Clash By Night (RKO)	—	10	23	12	3
Crimson Pirate (WB)	—	9	15	1	—
Cripple Creek (Col.)	—	3	10	7	—
*Deadline U.S.A.	—	1	23	22	12
Denver and Rio Grande (Para.)	—	—	26	20	16
Devil Makes Three, The (MGM)	—	—	7	4	1
Diplomatic Courier (20th-Fox)	1	3	12	29	16
Don't Bother to Knock (20th-Fox)	1	6	16	20	1
Dreamboat (20th-Fox)	1	12	14	12	13
Duel at Silver Creek (Univ.)	2	9	17	7	3
†Encore (Para.)	—	1	2	—	1
Fearless Fagan (MGM)	—	1	5	3	4
Feudin Fools (Mono.)	1	2	3	—	—
*Fighter, The (UA)	—	—	1	2	3
Francis Goes to West Point (Univ.)	13	33	23	7	12
Glory Alley (MGM)	—	1	8	7	—
*Girl in White, The (MGM)	2	18	23	10	4
Greatest Show on Earth, The (Para.)	51	22	2	—	1
Half Breed (RKO)	1	7	30	2	5
Has Anybody Seen My Gal? (Univ.)	2	26	42	8	—
Hellgate (Lippert)	—	—	4	—	2
Here Come the Marines (Mono.)	2	2	12	—	—
High Noon (UA)	7	27	14	—	—
†Hurricane Smith (Para.)	—	—	3	1	—
I Dream of Jeanie (Rep.)	—	2	18	14	14
Island of Desire (UA)	—	7	19	5	2
Ivanhoe (MGM)	7	1	—	—	—
Ivory Hunter (Univ.)	1	6	17	6	8
Jumping Jacks (Para.)	22	23	5	9	1
Jungle, The (Lippert)	—	—	2	2	—
Just Across the Street (Univ.)	—	2	15	9	7
Just For You (Para.)	3	8	14	5	—
Kangaroo (20th-Fox)	1	1	32	26	17
King Kong (RKO)	2	13	14	9	3

	EX*	AA	AV	BA	PR
Lady in the Iron Mask (20th-Fox)	—	—	1	4	1
Les Miserables (20th-Fox)	—	2	10	3	1
Lost in Alaska (Univ.)	2	18	27	8	3
Lovely to Look At (MGM)	13	40	21	20	—
Lure of the Wilderness (20th-Fox)	30	27	8	12	3
Lydia Bailey (20th-Fox)	1	12	51	8	3
Mara Maru (WB)	—	—	9	27	4
Merry Widow, The (MGM)	4	11	21	20	2
Monkey Business (20th-Fox)	—	9	7	3	—
Montana Territory (Col.)	—	4	9	3	3
†My Man and I (MGM)	—	—	1	—	3
My Wife's Best Friend (20th-Fox)	—	—	—	6	3
Narrow Margin (RKO)	—	—	—	5	4
No Room for the Groom (Univ.)	—	4	6	20	5
O. Henry's Full House (20th-Fox)	—	2	7	3	1
One Minute to Zero (RKO)	—	21	4	1	—
Outcasts of Poker Flat (20th-Fox)	—	3	22	24	9
Outcast of the Islands (UA)	—	2	4	4	3
Outlaw Women (Lippert)	3	8	—	—	—
Pat and Mike (MGM)	2	26	38	29	7
Paula (Col.)	—	—	14	12	8
Quiet Man, The (Rep.)	—	12	6	2	—
Quo Vadis (MGM)	38	31	1	4	—
Rainbow 'Round My Shoulder (Col.)	—	2	6	3	1
Red Ball Express (Univ.)	—	8	44	9	2
Red Mountain (Para.)	2	26	23	10	4
Rose Bowl Story, The (Mono.)	—	—	4	3	2
Sally and Saint Anne (Univ.)	—	1	14	12	16
San Francisco Story (WB)	1	1	24	17	10
Scaramouche (MGM)	6	33	45	26	2
Scarlet Angel (Univ.)	—	2	25	16	10
She's Working Her Way Through College (WB)	15	40	30	19	3
Skirts Ahoy (MGM)	8	69	32	2	—
Sniper, The (Col.)	—	—	6	4	—
Somebody Loves Me (Para.)	1	—	9	—	—
†Something for the Birds (20th-Fox)	—	—	—	—	5
Son of Ali Baba (Univ.)	—	4	8	6	—
Son of Paleface (Para.)	10	18	11	2	—
Sound Off (Col.)	—	8	21	2	—
Springfield Rifle (WB)	—	1	4	—	—
Story of Robin Hood (RKO)	3	18	22	9	2
Story of Will Rogers, The (WB)	27	36	15	3	3
Streetcar Named Desire, A (WB)	17	16	22	13	11
Sudden Fear (RKO)	—	5	4	5	1
Three For Bedroom C (WB)	—	—	1	15	6
Untamed Frontier (Univ.)	—	7	11	6	—
Wagons West (Mono.)	—	—	9	6	1
Wait Till the Sun Shines Nellie (20th-Fox)	2	7	14	24	19
Walk East on Beacon (Col.)	2	8	8	3	4
Washington Story (MGM)	—	—	5	13	16
†Way of a Gaucho (20th-Fox)	—	—	2	2	—
We're Not Married (20th-Fox)	4	22	26	14	6
What Price Glory (20th-Fox)	—	11	23	18	10
Where's Charley? (WB)	—	—	11	24	23
Wild Heart, The (RKO)	1	3	14	5	—
Willie and Joe Back at the Front (Univ.)	—	—	5	1	1
Winning Team, The (WB)	—	8	50	43	5
Woman of the North Country (Mono.)	—	1	6	2	1
Woman in His Arms, The (Univ.)	3	24	24	14	—
You For Me (MGM)	—	—	4	7	2
Young Man With Ideas (MGM)	—	2	15	11	9

MOTION PICTURE HERALD *Better Theatres*

—the trade paper which ORIGINATED the complete equipment section in the motion picture theatre field . . .

—and which editorially pioneered so many of the subsequently accepted standards of theatre design, equipment and maintenance . . .

—and which was first to introduce a refreshment news department (and just about all the other departments since adapted by other film trade papers) . . .

—is still the *only* film trade paper with its complete physical theatre and refreshment service section *separately bound* in its own covers. *Only* BETTER THEATRES can be routed with instructions to theatre departments without tearing it out of the rear part of the weekly film news book each month. Thousands of theatres file it for regular reference purposes (without need to hunt through 52 weekly issues in the year to find the *monthly* equipment and refreshment section).

The Fall Buyers number of BETTER THEATRES which accompanies this issue of the HERALD—containing an industry-wide salute to its editor, George Schutz—is especially worth preserving for reference purposes. It includes an illustrated review of highlights in the progress of the motion picture theatre during the past 25 years.



Rockefeller Center
New York

QUIGLEY PUBLICATIONS

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**"UNUSUALLY FINE...LONG ON
ACTION...SHOULD KEEP
BOXOFFICES BUSY!"**

Motion Picture Daily

**"SHOULD SATISFY THE MOST
AVID OF ACTION FANS!"**

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**"POTENT OUTDOOR DRAMA
THAT SPELLS BOXOFFICE!"**

Independent Film Journal

**"ACTION HOUSES THROUGHOUT
THE COUNTRY SHOULD REAP
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Showmen's Trade Review

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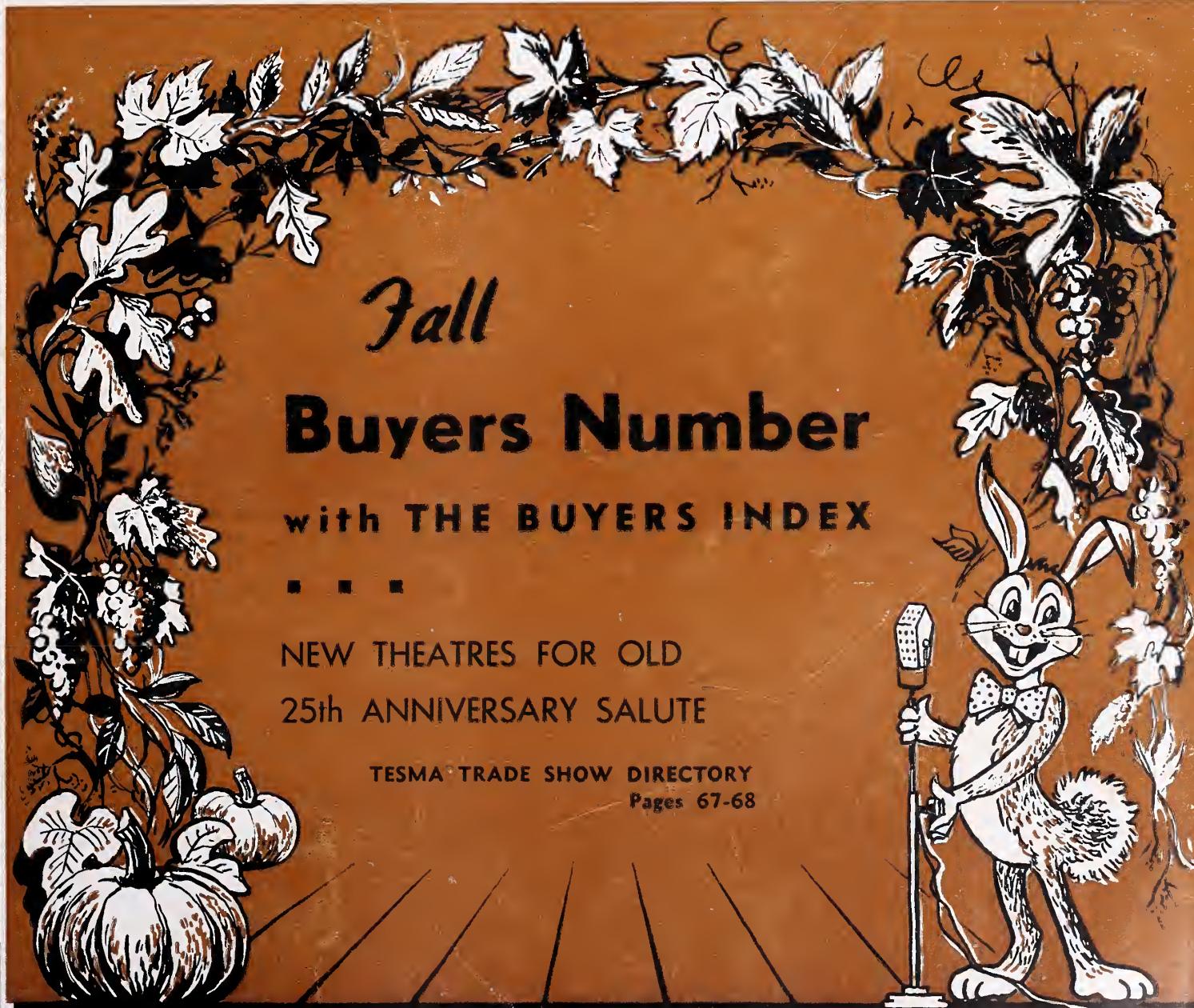
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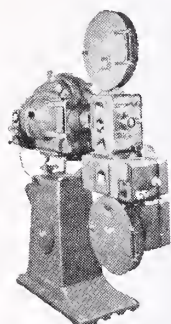
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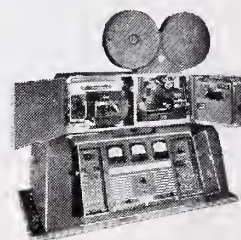
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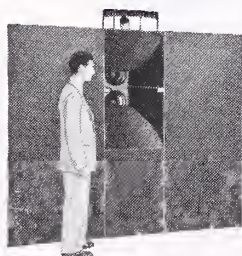
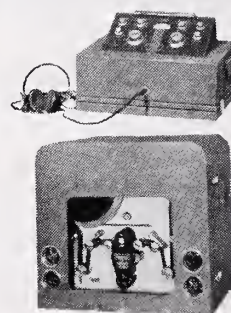
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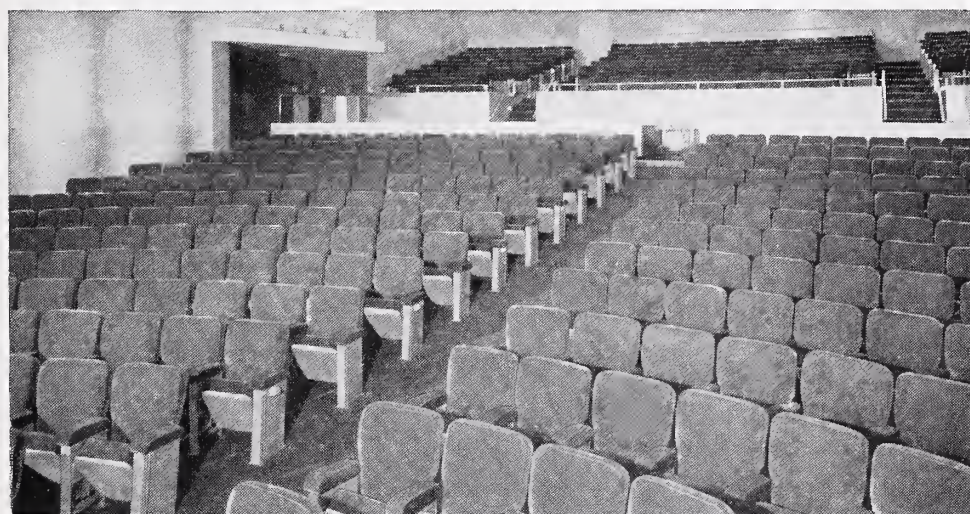
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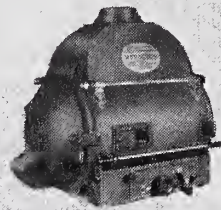
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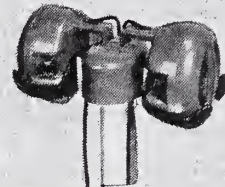
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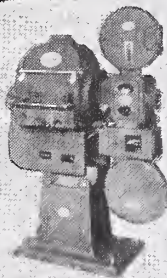


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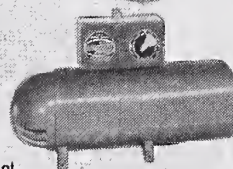
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Better Theatres

for NOVEMBER 1952

GEORGE SCHUTZ, Editor

Editorial For This Month—

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—in the 25th Anniversary Salute to yours most humbly— G.S.

Modernization For a New Era

As a Veteran Showman Sees It

Q A MAN of great confidence in the future of the motion picture business is John R. Freuler, pioneer showman of Milwaukee. Twice within the past two years Mr. Freuler has materially demonstrated that confidence by extensive remodeling of theatres in that city, first the Century, and now the Atlantic. (The new Century was described in *BETTER THEATRES* for October, 1950.) Mr. Freuler is pictured above, at center, on the opening night of the remodeled Atlantic with his daughter and son-in-law, Mr. and Mrs. Edgar F. Hammelman; another daughter, Mrs. Loraine F. Walker, and a granddaughter, Charlotte Bond.

Behind Mr. Freuler's faith in the theatre is a long and varied career in the motion picture industry. It includes organization of the Mutual Film Corporation and serving as its president from 1915 to 1918. In discussing the importance of remodeling today, Mr. Freuler sees the current trend as a "third transitional stage" for motion picture theatres. The first transition, in his view, was that made from the "store show period, when camp chairs, a muslin screen, a piano and a phonograph were used," with shows lasting only 20 minutes, and an admission price of five cents.

Next he cites the stage of "opera chair" theatres in larger buildings, which in turn were replaced with theatres built specifically for motion pictures. That, he says, marked the second transitional stage. Now in the "third" stage—

"Today each owner should take a good look at his outmoded theatre," declares Mr. Freuler, "and see if he would profit by rebuilding. If the theatre is in a good location and has adequate seating capacity, he shouldn't hesitate. His investment will be sound."

As for television, it holds no serious threat to that investment, Mr. Freuler believes. "Television for the home will develop in the same manner as radio. But it will never replace the theatre."



Demonstrating their confidence in the future of the motion picture business two theatre owners have just carried out extensive remodeling of their houses. . . . John Freuler's Atlantic theatre in Milwaukee . . . and West-land Theatres' Marina in San Francisco.

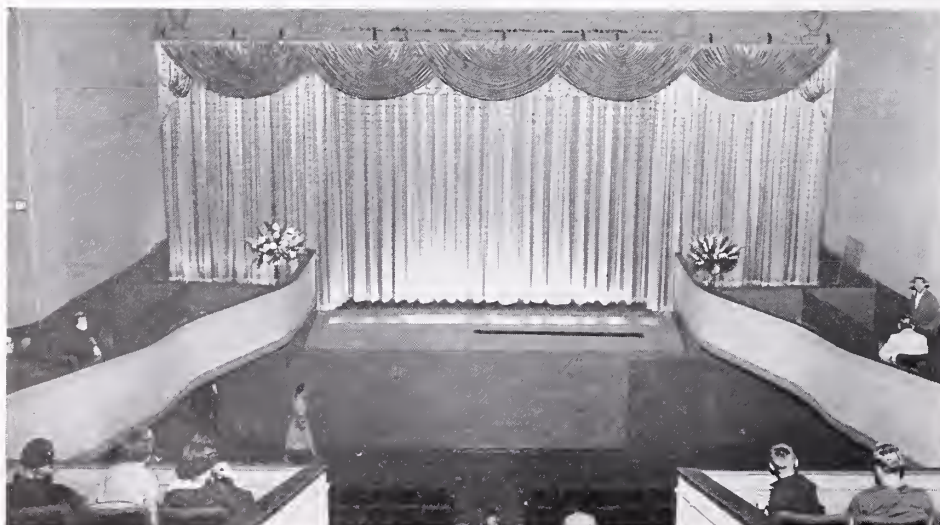
Atlantic Theatre in Milwaukee . . .

BACKING UP his faith in the future of the motion picture business, as expressed in an adjoining report, is the evidence of what John R. Freuler has done in an effort to rehabilitate his Atlantic theatre in downtown Milwaukee. Remodeling of this house was carried out, he emphasizes, with one primary consideration in mind—"the comfort of patrons."

Although the front of the theatre wasn't altered structurally, the surface was remodeled. The upper facade is now wood paneling, while structural glass is used beneath, both in a pale green. Other new installations include a name sign with yellow plexiglas block letters, stainless steel attraction panels with Wagner letters, and a new stainless steel box-office. The poster cases, also stainless steel, were installed by Poblocki & Sons, Milwaukee.

A special feature of the redecorated vestibule-lobby is a ridged plastic material on canvas placed on the walls. Turquoise in color, it is washable. The refreshment stand in this area has a new mural painted by Mr. Freuler's granddaughter, Charlotte Bond. "We wanted especially to please the children with this mural," says Mr.

Remodeling of the Atlantic auditorium (below) included installation of new American seats.



Freuler. "I don't believe that has been stressed enough in this business." A new asphalt tile floor is peach rose in color.

In the auditorium remodeling included new American seats throughout, and new carpeting and drapes. The color scheme here is now the same as that carried throughout the theatre—peach rose and green. New projectors were installed.

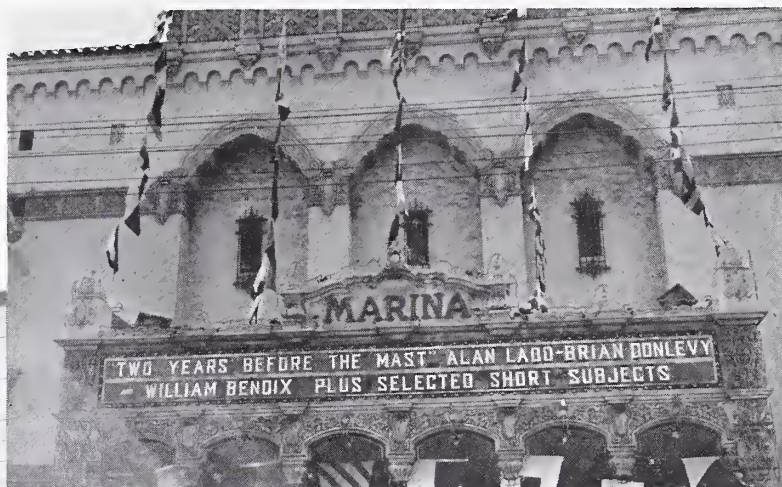


An outstanding feature of the Atlantic's refurbished lobby (above) is the ridged plastic material on the walls. The new front (left) has a new facade of wood paneling and structural glass.

The Marina Theatre In San Francisco...



The outmoded Spanish architecture of the old Marina (above, right) has given way to the modern building directly above. The theatre is in a residential area of San Francisco.



HAVING opened its doors back in 1927, the Marina theatre, located in a residential area of San Francisco, had never been re-equipped or refurbished until recently. It had stayed the same over the years, with its Spanish-motif front, including wrought-iron fixtures and balconies. But with acquisition by Westland Theatres of San Francisco, the Marina has been comprehensively modernized.

Remodeling a theatre as thoroughly outmoded as the Marina presented a number of major structural problems to the architect, Vincent Raney, and the Harvey Construction Company, both of San Francisco. In the first place it was deemed necessary



The walls of the Marina's old lobby (left) were completely replastered in green mosaic tile (above). The new doors are built of oak and maple, and the attraction panel board above them carries Wagner letters.



the Panama International Exposition.) So the floors were taken out and recast. The lobby walls and sidewalks were finished with ceramic mosaic with inserts of terrazzo to add color to the pattern.

These were the major structural alterations that were basic to the transformation of the Marina. In addition the theatre

was remodeled and refurnished throughout. The front of the theatre, for instance, was rebuilt in a simple, modern design. A new stainless steel marquee bears Wagner attraction panels. The four pairs of entrance doors are maple and oak.

In the lobby-foyer, the walls were completely replastered. A color scheme of dark

to rebuild the theatre's stadium in order to provide better sightlines. In the process of making plans for this, Mr. Raney discovered that an area underneath the stadium had been walled off. When this area was opened up, 600 square feet of unused space were discovered!

This added area was put to good use by the erection of a refreshment storage room on one side and the manager's office on the other. Placing these two rooms there permitted enlarging the lobby more than was originally anticipated.

A second important step in the overhauling job consisted of improving the theatre's acoustics. Since the auditorium walls had never been plastered, it was necessary to have them furred out and then covered with acoustic plaster.

Thirdly, examination of the floors of the theatre revealed there was a good deal of settlement due to the fact that the site on which the building is located was filled with sand pumped from the San Francisco Bay. (Originally the grounds had held

Murals on the auditorium walls depict scenes in the development of San Francisco (Below.)





New Heywood-Wakefield seats were installed in both the stadium and main floor of the auditorium.

green and chartreuse dominates here. The walls are dark green; while the center section of the ceiling, which is acoustical plaster, is in a rich copper color. The rest of the ceiling is chartreuse. The floor is carpeted from the entrance doors with a new Gulistan pattern manufactured by A & M Karagheusian. Laid over a rubber padding, this carpet is used throughout the theatre.

In the remodeled auditorium, a color scheme of deep orange and chartreuse was used. The ceiling and side wall panels are orange, the ceiling being lighter than the walls. In the ceiling there are two six-foot bands of light chartreuse color edged with silver leaf extending from the proscenium arch to the rear of the theatre. This divides the ceiling into three sections, thus breaking up the dominant orange. The side wall panels are divided by 36-inch pilasters also done in the light neutral color.

Murals depicting various stages in the development of San Francisco from 1860 to the present are placed on these side wall panels. Artist R. Ashby Eckels, who was also in charge of the theatre's decorating and color scheme, used fluorescent paint for

(Continued on Page 46)



Capacity of the remodeled Marina includes 364 seats in the stadium and 333 on the main floor.

Installing Television at a Drive-In Theatre

The S-3 theatre at Rutherford, N. J., drew an enthusiastic crowd of over 20,000 for the Walcott - Marciano fight, proving the drive-in enjoys some advantages for special event telecasts.



The first six ramps at the S-3 drive-in were roped off and made into a seating area (see photos above) to accommodate 7,000 persons for the showing of the heavyweight title bout.

The first theatre to test the adaptability of television performances to drive-in operation was the S-3 drive-in near Rutherford, N. J., an operation of the Smith Management Company of Boston, which telecast the Walcott-Marciano heavyweight title bout, with more than 20,000 people attending and thousands turned away.

The experiment at the S-3 has posed a number of questions for drive-in management and equipment manufacturer alike. Many of these can only be resolved by time, trial and error—in short, further ex-

perience. However, some information accumulated through the telecast at Rutherford can serve as a pattern for the drive-in contemplating early exploitation of large-screen television events.

Based on the S-3's experience, a picture of practicable brilliance can be achieved. The long-throw RCA PT-100A theatre television system was used by the S-3. At a distance of 120 to 130 feet, this equipment projects a picture measuring approximately 24x36 feet. While this picture is substantially lower in brightness than mo-

tion pictures appearing on theatre screens, it proved satisfactory, in the view of the S-3's management.

One of the first steps in any installation is detail planning of the equipment layout, interconnecting facilities, and location (see Figure 1.) Few problems are presented to the drive-in in this respect. The power supply should be placed in the generator room of the projection booth, and the control racks in the projection booth itself.

In locating the projector there are three possibilities. For a permanent installation is indicated a structure large enough to contain the projector unit (see Figure 1). This need not be an unusually large or elaborate structure since the projection unit of the present PT-100A projector is only 3 feet long and 30 inches in diameter, and weighs only 450 pounds.

OUTDOOR MOUNTING SUGGESTED

A second alternative is a simple outdoor mounting that will permit easy installation of the projector whenever necessary for special events (see Figure 2.) It would consist, according to RCA engineers, of steel supports with a substantial concrete base. Two steel beams should be imbedded in this base, spaced far enough to accommodate the 30-inch diameter of the projector barrel. The projector barrel support arms should be connected by steel members to a suitable counter-balance for the 450-pound barrel.

Each of the steel beams should be drilled to accommodate the horizontal supporting bar and rugged bolts for use in locking the



Television projection equipment was installed in a truck 125 feet from the S-3's screen.

projector vertical barrel supports when the barrel is lowered between the two steel members. With such an installation, it is pointed out, the projection unit can easily be lowered into place from the rear of the delivery truck before scheduled telecasts, and dismantled and carted away on the truck after the show for storage at a safe location.

A third alternative suggested by RCA engineers is the one used at the S-3. The projection equipment is placed in a trailer or truck from the rear of which it may project the image onto the drive-in screen. This arrangement allows the utmost mobility and change in size and brightness of the picture on the screen to meet varying climatic conditions, at a minimum of installation cost and maintenance.

When telecasting of closed-circuit events becomes commonplace, some theatres may want a permanent projection trailer that can be moved onto the field whenever necessary at a moment's notice, and in which the equipment may be permanently stowed when not in use. Whatever arrangement is used, it is of course imperative to protect "sight lines" in the drive-in.

The junction box for the cables to the television equipment should be placed near the projector barrel. Special provision for this equipment should be made in the ground, or base, of any permanent or semi-permanent installation such as those outlined above.

Adequate telephone facilities must also be secured by the drive-in for reception of closed-circuit events. The program may be brought to the theatre either by microwave or coaxial cable. The quality of picture obtainable is virtually the same by either means. Telephone facilities should lead to the projection booth, where the connection would be made with the TV projector control equipment.

CROWD ACCOMMODATION

In addition to the installation of television equipment, there are other factors of drive-in operation which have to be considered for such telecasts. Since no presently marketed large-screen direct-projection television system can project a picture the full size of most large drive-in screens, outdoor theatres can benefit from the S-3's plan, which left plenty of space near the screen for temporary chairs. At least the first five ramps should be left open for this purpose, according to experience at the S-3, and also an area *immediately in front of the screen* extending from a point as close to the screen as good visibility permits. At Rutherford nearly 7000 persons were accommodated in such a special seating area. Some stood in the rear of this section, or at the sides.

Special attention should also be given to

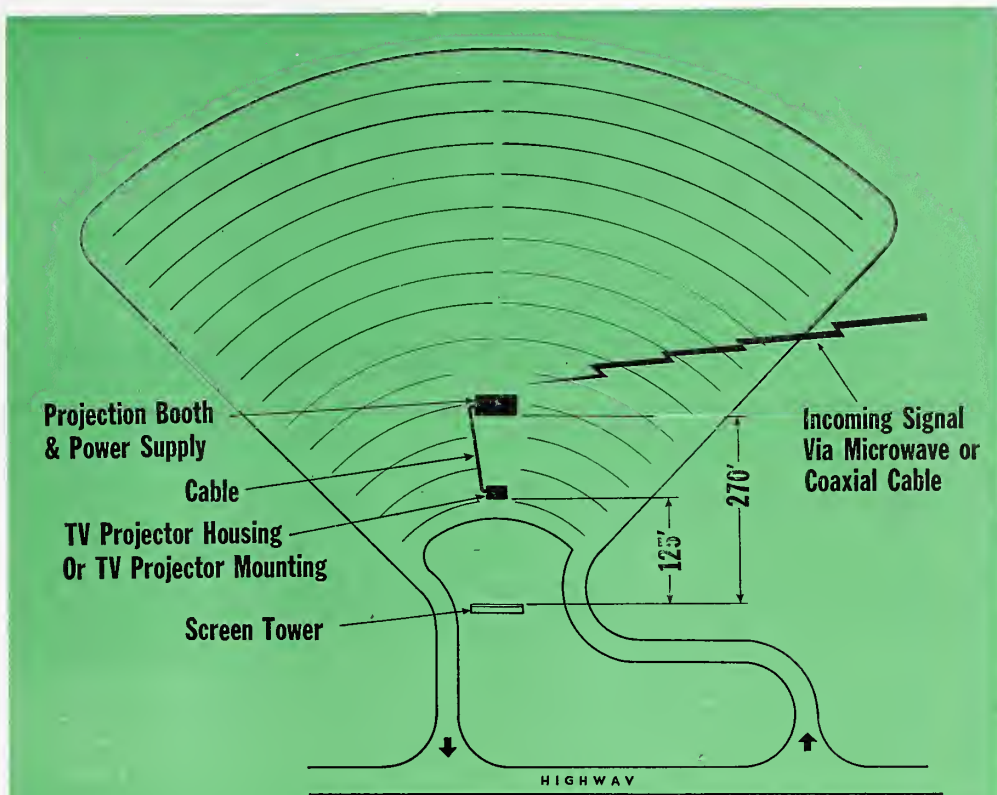
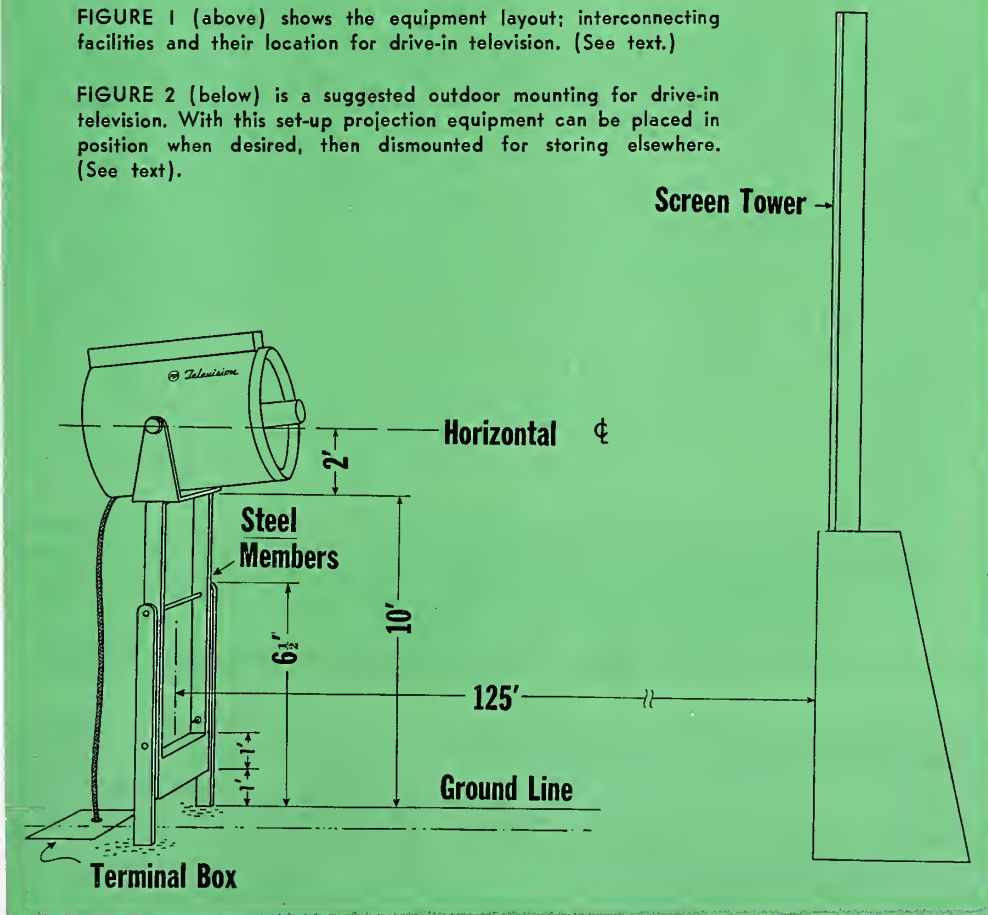


FIGURE 1 (above) shows the equipment layout; interconnecting facilities and their location for drive-in television. (See text.)

FIGURE 2 (below) is a suggested outdoor mounting for drive-in television. With this set-up projection equipment can be placed in position when desired, then dismantled for storing elsewhere. (See text.)



the loudspeaker system at telecasts. Additional speakers may be necessary at such noisy sporting events to provide for adequate hearing by an extraordinarily large audience. At the S-3 it was discovered that each in-car speaker serving the seated patrons in the first five ramps radiated

enough energy to afford adequate hearing for a large group. However, to accommodate the people *immediately in front of the screen*, and to augment the sound for the seated patrons, the audio portion of the telecast should be fed into the drive-in's
(Continued on Page 66)

On the House

★ editorial reports and comment on events, trends, people and opinion

Modernization Is a "Must" And It Can Pay for Itself

FAILURE OF the industry to get going in earnest on the modernization program that is imperatively indicated by physical facts for all, including the public, to see, no longer revolves around uncertainty as to the place of the screen theatre in the future scheme of things. That, at any rate, is the impression given us by conversations and an immense amount of correspondence on remodeling activity with both theatre operators and theatre supply dealers.

The picture we get today is one dominated rather by certain economic factors, and developments in trade practices. And for problems, these are what the departing President might call "dingers."

The economic factors of course prominently include taxes and high prices. And one other gets mentioned by exhibitors—repeatedly, profusely and emphatically. What would you say it was? High film rental? Well, sir, you hit the nail right on the head.

You understand, of course, that it is the exhibitors here referred to who have

talked about 40% and up, not the writer of these lines. Such matters as film rental are officially out of our editorial bailiwick. We merely mention it as something cited to us. It seems to come into the thoughts of an exhibitor when you talk to him about spending money to dig his theatre out of the rubble of the past.

Prices of equipment don't appear to have gone up materially more than admission prices; however, the cost of labor and services have, perhaps also most building materials of the kind that figure in theatre modernization. Then, too, much of the rise in admission prices is cancelled out by taxes, both income and local.

Another factor mentioned above is trade practices. We don't insist upon it; it is merely suggested by the rise in film rental. If that amounts to 35% and more of the gross today, there was a time—long ago, of course—when it was figured, for a profitable setup, at about 18%.

But back in those "good old days" a producer and his distributor didn't have to invest one, two, three million dollars or

more in a picture; nor did he have to invest even half-a-million without some guarantee of a market for it. A single picture today is big business all by itself. And its product is not durable commodities; it is something ultimately intangible and highly ephemeral. The risk is far greater than it was when the customers were under contract before the product was produced.

Be that as it may, the drag on theatre modernization appears to this observer less psychological today than economic. A levelling off of prices, wages and taxes on some adjusted plateau, and elimination of the infamous 20% admission tax, now seem the key to the problem of theatre obsolescence—a problem long developing and getting bigger every day.

YET THE NEED IS NOW!

Some theatre operators, however, are not waiting. Would there be more if Government controls were entirely off? Maybe—yet there is no reason why controls should be a real factor in more than a few cases; we therefore think that if they are being allowed to stand in the way, it is because there is not much genuine inclination to do the job.

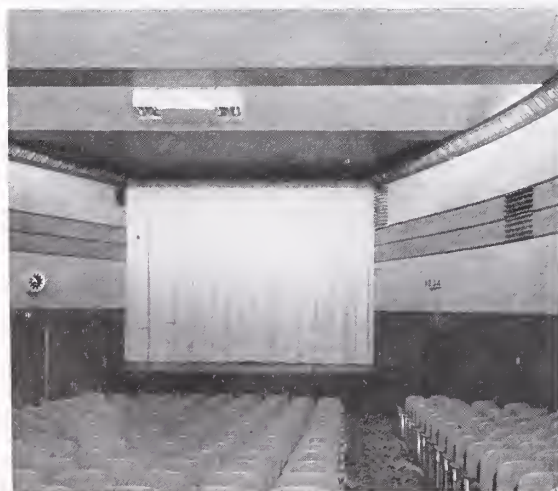
Exhibitors who have been and are now rehabilitating their properties are taking the long view of the situation. *If business is poor, a shabby and ill-equipped theatre is not going to make it better, whereas a more attractive one that is also technically competent to present motion pictures at their best, might help.*

And that has happened. More than once. And it is reasonable that it should. On the basis of his experience, John Freuler of Milwaukee advises (*see page 8 of this issue*) that if your location is okay, you can go ahead with confidence the modernization will pay out.

Even more impressive is the experience of Leon D. Rountree, who operates the Mississippi Amusement Company of Water Valley, Miss. When his Holly theatre in Holly Springs, Miss., burned down, he decided that the business it had done did not warrant rebuilding. Then—

"Fortunately," he writes, "a few progressive theatre men urged me not only to

20-FOOT TELEVISION WITH CEILING PROJECTORS



The auditorium of the Telenews theatre in San Francisco is shown at left as equipped for television events with the projectors mounted on the ceiling and controlled remotely. The installation is a Trad-Motio-graph system with dual projectors (above).

rebuild, but to rebuild all the way with a theatre that was unheard of for the small town of Holly Springs.

"Frankly, I was frightened by the amount that this theatre was costing all during construction, and when it was completed I had the alternative of really going to work, or going completely busted.

"I am happy to tell you that this new lovely theatre, coupled with much effort, has produced a very adequate profit and I have much encouragement for the future. This is so in spite of the fact that all the neighboring exhibitors continue to complain.

"I could conscientiously recommend to any exhibitor to get up enough nerve to spend the necessary amount of money to bring his theatre up-to-date by installing adequate sound, projection, comfortable chairs, refrigeration equipment and an attractive front.

"There is still money to be made in the theatre business, provided the exhibitor keeps up-to-date and works hard. I am thankful to those who were able to convince me to take this final step ahead."

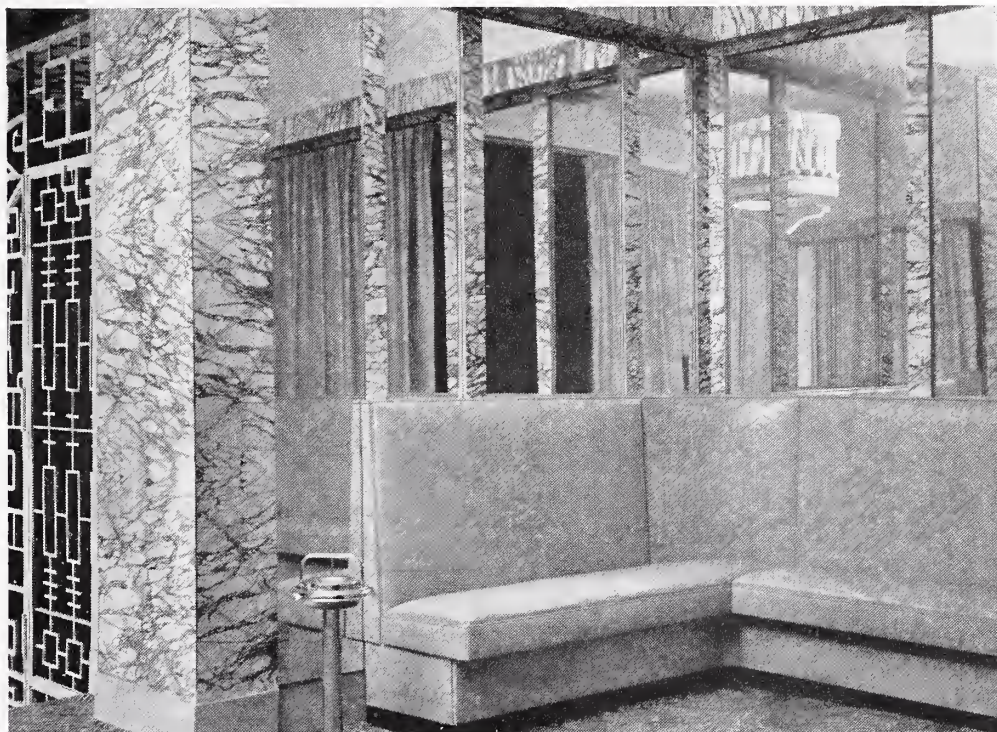
From our recent inquiry among exhibitors and dealers we could fill a lot of space (that we haven't got at the moment) with a list of improvements made recently and underway in theatres throughout the country, most of them involving equipment replacement and many changing the whole physical character of the place.

This represents business-like recognition of the fact that an industry must plow under some of its profits, if not profits of the present, then of the past, so that it may protect its future.

A Constant-Light Maskless Screen

A FEW WEEKS ago we went to Cambridge, Mass., to see a maskless screen arrangement that has been installed in the University theatre there. This one, developed by Ray J. Mullen, projectionist at the Metropolitan theatre in Leominster, Mass., substitutes for the masking a surround illuminated by a separate light source in the projection room.

A view held by some in the business who quite agree that screen masking should be eliminated, is that the area around the picture should be lighted in a more or less constant value, instead of with changing intensity and tone according to the picture. In short, the idea of surround lighting *synchronized with the picture*, as in the RCA "Synchro-Screen" (and, also in the complex mechanical system developed in England), is rejected. To those of this opinion the



Marlite Marble Panels elegantly frame the mirrors and doorway in this beautiful lobby.

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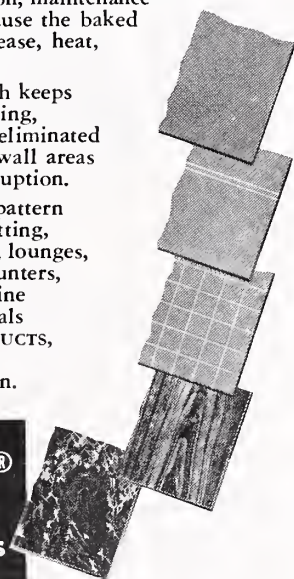
Colorful Marlite plastic-finished wall and ceiling panels bring bright, new beauty to old interiors at an *amazingly low cost*. In addition, maintenance costs go down to rock bottom because the baked Marlite finish resists moisture, grease, heat, alkalies, acids, and stains.

An effortless swish of a damp cloth keeps Marlite clean and lustrous; plastering, painting, periodic redecorating are eliminated for a lifetime. Large panels cover wall areas in a hurry without business interruption.

Select from many striking Marlite pattern and color combinations for cost-cutting, low maintenance entrances, lobbies, lounges, rest rooms, offices, candy cases, counters, doors, and fixtures. Insist on genuine Marlite. See your building materials dealer or write MARSH WALL PRODUCTS, INC., Dept. 1169, Dover, Ohio.

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This new system employs both the Automatic Register and the Automatic Tickettaker—supplemented by an Automatic CAR COUNTER—and a SPECIAL COUNTER CONTROL PANEL which takes car count where no tickets are issued or cuts out count for correct tally on cars with 6 or more passengers.

Write today for Folder A describing this SPECIAL EQUIPMENT and explaining its advantages for 3 popular types of DRIVE-IN setups.

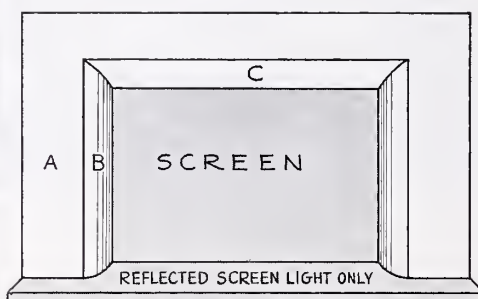
GENERAL REGISTER CORP.

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Mullen method of eliminating screen masking should be of real interest.

Mr. Mullen calls his scheme "Transcenic Vision," with "atmospheric lighting." The latter feature has not yet been incorporated into the University installation because it requires a special projector and color-filter film that is still under development. In their place, a filament lamp stereopticon of 750 watts is being used with a blue filter throughout the performance. The surround, consisting in an arch structure that frames the image, is thus illuminated in blue, rather on the dark side.

The surround structure is indicated in an accompanying drawing. Areas *A* on three sides are flat surfaces. Sidepieces *B* curve



Ray J. Mullen's screen setting is drawn in elevation at top, and beneath is a section drawing. The bottom sketch indicates the aperture plate of the surround lighting projector.

from *A* almost up to the screen, being separated from it by shallow concave strips (see section drawing beneath the top sketch). The picture is framed to fall into these concave borders, which are 9 inches wide.

The concave strips have a fixed radius of 6 inches. The flat front sections (*A*), however, vary with picture width, being one-third of it, while the rounded sidepieces (*B*) have a radius of $3\frac{1}{2}$ inches per foot of side section. Above the screen a flat surface (*C*) tilts up to the front of the structure at an angle of 30° . This is included in the surround lighting from the projection room; the "floor" of the structure, however, which slopes downward, receives only screen light.

The screen itself is blocked out from the light projector beam by an aperture plate (see sketch at bottom of accompanying illustration) made to fit the dimensions of each installation.

The Cambridge structure, which was
(Continued on page 46)

Recognition—



IN elevating Ben Schlanger to a Fellowship, which it did at its fall meeting in Washington last month, the Society of Motion Picture and Television Engineers has given its highest rating of membership for the first time to an architect. . . . Which reminds us of Ben's question, "What is the Society of Motion Picture Engineers?"

He asked us that one day some twenty years ago, in showing us a letter he had received from the society (then without television in its title) asking him to present a paper at the next convention. A year or two before then, Ben and ye ed. of B-T had made the connection which has endured all the years since. Apparently the SMPTE had noted some of his writing in *Better Theatres*.

We told Ben that the society was the industry's principal technical body and that the invitation, going to an architect, represented unique recognition of the part architectural design could play in motion picture technology. Since that was the editorial slant we had taken some years before, we were of course mighty pleased about the letter and told Ben that he should, by all means, get up a paper.

"But what should I talk about?" he asked.

Well, we replied, it would have to be something concrete, not just opinion or general ideas, but a report of research, or a description of a method. We suggested that he read a paper on his "reverse floor" scheme of determining auditorium floor pitches, which was scheduled to be the subject of his next piece in *Better Theatres*.

Ben has since presented many another concrete method for theatre design and the screen performance at conventions of the SMPTE, and the editor of *Better Theatres* has been privileged to sit in on their development, and to make them known throughout the motion picture world.

You don't become a Fellow of the SMPTE unless you have made substantial contributions to the advancement of the techniques of the motion picture. Ben Schlanger, architect, assuredly has so contributed, consistently—and we happen to know that there is more to come.

—G. S.

**"THE PICTURE
SEEMS TO COME
TO LIFE"**

—a patron told
Mr. Glassman, owner
of the Rialto Theatre,
Lowell, Mass.

**"SO EASY
ON MY EYES"**

—Plaza Theatre's
Mr. Brecher has re-
peatedly overheard.

**"THE ACTION
SEEMS CLOSER...
MORE INTIMATE"**

—is a typical reaction
of delighted movie-
goers at the Liberty
Theatre, Bernardsville,
N. J., according to
Mr. Feldman, owner.

**"IT'S SO
DIFFERENT
... IT'S A DEFINITE
IMPROVEMENT"**

—Mr. J. Coston of
the Palace Theatre,
Chicago, Ill., quotes
a patron.

**"IT ADDS SO
MUCH REALISM"**

—the most oft-
repeated character-
ization of the Synchro-
Screen according to
Liberty Theatre's
Mr. Marvin Fox of
Portland, Oregon.

Here's Nationwide Patron Acceptance of RCA's New Synchro-Screen

Synchro-Screen is today's big story. It's big because patrons are telling it from coast to coast. Everywhere they've seen it, they like it—and they say so.

HERE'S WHY THEY'RE ENTHUSIASTIC

Today's average man considers himself a critic of "how" pictures are presented. He's a self-styled expert on "surround lighting." He knows about uniform screen brightness. And he's interested in seeing what you've done along these lines.

HERE'S WHY YOU'LL BE ENTHUSIASTIC

Synchro-Screen gives you a brand-new story to tell—about something your patrons can actually see. It's not an investment that you locate in the projection booth or behind the walls—it's right up front telling every individual in your audience that you're up-to-the-minute in your methods.

You'll get a personal thrill, too, out of seeing your pictures

on Synchro-Screen. You can't imagine what a difference this one piece of equipment makes until you've actually seen it—until you've compared it with the results you are getting with your present black-mask screen.

CALL YOUR RCA DEALER NOW

It will pay you to be first in your community to offer this new method of presentation. Call your RCA Theater Supply Dealer now, and ask him about Synchro-Screen for your theater.

HERE'S HOW SYNCHRO-SCREEN WORKS

Scientifically designed wings surround screen with reflected light—eliminate the harsh contrast of black mask. Synchro-Screen makes picture seem larger—makes it appear to flow off edges of screen onto wings.

Main portion of screen employs new RCA Even-Lite principle.

Synchro-Screen is pre-fabricated and packaged for easy assembly... available for picture widths of any size.



THEATRE EQUIPMENT

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There's no place like a homey-looking theatre... **and that's the News About Carpeting**



The "living room" lounge of the Beekman theatre, New York, covered with a Masland carved Wilton in lively green.

WHATEVER THE size and location of a theatre, patrons have come to expect, not only entertainment, but also an attractive decoration and an atmosphere of relaxation. And, when properly chosen for color, quality and design, carpeting will underline the hospitality, warmth and comfort which are the basic ingredients of such an atmosphere.

Generally, people have become more conscious of pattern and color even though they may lack a thorough understanding of *design*. They are instinctively aware of its presence or absence.

There can be no question that since World War II, and even earlier, a definite trend toward functional design in home building and home furnishings has been widely accepted.

The answer for many was the simplification of form and lines in modern home furnishings that have the faculty of doing away with the cluttered look. For some, modern has been chosen for its greater economy and easier maintenance. Shelter, service and motion picture magazines have also helped to influence and foster the trend. And, there are those homemakers that have been drawn to contemporary de-

sign for its aesthetic appeal. Whatever the explanation, it's here and it's thriving.

This movement is no less strongly reflected in consumer preferences in broadloom patterns and colors. The once boldly-figured carpets are being replaced by more subtle patterns, solid colors and self-tones which emphasize texture and also tend to give the feeling of great area to rooms.

THE CHANGE IN TYPES

Carpet manufacturers have recognized this trend. Today the greater percentage of carpets are created to meet this public demand for contemporary designs in carpeting. Evidence of this transition can be found in the variety of new fabrics and textures. Twists in a wide range of solid colors—woven on velvet looms—have long headed the popularity list. The luxury of self-tone, sculptured effects—achieved by Axminster and Velvet weaving—are greatly in demand, as are Axminster florals in more muted colorings.

Many institutions—hotels, motels, restaurants and particularly *theatres*—have also been alert to recognize this growing trend and have adopted it for their own

By J. W. SERVIES

Whatever the kind of environment you want to create, the carpeting goes far to make or break the result. Talking about this in relation to the less formal, the more home-like atmosphere now recommended for most motion picture theatres, Mr. Servies, who is manager of carpet sales for National Theatre Supply, gave forth on the new styling in contract grades. We said, "That sounds like an article, Jack." Here it is.

decorating schemes. The effort on the part of these has been to create an atmosphere of relaxation for their patrons—an "at-home" feeling, which can only be established by inviting the patron into the type of decor he and she are accustomed to, understand and have accepted for their own home environment.

Leading theatre architects who constantly attempt to interpret public demand, have for several years been designing and recommending carpet patterns and colors that were a departure from the old "standard" red, gold and black theatre designs. Theirs has been no small part of this change from the harsh, overly brilliant patterns to the subtle, pleasing designs theatre owners can choose from today.

We have only to study the installations shown in a few theatres to illustrate our point. In each case, emphasis is on the carpet—the largest single area of any lobby. The pattern and texture chosen lend to each a distinctive character, yet are so subtle as not to be disturbing.

Take for example, such widely used theatre carpeting as the Alexander Smith's "Crestwood" Velvets; here Renaissance and bold geometric designs are being supplanted by simpler, broader patterns, many of which are in self-tones. In other qualities, the same evolution is evident, perhaps to an even greater degree. Textural effects predominate.

Ten to fifteen years ago such designs for theatres were considered highly impractical, if not sheer extravagance; but the dictates of modern taste, *plus* modern cleaning methods, have brought about this transition in contrast carpet styling.

BALLANTYNE *Dub'l-Cone*

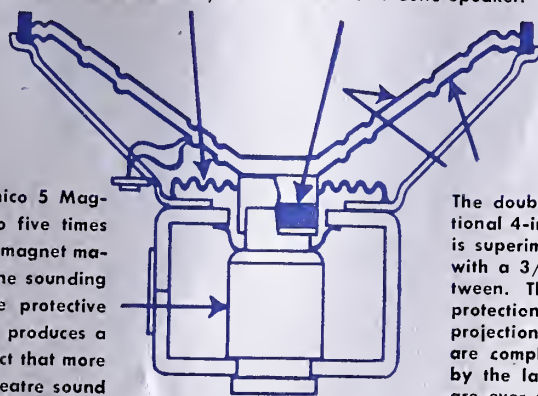
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Alumizite-treated diaphragm. The only speaker on the market with weather-proofing at this vital point. You know it's the finest speaker . . . manufactured by General Electric under Ballantyne patents.

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Heavy 1.47 oz. Alnico 5 Magnet. Gives three to five times the power of earlier magnet materials. This, plus the sounding board effect of the protective cone and air space, produces a full round tonal effect that more closely resembles theatre sound than anything heretofore available.

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of His Editorial Leadership
and His Many Contributions to the
Advancement of the Better Theatre*

HEYWOOD-WAKEFIELD COMPANY
EXTENDS CONGRATULATIONS
TO
GEORGE SCHUTZ

ON HIS 25th ANNIVERSARY
AS EXECUTIVE EDITOR
OF BETTER THEATRES



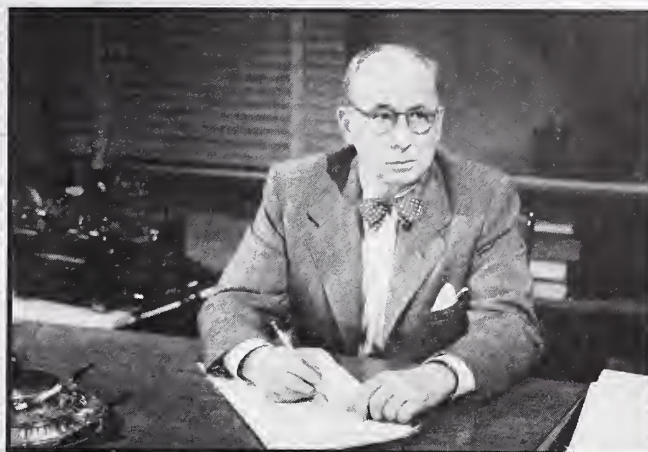
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25th Anniversary

Salute to

GEORGE SCHUTZ

EDITOR OF BETTER THEATRES SINCE 1927



By MARTIN QUIGLEY

Q This special issue of the BETTER THEATRES Section of MOTION PICTURE HERALD is dedicated to an appropriate recognition of the signal services rendered by its editor, Mr. George Schutz, on the twenty-fifth anniversary of his appointment to the post.

Mr. Schutz has brought to the responsibility of editorial direction of this journal of service a keen enthusiasm, an exacting mind and a relentless pursuit of those purposes calculated to advance the theatre institutionally. His effort in all areas affecting the physical theatre and its operation has been a pioneering one which has been widely imitated in its superficial aspects, but never equalled in its bed-rock, professional understanding of the technologies and techniques that apply.

The title of the publication which he edits, and the goal of *better theatres* which the name implies, has been the spirit and the purpose of his editorial direction. His years of editorial service, conscientiously directed to the end of information, data and guidance to the theatreman and to the many manufacturers and vendors who constitute the equipment field of the theatre market have been a force of substantial and unvarying progress.

Q BETTER THEATRES was established in 1923 as a department of the HERALD by the writer of these lines. The purpose was to supply a trade journal service accu-

ately and expertly suited to that important function of the industry which has the responsibility of building, equipping, furnishing, decorating and operating the theatre plant.

After the first four years of spadework in this virgin field, which had not been previously served in like manner by any of the contemporary media, Mr. Schutz in 1927 assumed the editorial direction. He entered upon this work at a time of revolutionary change in the technology of the motion picture arising from the introduction of sound. In consequence of this development, the theatres found the need of greater and more expert technical information, data and guidance than ever before.

Q Commencing at that point and continuing up to the present, BETTER THEATRES under the editorship of Mr. Schutz developed and maintained a service of significant effect, not only with respect to the devices accounting for the show upon the screen, but also in reference to the concurrent revolution that has taken place in theatre design and in a wide range of the appointments that are the hallmarks of the modern motion picture theatre.

We wish to make appreciative acknowledgment of the many expressions of goodwill which have been offered to Mr. Schutz on his anniversary by his many friends in the branch of the industry with which he is identified.

To complete the anniversary bouquet, we add most heartily the congratulations and best wishes of his associates of Quigley Publications.

Committee for 25th Anniversary

Q IN RECOGNITION of his consistent editorial leadership in pioneering in the interests of better standards of theatre design, better equipment, and better theatre maintenance . . . **Q** IN APPRECIATION of . . . his continuous assistance in the mutual interests of equipment manufacturers and theatre operators throughout a quarter of a century of progress . . . **Q** THIS CITATION, in honor of his 25th anniversary as editor of *Better Theatres*, is tendered to George Schutz . . .



—from a Resolution of the
George Schutz Salute Com-
mittee, November 10, 1952.

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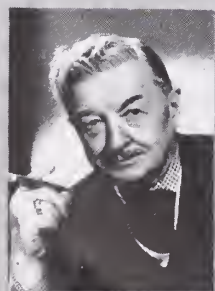
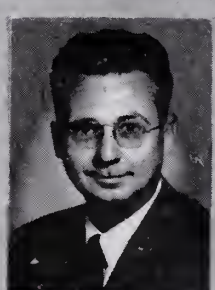
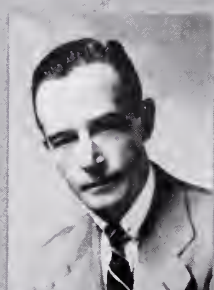
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Salute to GEORGE SCHUTZ

EDITOR OF
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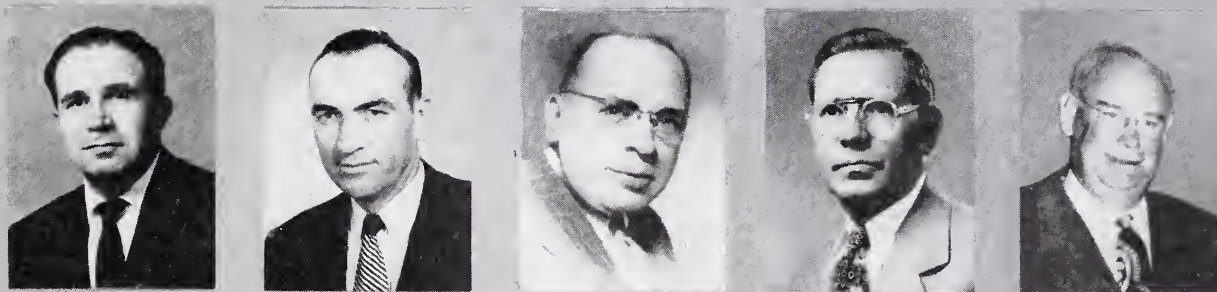
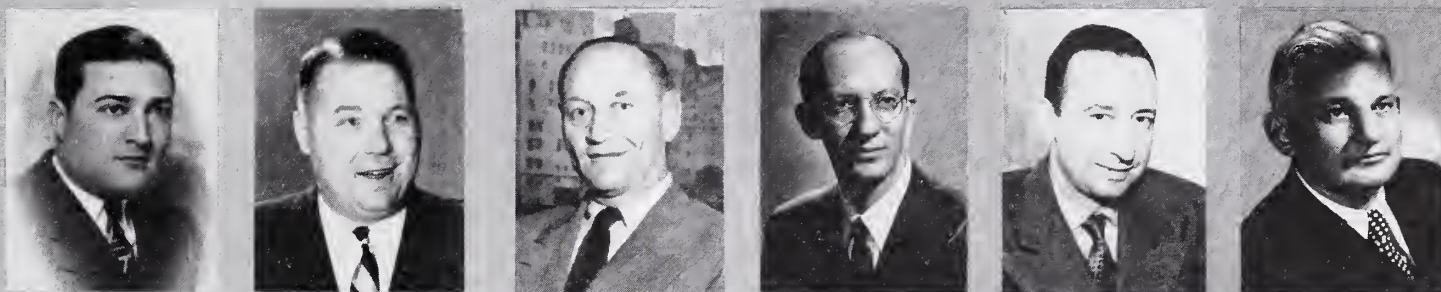
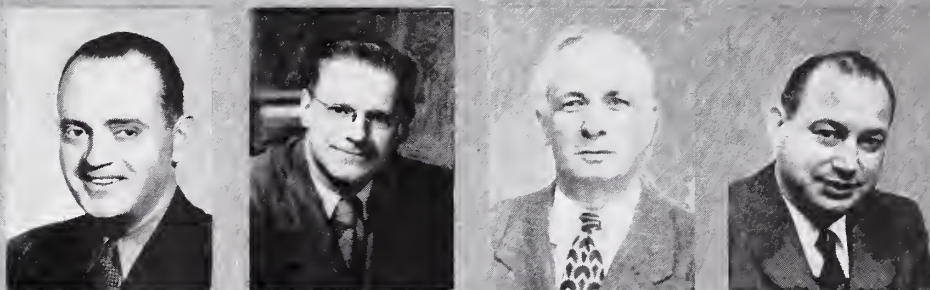
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From an Editorial in BETTER THEATRES for January, 1952.

Q Much of what the motion picture is today didn't come from any of the officially recognized divisions of the industry—Production, Distribution, Exhibition. The art has been in great measure developed by manufacturers of theatre equipment, materials, supplies. . . . Their little machine shops, fine factories, great laboratories devoted to research in many directions, gave of time, money, energy and talent to produce better and better tools of motion picture entertainment.

25th Anniversary Salute to GEORGE SCHUTZ

All Corners Square, *Positively*

By TERRY RAMSAYE

NOW WE are saluting, marking, the twenty-five years of George Schutz, editor, and BETTER THEATRES, man and institution—this most appropriately in a poignant and pregnant period of evolutionary adjustments within our industry.

Mr. Schutz and the publication which he guides have competently served the functioning exhibition plant since 1927, just when sound was about to come whispering in to revolutionize the art and its theatre. It was just an auditorium and a projection machine then. Its problems were seats, carpets and carbons, mostly.

The readers, so many of whom have come down the years since, will be aware of how the publication and its editor have kept pace, usually a step ahead, of the progress all the long way that we have come to the theatre of today and tomorrow. They will be aware, too, of a certain calm, unfevered, objective crispness in the performance, as matter-of-fact as a T-square.

Q The spread of attentions, even for a technical journal, is wide and ever widening. It runs all the way from how to get gum out of carpets and keep out of law suits, to telling the showman all he needs to know about electronics from photoelectric cells in soundheads, to the abstruse theories of several assorted devices of television projection and the curious, nebulous promises and projects for stereoscopic presentation. And that does not, in the pages of BETTER THEATRES, mean the hit-and-run chatterful reporting of the lay press, but a winnowing down to such facts as can be identified as facts.

To put an accent on it—how often have you ever seen BETTER THEATRES brought to the necessity of publishing a correction?—now and then a letter of argument, maybe, but nothing to take back. That bespeaks judgment and care.

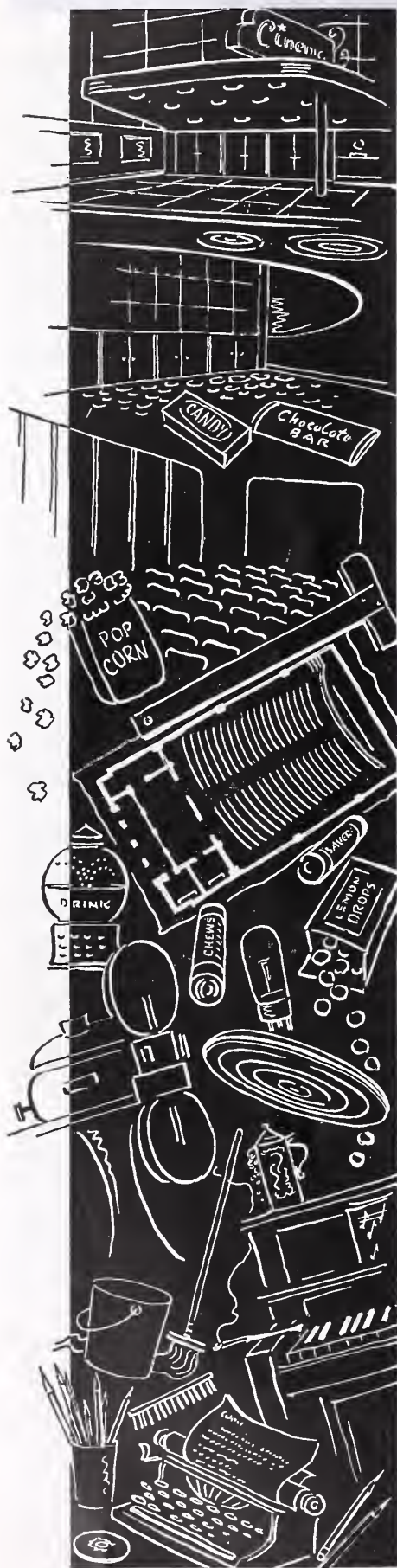
Therein is journalistic performance, through problems, rivalries, and perplexi-

ties, rarely paralleled. It comes from a disciplined order of mind, and an experience with the printed word.

Mr. Schutz, a druggist's son from the little Wisconsin town of Shawano, emerged from the University of Wisconsin with an A.B. and set about colouring his meersch-chaum by newspapering, from Elgin, Illinois, to Chicago to Jacksonville down in Florida, which was indeed variety enough—in fact, Chicago would be enough. And then he had three years with that high-pressured mass-audience slick-paper magazine *The Red Book*. The disciplines of that were enough to develop, in sympathy with editorial considerations, a knowledge of publication structure and the foundation of the typography which has made BETTER THEATRES, a trade journal, as handsome to look at as anybody's magazine.

Q Even without a cutie-pie in half a bathing suit to focus attention, this observant Schutz can manage, no matter how matter-of-fact the subject, to make the page something to look at just as a page. Unlike so many of the ostentatious typographers of the day, he seems to hold to the notion that type is put on the page to be read. The BETTER THEATRES' dress bears the continuous impress of discipline, that directness of functionalism inherent in the make-up of its editor. For him there must be no "widowed" words and corners must be square on the square. Also half-tone screens must match and mesh and tint blocks register. You would have to know printers and engravers to understand that. It takes doing, but the reader gets it without knowing.

Q Inevitably, with so many of his contributors profound experts in widely divided technical fields, there are prima donnas among them, sensitive in their authorships. And do they have opinions! Someway he lends sympathetic ear and quiet attention. When it is all over, he



softly says, "Thanks—I'll take care of it." And, the steam being spent, he does—in his own firm way.

These words of editorial shoptalk come from a colleague for the last two decades and more, one of like experience but no such diplomatic patience, in appreciation of craftsmanship of word and page.

Lest you get a picture of a work-a-day fellow, let it be recorded that George, detached from the concerns of office, is the sort who knows that low-proof liquor wears no beads, who plays a dreamful piano with a stein on the keyboard and enjoys adventure of memory, thought and opinion you might not expect.

He thinks that theatres could be a lot better.

AS ONE who for a quarter of a century has been an avid reader of the magazine George Schutz edits, I am deeply appreciative of the magnificent presentation of technological developments and the expert opinion he has continuously presented therein.

I am happy to join with his legion of friends in congratulating George Schutz on 25 years of outstanding service to our industry, and to him go my sincere best wishes for the continuation of his successful achievements.

SAMUEL PINANSKI
American Theatres Corporation
Boston

OUR CIRCUIT, like hundreds of other exhibitor organizations and thousands of theatre operators, have for years benefited from the advice, the trade tips, and the consistent editorial leadership in the field of better physical theatre operation and standards that George has made available to us. The storehouse of information he has compiled in BETTER THEATRES will stand not only as a tribute to his keen, forward-looking editorship, but makes us deeply indebted to him for an invaluable service.

ALBERT FLOERSHEIMER, JR.
Walter Reade Theatres, New York

GREETINGS and best wishes to George Schutz, an excellent editor, extraordinary in cooperation, and a good friend!

E. J. VALLEN
Vallen, Inc., Akron, Ohio

Westrex congratulates GEORGE SCHUTZ

*on his 25 years
of service to the
theatre industry
throughout the world*

Research, Distribution and Service for the Motion Picture Industry.



Westrex Corporation

111 EIGHTH AVENUE, NEW YORK 11, N. Y.
HOLLYWOOD DIVISION: 6601 ROMAINE STREET, HOLLYWOOD 38, CAL.



To GEORGE SCHUTZ

*One of the Best Friends
the Equipment Industry
ever had*

CENTURY PROJECTOR CORP.

25th Anniversary Salute to GEORGE SCHUTZ

MEMO FROM VALLEN, INC. TO: George Schutz

They tell me you are getting a rest so that you can sit back and enjoy the applause—and revel in the memories of the Golden Past.

In my long association with you in the Theatrical Industry, your wise counsel and valued friendship have meant so much to me—and a world of service to the theatre.

We're looking forward to seeing and hearing a lot more from you, George.

Regards . . . and the best of everything that's good.

Cordially,

E. J. VALLEN
Vallen, Inc.

The motion picture theatre equipment industry deserves a vote of thanks for having such a swell editor as

GEORGE SCHUTZ

who has served their needs these past 25 years.

•

La Vezzi Machine Works

4635 West Lake Street
Chicago 44, Illinois

On Behalf of TESMA . . .

By J. ROBERT HOFF

President of the Theatre Equipment & Supply Manufacturers Association . . . and Sales Manager of The Ballantyne Company, Omaha.



TWENTY-FIVE years is a long time in any job, but when you have the everlasting interest in your work, that George Schutz has, the job becomes not only a vocation but an avocation.

When you examine the years that George and the theatre industry have co-existed, it makes you realize the depths and peaks through which both have come. In 1927 we were still at the peak of World War I prosperity. In 1929 we had the crash, and motion pictures looked doomed, but sound pictures brought us out of the doldrums in 1930, and in 1940 pictures of color (and a war) brought boom times again.

After World War II a new phenomenon came on the horizon, the drive-in theatre, and it is on this new phase of our industry that George has done some of his finest work. Immediately following the war he realized that money from outside the industry was being invested in outdoor theatres, and in spite of a lack of experience, the drive-in was developing successfully.

I have often heard him say how much more successful it would have been if theatre men generally had met the challenge in the year or two after the war. But George kept plugging in his editorial columns to convince theatre men that the drive-in theatre was here to stay and he finally awoke them from their complacency.

Yes, George has always thought that theatre-business was for theatre men and he has done everything possible to bring their attention to their theatres. He has known for a long time that many theatres had reached a marginal condition because theatre men had not reinvested a fair share of their profits in rehabilitation and modernization. He has plugged this time and time again, and the manufacturers of theatre equipment are indebted to him for his efforts to awaken the industry.

On behalf of the Theatre Equipment and Supply Manufacturers' Association and all of its members, may I salute George Schutz on this, his twenty-fifth anniversary. Elsewhere in this issue you will find a tribute to him from the Ballantyne Company, and in that tribute there is a phrase that I believe is worth repeating here, for it is truly applicable to George for his twenty-five years of service in our industry—"and there shall be a silver star in his crown."

CONGRATULATIONS on your twenty-five years in the motion picture industry. It has been a pleasure knowing you through the years and I know I join with others from coast to coast in wishing you happiness and success in the years to come.

FRANK E. CAHILL, JR., Director of Projection, Warner Bros. Theatres, New York

Hats Off!
TO
GEORGE SCHUTZ

IN RECOGNITION OF
25 YEARS of SERVICE

TO EQUIPMENT MANUFACTURERS
AND THEATRE OPERATORS

Simplex

T. M. REG. U. S. PAT. OFF.



MANUFACTURED BY INTERNATIONAL PROJECTOR CORP.



DISTRIBUTED BY NATIONAL THEATRE SUPPLY

25th Anniversary Salute to GEORGE SCHUTZ

*From one pioneer firm to
a pioneer editor we salute*

GEORGE SCHUTZ

J.E. Robin, Inc.

267 Rhode Island Avenue
East Orange, New Jersey

Congratulations

FROM

ED LACHMAN

OF

LORRAINE CARBONS

"...ever-seeking after better ways..."

By JOHN EBERSON

Dean of American
Theatre Architects

SOME YEARS ago the editor of BETTER THEATRES asked me for a photograph of myself to hang in his office. I gave him one with an autograph that read, as I remember it, something like this:

"A man is only worth as much as he can do for others. George Schutz has done much for me and I wish the best for him and those dear to him."

Through the twenty-five years that he has been editor of BETTER THEATRES he has earned similar wishes from many others also, and it is gratifying to me that an occasion has been provided to express them.

Motion Picture theatre design has changed during these twenty-five years, and much of it has been along lines that were suggested and urged in BETTER THEATRES, sometimes many years earlier. Progressiveness has been an outstanding feature of BETTER THEATRES and even when some ideas seemed too advanced for some at the time, you can see how many of them have become accepted and are applied when you look at the changes that have come.

We who have been working in the field of Motion Picture Theatres through these twenty-five years—some of us, like the writer, much longer—have learned to respect the authority of BETTER THEATRES and to admire it for its constructive criticism and ever-seeking after better ways, all for the progress of the theatre, and therefore the business. In the technical considerations of this progress BETTER THEATRES is the leader, and this, the writer feels, is due to the grasp its editor has of these matters, and to his energy and ideals.

My hearty congratulations go to Mr. George Schutz on his twenty-fifth anniversary as editor of BETTER THEATRES, and my best wishes that he will be able to continue in this work for many years to come. I believe there is a great future for the Motion Picture Theatre and it will continue to need a publication with the progressive spirit and understanding of its problems that have been so outstanding in Mr. Schutz's editorship of BETTER THEATRES.



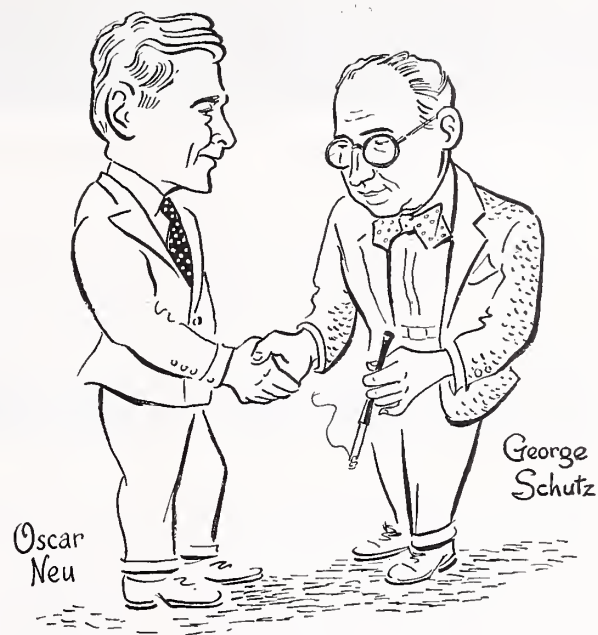
John Eberson and his son and associate in the firm of John and Drew Eberson, New York

TO GEORGE SCHUTZ:

THERE ARE few men like you who have consistently and helpfully contributed much to the technical end of the theatre business. I am sure all your friends will wish you well during the coming years and are confident that your valuable contributions to the theatre business will continue. Congratulations, George, and best wishes for the years ahead.

HARRY RUBIN, United Paramount Theatres, Inc., New York

*Put'er there,
George!*



Each and everyone of us at Neumade would be proud to step up and shake your hand for being a great guy. So, George, consider your hand 'shook.' Yours for many happy returns.

EXECUTIVE STAFF

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PRODUCTS CORP.

EST. 1916

330 WEST 42nd STREET, NEW YORK 18, N. Y.

and not forgetting all the Folks at the factory.

25th Anniversary Salute to GEORGE SCHUTZ

Our best wishes to

GEORGE SCHUTZ

for his unselfish devotion to the theatre
and the equipment designed there-
fore during the past 25 years
“and there shall be a silver
star in his crown”



THE BALLANTYNE COMPANY
OMAHA 2, NEBRASKA

My Very Best Wishes
to

GEORGE SCHUTZ

HARRY STRONG

THE STRONG ELECTRIC CORPORATION

TO GEORGE SCHUTZ:

For twenty-five years your conscientious interest in motion picture theatre engineering has been an important influence in the course of motion picture history. Theatre architects, equipment designers and exhibitors have come to look to you for guidance, for technical counsel and stimulation.

Their work and the co-operative efforts of the Society have received substantial benefits from your dignified appraisal of technical developments as they occurred, and from your ability to point the way for future growth.

PETER MOLE

President, Society of Motion Picture
& Television Engineers, New York

GEORGE SCHUTZ has always had a pioneering, constructive attitude toward the motion picture industry, and has been most helpful and encouraging to the manufacturers of motion picture equipment. He has counseled and advised from a broad industry outlook. His editorial policy has always encouraged better projection and theatre refinements to raise the standards of the most vital American industry. Twenty-five years of such service has had a lasting effect on motion picture presentation and we look forward to many more years of a continuing unchanged editorial policy.

L. W. DAVEE

Sales Manager, Century Projector
Corp., New York

TO GEORGE SCHUTZ:

Congratulations on your 25th anniversary as Editor of the BETTER THEATRES Section of Motion Picture Herald. Your engineering knowledge of the business and enthusiastic editorial direction of BETTER THEATRES has made it of incalculable value to exhibitors large and small. May you have many, many years of success and service to the world's exhibitors.

TRUEMAN T. REMBUSCH
Syndicate Theatres, Inc.
Franklin, Ind.



Congratulations

and

Best Wishes

to

GEORGE SCHUTZ



NATIONAL CARBON COMPANY

A Division of Union Carbide and Carbon Corporation

25th Anniversary Salute to GEORGE SCHUTZ

DeVry celebrating its 40th consecutive successful year in the manufacture of precision motion picture projection equipment

SALUTES George Schutz

Dean of theatre equipment editors
upon the occasion of his 25th Anniversary
as Executive Editor of BETTER THEATRES

DeVry Corporation — Chicago 14, Illinois

Branches in NEW YORK and HOLLYWOOD

*Congratulations and
Best Wishes to*

GEORGE SCHUTZ

From

Adler Silhouette Letter Co.

THE MANY hundreds of theatre owners who modernized their theatres as a result of the oft repeated recommendations of George Schutz, owe a debt of gratitude to George because their theatres are generally doing a better business than rundown theatres.

The manufacturers of theatre equipment must also give credit to George for a portion of the gain in quality of modern day equipment.

The projectionists of the country too, have reaped much benefit from the many authoritative articles on good projection that have appeared in BETTER THEATRES.

In fact, the whole Moving Picture Industry has benefitted from George's sage advice.

FRED MATTHEWS
Motiograph, Chicago.

AS EDITOR of the BETTER THEATRES Section of the Motion Picture Herald for a period now of twenty-five years, Mr. George Schutz stands out as a leading individual who has constantly furthered progress in motion picture theatre design.

His constant search for enlightening technical articles has made the pages of BETTER THEATRES the best known text on the subject of Motion Picture Theatres. As one who has worked closely with him for many years I would like to express great admiration for his achievements.

BEN SCHLANGER
Consulting Architect, New York

TO QUIGLEY PUBLICATIONS:

I understand the Herald is going to honor George Schutz, editor of the BETTER THEATRES Section of your excellent publication. I think he deserves the honor. BETTER THEATRES has always been interesting, informative, constructive and a fine guide for the theatre owners, large and small. We use it constantly.

ARTHUR H. LOCKWOOD
Lockwood & Gordon Enterprises,
Boston

I AM very happy to add my note of congratulations to the many that will come from exhibitors all over the land for George Schutz. Consistent with the Herald's policy of leadership, your BETTER THEATRES Section also leads the field.

All that is necessary to keep abreast of what is new and modern for up-to-date theatres is to read BETTER THEATRES, each issue. In it in a pleasant, interesting manner the whole story is told.

MARC J. WOLF
General Manager,
Y & W Management Corporation,
Indianapolis

Mr. Schutz's technical knowledge and editorial direction of that section has undoubtedly been more responsible for the improvement of the physical motion picture theatre than the work of any other single individual in the past quarter century.

JOSEPH M. FRANKLIN
Mayfair Theatre, Saint John, N. B.

TO GEORGE SCHUTZ:

I would like to take this opportunity of saluting you for the wonderful job you are doing with the BETTER THEATRES Section of Motion Picture Herald.

We exhibitors in the field, and particularly those of us who are so far away from equipment centers, find this section of the Herald a good guide and it is very informative.

You are to be complimented on the excellent job and service you are rendering to the Motion Picture Industry, and I, for one, want you to know that we appreciate it.

GEORGE C. HOOVER
Florida State Theatres, Jacksonville

IT HAS long been our opinion that George Schutz has always promoted the best interests of the theatres, the theatre suppliers, and the manufacturers of equipment. His work has been a great credit to the industry, and we welcome the opportunity of taking part in this 25th Anniversary Salute. We hope that his rich background and experience will continue to be available for many years to come.

D. B. JOY
National Carbon Company

Best Wishes to GEORGE SCHUTZ

from

N. Y. PARAMOUNT THEATRE

at the Crossroads of the World
Times Square

As suppliers of complete stage lighting equipment for the past one-quarter of a century, we are happy to join hands with those who are congratulating George Schutz on his 25th anniversary as editor of *Better Theatres*.

Capitol Stage Lighting Company

527-529 West 45th Street
New York City, N. Y.

IN business as well as in life we need someone to always raise the right curtain for an appreciative audience. GEORGE SCHUTZ, as the dean of equipment magazine editors, deserves the industry's congratulations for his loyal and consistent service.

Automatic Devices Company

116 North 8th Street, Allentown, Pa.

25th Anniversary Salute to GEORGE SCHUTZ

TO GEORGE SCHUTZ:

We have always admired your integrity and your vision. May we join the multitude with a verbal bouquet of flowers for your happy 25th anniversary.



C. S. ASHCRAFT MFG. CO.

36-32 38th STREET

LONG ISLAND CITY, N. Y.

A Salute to

GEORGE SCHUTZ

for twenty-five years of

FAITHFUL SERVICE



KROEHLER *Push Back* THEATRE SEATS

The World's Finest Theatre Seat

TO GEORGE SCHUTZ:

WE HAVE all looked upon you as a person who did everything within your power to promote the general welfare of the motion picture dealers of this country. We know that you spent many long hours preparing very precise and authentic reports regarding various types of equipment that were made available for use in theatres. You were always factual in your reporting, and we know that your primary thought was to get over to the exhibitors of this country what they could do to benefit themselves by the use of up-to-date motion picture equipment.

J. F. O'BRIEN

Manager, Theatre, Visual &
Sound Sales Group

Radio Corporation of America
Camden, N. J.

I HAVE known George all these years and, frankly, were I to say all the things I think about him, people wouldn't believe it possible for one man to possess all those qualities. Therefore, I'm going to be brief and just say that so far as I am concerned George has done an outstanding job in the motion picture industry. I wish there were many, many more Georges in it, and I wish him the best of everything for the next twenty-five years.

A. E. MEYER

Vice-President for Sales
International Projector Corp.
Bloomfield, N. J.

GEORGE SCHUTZ's technical knowledge, brought to us through the medium of the BETTER THEATRES Section of Motion Picture Herald, throughout the development and growth of our organization, has been exceedingly helpful. We wish for Mr. Schutz continued success in the field of his endeavor.

SAM BENDHEIM, JR.

Neighborhood Theatres,
Richmond, Va.

Congratulations to

GEORGE SCHUTZ

AN ASTUTE EDITOR
AND A GRAND GUY

from

HIS MANY FRIENDS AT RCA

Congratulations to George Schutz

With appreciation for his many
contributions in the way of guidance,
consultation and advice
over the past 25 years



Alexander Smith
INCORPORATED

25th Anniversary Salute to GEORGE SCHUTZ

VOLUMES of WITNESS

**A Personal Story
from Bound Issues
of Better Theatres
through a quarter
of a century.**

RECORDING nearly thirty years of motion picture exhibition, the bound volumes of BETTER THEATRES to date are also to a remarkable degree a personal history, the story of a single, continuous

editorship for twenty-five of those years, with these the period of greatest fundamental change in both the art and its theatre.

The revolutionary effect of sound developed from 1926 to 1928; by the later year the industry knew that music and speech were as much a part of the screen performance as the picture. George Schutz joined Quigley Publications, with BETTER THEATRES as his assignment, in 1927. In reporting the impact of sound on the motion picture, BETTER THEATRES of that period exhibits as well a *journalistic* departure from the past.

Sound was added to the motion picture at a time when the construction of motion picture theatres was on a high level, with

relatively huge amounts of money being poured into real estate exploiting the decorative devices of ages past—Moorish Spanish, Italian and French Renaissance, and so on, not to mention such novelties as Mayan. It was the custom, according to the records, for trade journals of that time to describe all of those new theatres in glowing terms. BETTER THEATRES did, too. . . . Then in 1928 it published an article on one of the most extreme examples of such theatre design which dealt with it in the manner of this introduction:

"The ultimate in 'atmospheric' theatres is what the new Paradise theatre would seem to be. . . . Completed, it represents the expenditure for one thing and another of about \$5,000,000. The architect calls the general

Congratulations

GEORGE SCHUTZ

*On your twenty-five years of fruitful service
to TESMA and to the motion picture
industry*

Bausch & Lomb Optical Company



Bausch & Lomb

Super Cinephor **Projection Lenses**

BETTER THEATRES, under the editorial leadership of Mr. Schutz, has always been dedicated to better standards of theatre design, construction, maintenance, and operation, and has performed a real service to the motion picture industry.

BETTER THEATRES is never just read, it is studied. I have seen proof of this statement during various business trips which have covered most of the countries of the world during the last few years. BETTER THEATRES is in constant demand as it contains valuable, up-to-date information and reference material leading to more efficient theatre operation. Theatre management everywhere has benefited when they have followed the policies, developments, and ideas established and advocated by Mr. Schutz.

E. S. GREGG

Westrex Corp., New York City

Congratulations, GEORGE SCHUTZ

The rush of business makes it look as though many of us just take for granted a wonderful asset—your great interest in our industry equipment problems.

We at Raytone sincerely appreciate your fine editorials, honest appraisals and your desire to educate BETTER THEATRES readers in the value of new developments.

It is our sincere hope that the industry may continue to merit your friendship and cooperation for many years to come.

RAYTONE SCREEN CORP.

165 CLERMONT AVENUE BROOKLYN, N. Y.

style of the house French Renaissance. More descriptively, it is a French royal establishment of the period of Louis XIV—though, of course, if that gay, irresponsible monarch had put up anything like the Paradise, DuBarry's 'deluge' would have come before she was born.

"The exterior is four stories high and, although French Renaissance in style, more in keeping with the turn of mind obtaining around Crawford Avenue than Louis himself might have wished. No one, however, will criticize the architect for his judgment on this point. The structure also departs, happily, from the French Renaissance motif in being of steel skeleton construction, with reinforced concrete foundation, steel girder balcony supports and reinforced concrete throughout.

"The interior is similarly safe and utilitarian, but the skeleton, like those in our best closets, is concealed behind a staggering outlay of surfacings, ornamental plaster, marble, grille-work, murals and objects of plastic art. Even an amateur can see where the money went. The interior itself is a spectacle for the new patron with which no very ordinary photodrama or presentation act could hope to compete."

SOUNDING A NEW APPROACH

This new appraisal of the motion picture theatre in purpose, hence in planning and styling, has been recalled by Mr. Schutz himself, in an article written for an anniversary issue of *Motion Picture Herald* in 1948. It cites criticism which he procured from one of the country's most prominent exponents of modern architecture:

"What a chance we have!" exclaimed

Felicitations to George Schutz

*who for twenty-five years as editor of
Better Theatres has contributed so much
to enlighten all of us in the industry.*

Jim Elderkin

HELIOS CARBONS, INC., Bloomfield, N. J.

BEST WISHES TO . . .

GEORGE SCHUTZ

IN APPRECIATION FOR A
QUARTER CENTURY OF
MERITORIOUS SERVICE

THEATRE EQUIPMENT SPECIALIST **B. F. SHEARER COMPANY**

SEATTLE • PORTLAND • SAN FRANCISCO • LOS ANGELES

Salute
to
GEORGE SCHUTZ

ALBERT HURLEY
Hurley Screen Co., Inc.

☆☆☆
THE MATTHEWS
Motiograph, Inc.

☆☆☆
BOB ENGEL
GoldE Manufacturing Co.

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C. V. GRIGGS
Griggs Equipment Co.

☆☆☆
WILLIAM MORAN
Star Manufacturing Co.

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BEN PERSE
Capital Motion Picture
Supply Co.

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FRED R. WENZEL
Wenzel Projector Co.

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Theatre Equipment Dealers
Association

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Universal Corporation

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VICTOR & GEORGE TRAD
Trad Television Corp.

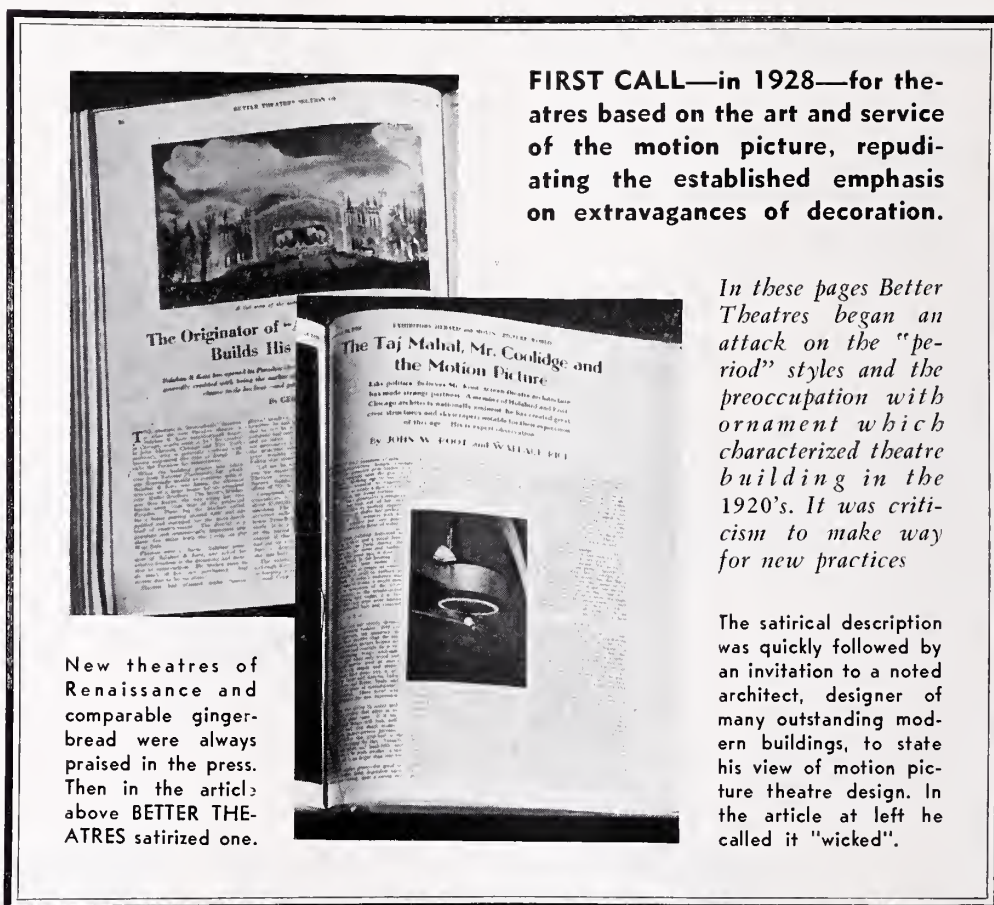
John W. Root, eminent American architect, writing of motion picture theatre design in the November, 1928, issue of BETTER THEATRES. 'First in importance is the need for the greatest possible number of seats giving an unobstructed view of the screen. No previous idea is of value here; we can do it better. But old ideas survive in spectacularly impressive halls, lobbies, foyers. . . Plaster ornamentation, rainbow-hued, jarring curtains, red plush. . . Such waste is wilful, wicked!'

"This was the first shot of boom quality in a rather impudent insurrection," that

screen tell its story uninvaded, assisted instead. Besides, people were tittering. They and the art, both very much of the 20th Century, were being travestied in polychrome rococo!

"But the criticism went deeper than the forms and surfaces which met the eye. It ultimately bore, quite possibly, upon the function of the motion picture in the social scheme. . . Was the motion picture to be a circus? Or a service?"

As one thumbs through the bound volumes of BETTER THEATRES through the quarter-of-a-century of Mr. Schutz's editor-



New theatres of Renaissance and comparable gingerbread were always praised in the press. Then in the article above BETTER THEATRES satirized one.

FIRST CALL—in 1928—for theatres based on the art and service of the motion picture, repudiating the established emphasis on extravagances of decoration.

In these pages Better Theatres began an attack on the "period" styles and the preoccupation with ornament which characterized theatre building in the 1920's. It was criticism to make way for new practices

The satirical description was quickly followed by an invitation to a noted architect, designer of many outstanding modern buildings, to state his view of motion picture theatre design. In the article at left he called it "wicked".

reminiscence pointed out. "In only a dozen years since the establishment of the multi-reel feature picture in the 'teens, the motion picture industry had renewed much if not most of its exhibition plant in America, at fabulous expense, often grandiosely, sometimes beyond reasonable hope of amortization. To invite persons well implemented with authority to call it ill-conceived was perhaps not among the more obvious duties of a motion picture trade journal.

"But the art had come a long way since the middle 'teens. The year that BETTER THEATRES began to call for Architecture to become itself a tool of that art was the year that the motion picture at last acquired voice. The cheap, though costly, reproductions of Renaissance, Oriental, Mayan decorative devices, and the theatrical hokum which often went with them in gaudy carnival, had done their job. Now let the

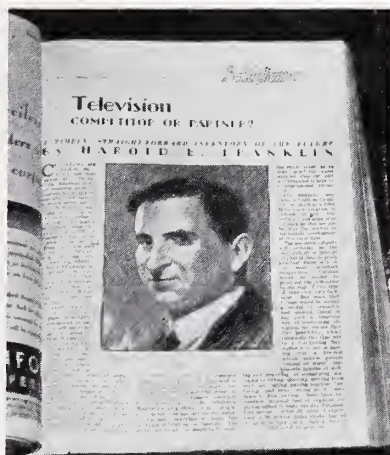
ship, one can note the repeated use of this editorial method: There is an editorial observation, or "blurb," with a certain slant on some practice or development; then, concurrently or soon afterward, appears an

WHILE IT is always a happy occasion when one can celebrate 25 years of service, I think your Salute to George Schutz calls for congratulations to you for having him so long, and to him for his accomplishments over a quarter of a century to the industry. His judgment has been good and his work hard and honest.

WALTER E. GREEN,
President, National-Simplex-
Bludworth, Inc.

article by one specializing in that subject who elaborates upon the idea with the weight of his professional authority. Actually, through all these twenty-five years of monthly issues, one finds surprisingly few articles definitely ascribable to the editor; yet regardless of "by-lines," there is a consistent pattern.

Basically, it is a pattern that takes the word *better* in the publication's title very seriously. Not good theatres, not good standards, not good practices, but *better* ones. Realized improvements are described and recommended. The needs of the present, and the products available to serve them, get the major attention. But these immediately practical contents are liberally salted with

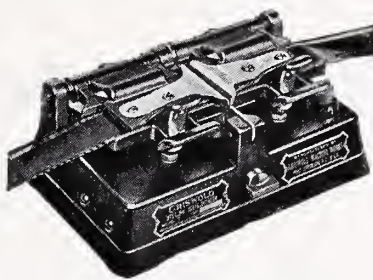


TELEVISION—1930: In the January issue of that year *BETTER THEATRES* anticipated the questions which television, then only a promise in the laboratory, would ultimately raise in the world of the motion picture theatre. In "Television—Competitor or Partner?" a long look into the future was taken by Harold B. Franklin, prominent circuit executive of that time. "Television is a word to conjure with," he admitted; but after describing the possibilities, he concluded that the motion picture industry had "the best, the most compact, convenient and economical medium for public entertainment ever devised. Public entertainment cannot permanently be displaced by home entertainment."

suggestions for further improvements in materials and methods.

Issues of the early thirties applauded the increasing use of "modern" rather than "period" styling; pointed out, however, was the fact that this after all was *styling* and not very different in purpose from the *rococo* decoration of the "antique" architecture, whereas the guiding idea should be function. The editor himself has thus stated, in his 1948 recollection, the criticism underlying the new evaluation which gave precedence to engineering and equipment:

"Naturally, theatres had not been designed for pictures to be heard; however, with the direction of thought that sound



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from

BOB HARRISON

Harrison Publications

The Adv. Mgr. Salutes the Ed.

By RAY GALLO



RAY GALLO, who joined Quigley Publications in 1926, has been the advertising manager of BETTER THEATRES almost as long—21 years—as George Schutz has been the editor. And many a non-business hour is also devoted to this field. One of the most active members of the Society of Motion Picture and Television Engineers, he is currently chairman of its membership committee.

FOR almost as long as George Schutz has been the editor of Better Theatres, I have been selling advertising space in it, most of that time as its advertising manager. And what I haven't said to the editor—yeah, what I haven't wanted to say—on many an occasion during those many, many years!—times when it would have been so much easier to get a certain account if only George would let down the editorial standards.

But he would stick to his argument: "It doesn't help the advertiser, Ray, to undermine the confidence of readers."

I haven't gone up against that one with George for a long time now. For one thing, he is too darned stubborn on the point. For another, I got sold on it.

I had a publication of my own one time, in showbusiness, too (after a start with the Boston Herald). I joined Quigley Publications a year before George did. I also can add a voice of experience to this Salute to George Schutz.

The tributes paid to him on his 25th anniversary as the editor of Better Thea-

tres, many of which I read as they came in, add up to the idea that came to my mind as I looked back over the years trying to get started on this piece. The great respect that Better Theatres enjoys in the industry for honesty in reporting and for authoritative discussion of new ideas and methods is the result of journalistic integrity.

In this long, close association with George I came to know well most of the men who have worked with him as departmental editors and regular writers. They have always had the same quality—sincerity of purpose.

They usually have had that other quality which is an outstanding quality of their editor's enthusiastic interest in the motion picture theatre and its mechanics. From that kind of collaboration new ideas were bound to flow pretty steadily, and they did. Besides integrity, George Schutz's editorship is outstanding for journalistic enterprise.

To me that's the kind of stuff to wrap around advertising.

compelled—toward function as a controlling factor in theatre design—it became clearer that they hadn't been designed especially for pictures to be seen, either. Or for the conditions of traffic peculiar to the motion picture theatre. Sometimes great chandeliers hung from distant vaulted ceilings—the

publicity said each weighed a tone and to be cleaned they were lowered on a windlass; but there were no data at all as to how much illumination an auditorium should have. That the performance itself was physically only light, with all depth purely vertical, seemed to have suggested neither forms nor finishes different from those of stage theatres. . . .

"Functionally, one theatre could be about as good as another. Would not striving for that ideal advance the inherent purposes of the art and therefore of its industry? For it seemed that convenience, geographically and financially, might well prove to be, as the years rolled by, a more dependable handmaiden of the business than ballyhoo."

This view of the need set an editorial policy which persists through all of the bound volumes examined for this account. And to carry out this policy, the editor began at once to surround himself with minds trained in the technologies that theatre planning and operation necessarily involved. They covered quite a lot of ground—architecture, electricity, mechanics, optics, electronics, air-conditioning and others. And these had to be applied to motion picture exhibition specifically, for wholly practical purposes.

This was done by searching out persons in those fields who also had experience or deep interest in the motion picture theatre. Most of them got their first baptism of

printers' ink as associates of the editor under this plan.

To deal with sound during the early days of its introduction there was Hugh S. Knowles, an established engineer in the developing radio industry. Aaron Nadell, now

Congratulations GEORGE SCHUTZ

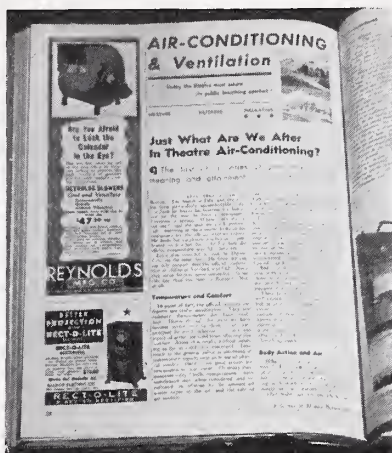
*On your 25th anniversary
as editor of Better Theatres.
We know how grand you
must feel for we too, re-
cently celebrated our 25th
anniversary. Good luck to
you, George.*

Joseph A. Tanney

S.O.S. CINEMA SUPPLY CORP.

THE VENDER-VANE
The Way to Good Profits in
Theatre Refreshment Selling

REFRESHMENT SALES—1941: BETTER THEATRES established a department devoted to vending in theatres with the February issue of that year. Its title continues today as that of market news columns within the Theatre Sales department. . . . But actually, vending became a regular interest of BETTER THEATRES as early as 1930, when a department called "Added Income" was installed.



Air-conditioning for comfort started in motion picture theatres, yet even by the late 1930's theatres were still criticized for unhealthful, uncomfortable cooling, indicating air-conditioning was poorly understood. This prompted a series in 1939, begun on the page pictured above, in which Better Theatres sought to give management practical familiarity with comfort cooling. Of this series, written by the editor himself, Carl F. Boester, prominent air-conditioning engineer, declared: "It seems probable that nothing in the history of air-conditioning that has been written or spoken has been as much in point as these articles, not only to the theatre business, but to air-conditioning engineers generally."

editor of *International Projectionist*, began writing for BETTER THEATRES while a sound technician with Paramount Theatres. J. T. Knight, Jr., for many years an executive engineer with Balaban & Katz and Paramount Theatres, was a contributing editor through most of the 30's. Another name that runs in a departmental masthead through many volumes is that of John J. Sefing, an engineer long associated with theatre equipment and construction organizations. The combination of technical authority with practical knowledge of the theatre is similarly found in the departments of the late Charles Potwin, acoustics engineer associated with installation of theatre sound; and of the late Charles E. Shultz, expert in projection optics who had been a projectionist.

Others have followed to continue an editorial scheme designed, it appears, to combine professional authority with intimate understanding of the theatre's practical interests.

In one class of those interests, such an association spans almost the whole period of Mr. Schutz's editorship. In 1931, Ben Schlanger, a young New York architect, called on the editor to express his sympathy with the point of view taken by BETTER THEATRES toward theatre design. Mr. Schlanger, who was recently made a Fellow of the Society of Motion Picture & Television Engineers, has been variously a de-

We heartily join in a Grand Salute to **GEORGE SCHUTZ**

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*It's been fun working for you,
Mr. SCHUTZ, these past eighteen
years . . . we'll enjoy
keeping the "corners square"
for many years to come.*

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was more intelligent editorial advice, and we are
happy that you have supplied a great deal of it.

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UNION CITY, IND.

partmental and contributing editor of **BETTER THEATRES** from a few months after that meeting to the present time.

Evidence of the close community of interests thus set up runs through these volumes consistently. Articles by one fairly echo those of the other in the furtherance of practices to advance the theatre as an instrument of motion picture exhibition. And the various methods that Mr. Schlanger developed for that purpose were made known to the industry through **BETTER THEATRES**.

Toward the end of this period, in the volume for 1949, one comes upon an editorial that recalls one of two decades earlier. "Modern construction, based on scientific

than a matter of size and costliness. It is a matter of realizing the fundamental purpose of the motion picture theatre and designing it accordingly."

By 1949 he could say, "One by one, now here, now there, new theatres are appearing in a pattern too different from that of the past to blend with it. In much that is immediately obvious to the public the difference is radical enough, and that is of direct competitive importance.

"But their distinction is more than one of architectural and decorative style; it includes things that make a theatre tick for public and management both. It is a change in plan and equipment, in facilities, in dimensions, functional arrangements, reflecting a sharper definition of motion picture service. The change in style is an expression of all this.

"It's been a long time coming—some twenty years of the process can be traced through back issues of this publication."

To George Schutz:

IT IS indeed an honor to salute you.

I can assure you, George, that the entire industry joins me in praising you for the many fine editorials you have written for the promotion and advancement of the motion picture business, as well as the new equipment which the manufacturers have developed for theatre use.

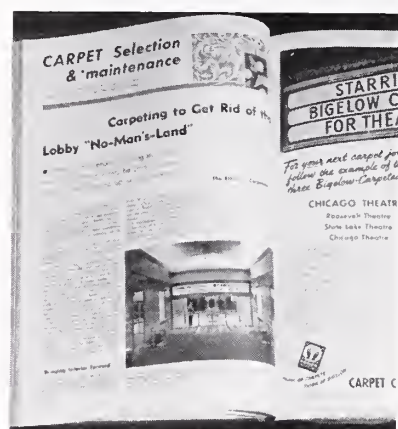
Believe me, George, you are beloved by all!

May God in His mercy spare you for at least fifty or sixty years more so that you may continue the good work you have always done.

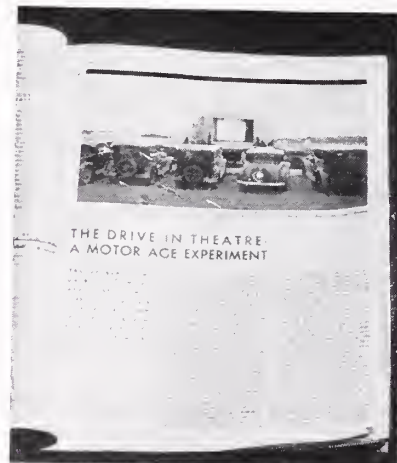
OSCAR F. NEU

President

Neumade Products Corp.



Interiors visible to the street through glass doors and lobby enclosures, with lobbies carpeted to the entrance, are common today. They weren't in 1940 when the article shown above appeared.



The first article detailing the scheme of a drive-in theatre appeared in **BETTER THEATRES** of July 1933, a few weeks after the first drive-in opened at Camden, N. J. (See above.)

study, carried out by remarkable inventions and to some extent enforced by legal codes, has made the motion picture theatre of today a work of consummate skill," wrote Mr. Schutz in 1928. "But the truly fine motion picture theatre is more than a matter of modern construction, just as it is more

OTHERS WHO EXPRESS THEIR APPRECIATION

LETTERS IN tribute to George Schutz on his 25th anniversary as editor of **Better Theatres** continue to arrive as the approach of press time prevents further extension of space for them. But as possible acknowledged below. Besides those from which excerpts are published in preceding pages, expressions of appreciation have come from:

J. W. SERVIES, National Theatre Supply, New York City; LOUIS W. SCHINE, Schine Circuit, Inc., Gloversville, N. Y.; BENJAMIN N. BERGER, Minneapolis, Minn.; J. A. TANNEY, S. O. S. Supply Corp., N. Y.

R. J. O'DONNELL, Interstate Circuit, Dallas; ROTUS HARVEY, Westland Theatre, San Francisco; LEONARD SATZ, Raytone Screen Corporation, Brooklyn; RALPH D. GOLDBERG, R. D. Goldberg Enterprises, Omaha; JOSEPH BLUMENFELD, Blumenfeld Theatres, San Francisco; BOYCE NEMEC, executive secretary of the Society of Motion Picture & Television Engineers, New York; CHARLES J. MAESTRI, Robert L. Lippert Theatres, Inc., San Francisco.

HARRY K. McWILLIAMS, president of Associated Motion Picture Advertisers; RUSSEBROWN, Evergreen Theatres Corporation, Portland; ROBERT V. LAVEZZI, LaVezzi Machine Works, Chicago; SIDNEY MEYER, Wometco Theatres, Miami; CHAS. A. SMAKOWITZ, Warner Bros. Circuit Management Corporation, Albany; VINCENT R. McFAUL, New Buffalo Amusement Corporation, Buffalo.

H. F. WENDT, Wendt Advertising Agency, Toledo; R. E. BAULCH, The Crescent Amusement Company, Nashville; R. B. WILBY, Wilby-Kincey Service Corporation, Atlanta; JULE ALLEN, Premier Operating Corporation, Toronto; JOE VOGEL, Loew's, Inc., New York City; J. J. FERRETTI, New

York consulting air-conditioning Engineer.

WALLACE B. BLANKENSHIP, Wallace Theatres, Inc., Lubbock, Tex.; R. SCHMID, Minnesota Amusement Corporation, Minneapolis; GERALD SHEA, M. A. Shea Theatrical Enterprises, New York City; ALBERT SOTTILE, Pastime Amusement Company, Charleston, S. C.; HAZEL H. PARKER, J. J. Parker Theatres, Portland.

BEN ADLER, Adler Silhouette Letter Company, Chicago; JOSEPH D. BASSON, international representative, IATSE, New York City; LESTER B. ISAAC, director of projection and sound, Loew's Theatres, New York City; W. C. DeVRY, DeVry Corporation, Chicago; F. H. RICKETSON, JR., Fox Inter-Mountain Amusement Corporation, Denver.

H. W. PETERSON, Kroehler Mfg. Company, Chicago; L. E. POPE, Fox Midwest Theatres, Kansas City; LEO YASSENOFF, F & Y Building Service, Columbus; RAY G. COLVIN, executive director of Theatre Equipment Dealers Association, St. Louis; JIM ELDERKIN, Helios Carbons, Inc., Bloomfield; MARTIN SMITH, Smith & Beidler Theatres, Toledo; EDWARD LACHMAN, Carbons, Inc., Booton, N. J.

SECRETARY TWENTY YEARS

DORIS VALENTE, secretary to the editor of **BETTER THEATRES**, joined the staff in 1931 as a stenographer. Now in addition to editorial duties, she is in charge of the departmental secretarial work and also assists in production.



An Occasional Show on the House Is Good Business

says

Charlie Jones

... owner-manager of the Dawn theatre in Elma, Ia.



IF ANY of you guys who are 40 years old or over grew up in a small town, you'll probably recall how, when Dad paid the weekly grocery bill on Saturday nights, the grocer in his apron and gauntlet sleeves would treat him to a bag of candy for the kids. You'll also recall that in those days there were lots more circuses coming to those small towns than call on them today. And how about that advance man, who looked every bit a showman, plastering every available vacant space with posters and making it look like everybody was going to go to the circus for free on the passes he'd put out. Those were part of the "good old days."

This is about that bag of candy and those passes.

Chances are when Dad paid the bill and got the sack of gum-drops, or the old pyramid shaped "bon-bons," the grocer stopped and asked about the kids, the missus, and how things were generally. He knew the secret of the human element. He was selling something besides groceries. He was making his store *the* store for Dad. He was showing a few pennies' worth of appreciation for the \$20 worth of groceries we'd eaten that week. He knew his treat was going to pay dividends in the long run.

But America has grown up since those days, hasn't it? We have learned that it builds up bigger grosses if we "keep 'em moving" in fenced-in aisles, pre-packaged merchandise, suggestive selling and an impersonal totaling of the purchases by a stoney-faced girl with a faraway look who acts like a curt "Thank you" was all that was needed to make the customer happy with her high prices.

And the manager? If you find him at all, you probably have to get a special permit to get through the outer office to see the interior of his sanctorum and him sitting there behind his big desk on a swivel chair. Yes, America has grown up.

I would not trade the Telechron for a Seth Thomas, but confound it, can't we apply just a little more of the good old-fashioned neighborly psychology that they

used to use in those days? Can't we make our businesses a little more homey, with a little less of the artificial glamor of impersonal, supercilious efficiency?

And I'm not against efficiency, either. Far from it. I demand it. But it's a lot in the way that efficiency is accomplished. There's a lot in whether it's truly sincere, or whether it's just an affectation ordered from the front office, or an obsequious act to salve the affections of the patron. Few people are good enough actors to pass off their affectations for sincerity.



Now, showbusiness is a "hot" business. We pride ourselves in dealing with people, in promotion of new ideas, and being a step ahead of the crowd. I don't believe showmanship is nearly as dead as we sometimes hear from the voices of Production. Trade papers are filled every week with evidences of good showmanship all over the land. It's the human relationship between patron and manager that is as delinquent in modern showbusiness as it is in the super-market.

I happen to be one who doesn't believe a "Thank You" is always enough to say to a patron. There are too many guys who come to my theatre with four to six kids, some needing hair-cuts, maybe with no heels on their shoes. Yet, Dad is taking the kids out for a night of fun they can all enjoy. He didn't get his candy at the grocery store. He *buys* it at the theatre.

He pays for everything these days. At my theatre (and I know there are lots of

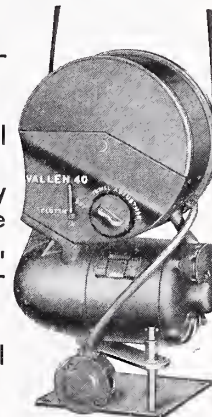
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Write for Bulletin 597

BREUER ELECTRIC MFG. CO

showmen who do the same) he gets a fairly frequent pass, or passes, pressed into his hand when he hands me the ticket. It is not a case of pity. I've also passed the banker many times—he never misses a change.

It hasn't reached the point where, like in the old saloon days, every third one was on the house; but I figure a guy who supports me with two and three appearances a week, year in and year out, during which time he sees a few pics he doesn't think ring any of Fidler's bells, is entitled to one or two "on the house" every now and then.

He's entitled to friendship and concern about his well being, his comfort in the theatre, his family, his business and his crop. He's a human and he's going to appreciate those same acts of human friendship that humanity has appreciated since the Good Samaritan. Business doesn't have to be cold to be efficient.

This is supposed to be a big-hearted business. We boast about how public-spirited we are, how much we donate to any and practically all causes, and it is true. Some theatres think nothing of writing out a huge check for charity, but are so tight-fisted with a lousy little pass that you'd think they were giving away a full share in the corporation. The old circus advance man knew the value of passes. He'd turn over in his grave if he saw the "chincy" way that they are being handled today.

It has been argued for years about the value of passes at the theatre. Passes are not only a reward for letting you put up a window card, they are a stimulator. If I meet Joe Blow, or Mrs. Joe, or Jane or Johnny and they haven't been around lately, or if Mary Wheatthin has never even been in the theatre, a pass in their hand with a word about how much you think they might enjoy "Who Shot John?" next Fri.-Sat. has a pretty good effect on Joe bringing the whole family, or Mary bringing Suzy Neverdidit along to see that epic. And who knows, maybe they'll become picture fans.

If they don't—well, it didn't cost you much to try (or do you use *all* your seats every night?) and you've made somebody happy. And a surprising thing—you won't go broke doing it.

Passes are a much bigger subject than we've made of them in these few paragraphs, but you get the idea of how one small townner feels about them. Passes?—I'm for 'em.

—C.L.J.

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to your theatre**

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reach, easy to buy!



1—Here's the normal comfortable position of the Push-Back Theatre Seat.



2—Seated persons need not stand. A gentle movement of the body slides seat back.



3—Relax—chair slides back to normal sitting position. No standing up. No inconvenience.

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THEATRE SEATS

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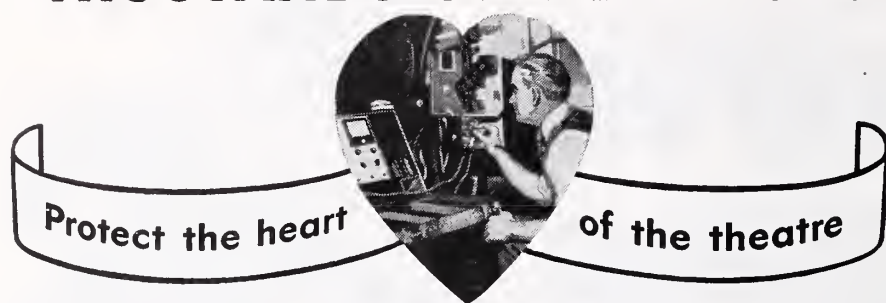
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THE MOST SERVICEABLE CHAIR MADE
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Comfortable, All-Weather
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Please send free literature on Ideal chairs

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Theatre.....
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Marina Theatre In San Francisco

(Continued from page 11)

the murals. They are illuminated by ultra violet light, except, of course, when the house lights are on.

The murals depict the days of the Barbary Coast, Chinatown, the court yard of the old Palace Hotel during "gold rush" days, Fisherman's Wharf and the old ferry building. Modern scenes include a composite view of the fishing industry, the waterfront, yacht harbor, parks and other recreational areas. There are also two murals depicting the bridges and naval installations of the Bay Area. The murals have been much admired by local art critics and the public as well.

New Heywood-Wakefield seats were installed throughout the auditorium, 364 of the "AirFlo" rocking chair model being placed in the stadium and 333 of the "Encore" springback model on the main floor. The stage and auditorium drapes were made and supplied by the B. F. Shearer Company of California at San Francisco, which also supplied other new equipment, including a new Cycloramic screen and a Motiograph Mirrophonic sound system with a new Imperial motor generator set.

Other alterations included rearrangement of the rest rooms and installation of tile in an oatmeal color with a brown trim. A new heating and ventilating plant was installed also.

NEW MASKLESS SCREEN

(Continued from page 16)

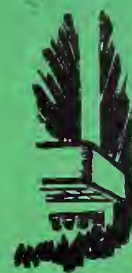
fabricated by the Raytone Screen Corporation of Brooklyn, N. Y., has some surfaces of masonite, others covered in the same plastic material as the Raytone "Pantex" screen employed, with the non-plastic portions painted to match in whiteness.

When the projector and film for "atmospheric lighting" are available, the full function of the device, as contemplated by Mr. Mullen, will be realized. This calls for cueing each feature for colors (or, possibly, occasional patterns) that would accord with the accompanying picture material—green for countryside sequences, perhaps; red for fires, and so on, to put it simply.

The surround colors or other material would be carried on a film traveling horizontally through a small projector, for which a "mazda" lamp is deemed sufficient. Each "atmospheric" film would be made up especially for the picture with which it was to be used. The physical part of this process is regarded inexpensive.

THEATRE SALES

*A department
devoted to
refreshment service*



Holiday Spirit for the Snack Bar



Figure 2 (above) A Santa head plaque.

Achieving a distinctive Christmas display for the refreshment stand is neither difficult nor expensive. All it takes is a little ingenuity in using the large variety of good materials available.

is original and distinctive, and, consequently, more eye-catching. All it takes is a little ingenuity and imagination on the part of the operator. And he doesn't have to be an expert to do a professional-looking and workmanlike job of decoration.

Materials for these displays, a few of which are discussed and illustrated in this article, are available at stationery stores in the larger cities and in many of the smaller ones. If they can't be found in the immediate vicinity, they can be ordered by mail

DECORATING the refreshment stand for holiday periods throughout the year has been cited time and again by experienced theatre operators as an excellent means of boosting sales. A lively, colorful display in keeping with holiday or seasonal atmosphere attracts the attention of patrons—first, to the stand itself, and then to the product on display. And of course no other occasion during the year lends itself so well to this special merchandising effort as that of the Christmas-New Year's period, which is now fast approaching. It's a good idea to start to work on a display now.

Arranging an attractive Holiday display is neither difficult nor expensive. It is possible, of course, to "get by" with the usual red and green crepe paper, a few bells and Christmas cut-outs, etc. However, it is really just as easy to achieve a display that



Figure 1 (above) Panorama with paper border. (See text.)



Figure 3 (above) Snow scene panorama with border.

Figure 5 (below) A panel of Santa with his gifts.



Figure 6 (below) A die-cut set of Santa and his reindeer. (See text.)

(see editorial note at end of the article).

Aside from being inexpensive, these materials are easy to apply on the wall or mirror behind the snack bar as well as within open display cases or on the counter. If a staple gun is handy, it simplifies the job. Otherwise tacks and a hammer will accomplish the same results.

PANORAMA WITH BORDER

Pictured in *Figure 3* is a suggested arrangement of a winter village scene on a corrugated surface with a top border of flexible paper for wall display. Used alone, the panorama (40 inches wide; 17 feet long) would be appropriate not only for Christmas, but during the whole winter season. The border helps to give it that Holiday touch so important to an especially effective display.

Another suggested combination of panorama with borders is demonstrated in *Figure 1*. The center scene showing Santa's

arrival is on corrugated surface. The panels on either side are a snowflake design in white on a background of blue. The top border features Christmas decorations in green and red. Many such combinations can be achieved by experiment.

Cut-outs which can be placed on the counter or over a glass mirror surface are also available. *Figure 4* shows a Santa Claus cut-out with an easel back. (It comes in heights of 12, 21 or 43 inches.) The Santa-head plaque shown in *Figure 2* is rigid enough to be applied on the wall or mirror behind the snack bar. It is silk-screened in five colors. *Figure 5* shows a Santa with gifts, which comes on a flat surface with a corrugated back for the counter. It is 40x60 inches.

DIE-CUT SET OF FOUR PIECES

Figure 6 is a die-cut set of Santa and his reindeer consisting of four separate pieces. (Continued on page 62)



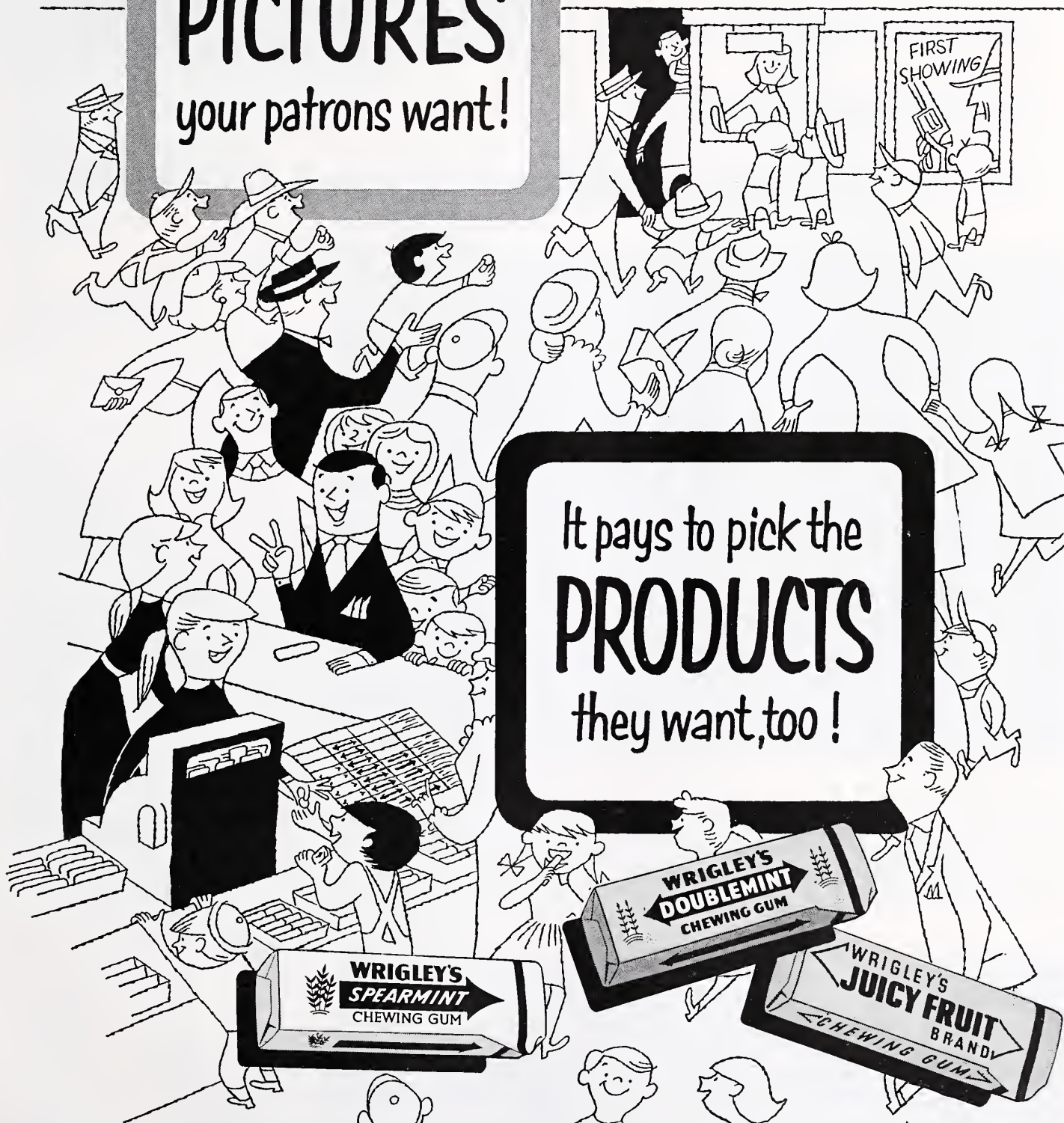
Figure 4 (above). A Santa cut-out with easel back. (See text.)



THE
ST/A

(GANNY(ON)
KING RIDER

You pick the
PICTURES
your patrons want!



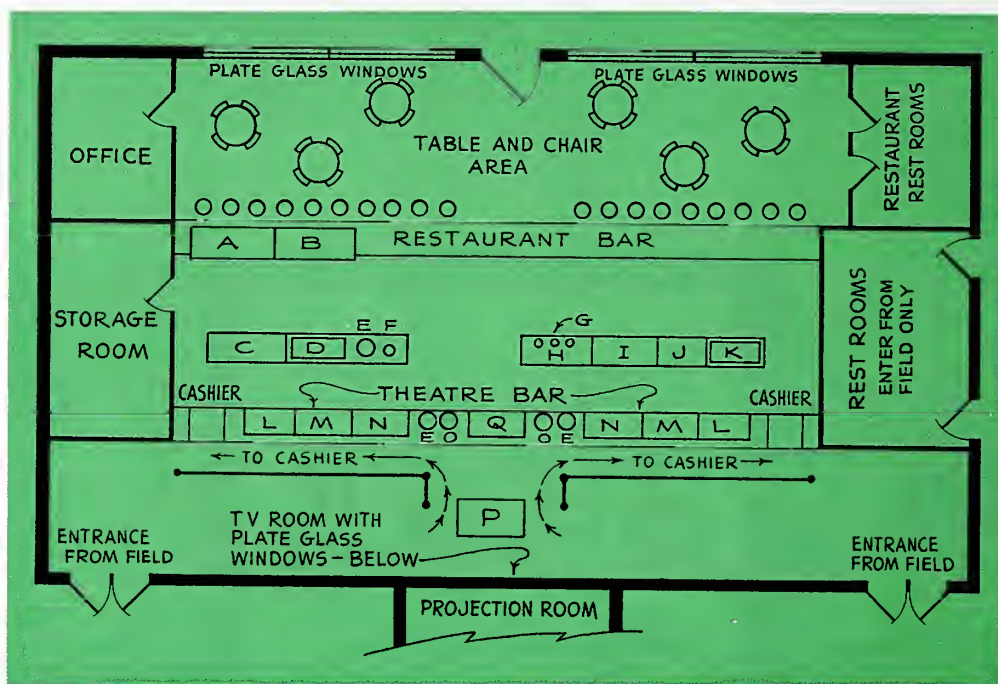
It pays to pick the
PRODUCTS
they want, too!

For extra profits... display popular
Wrigley's Spearmint, Doublemint and "Juicy Fruit" Gum

AG 141

The Nashoba Valley Drive-In
at West Acton, Mass., catches

Both Theatre and Highway Trade in A Combination Restaurant and Cafeteria



Layout of the Nashoba Valley drive-in's refreshment building (front view of which is shown at top of page). The highway trade is served on stools and tables and chairs in front while the theatre trade is served in a two-lane cafeteria style. (See photo below). Food equipment is located as follows: A—bobtail fountain. B—ice cream box. C—sandwich unit. D—grill. E—coffee urn. F—cream dispensers. G—frappe machines. H—barbecue sandwich maker. I—work bench. J—foyers. K—sink. L—frankfurter steamer. M—radiant warmer. N—ice cream box. O—orange drink dispenser. P—pop-corn machine. Q—Perlick machine.



LOCATING THEIR Nashoba Valley drive-in theatre on a main highway near West Acton, Mass., where traffic is heavy, suggested to the owners of Boxboro Enterprises, Inc., Boxboro, Mass., an unusual means of increasing the revenue from refreshment sales. They decided to erect the refreshment building facing the highway and divide it into two separate sections—one side as a self-service cafeteria for regular theatre patrons and the other side as a restaurant to attract the highway trade.

The combination restaurant and snack bar was designed and installed by Philip L. Lowe of the Theatre Candy Company of Boston. In his scheme (see diagram) the two sections are kept completely separate. Entrance can be made into the restaurant only from the highway side and into the cafeteria solely from the drive-in grounds. There are separate restrooms for each section, both in the left wing, with the ones for the theatre patrons larger.

Also located in the refreshment building are a supply storeroom and an office, both in the right wing. Adjoining the main building is a cement block structure which houses the projection room on an upper level, and a television viewing room on the ground level.

SERVICE PLAN

In the refreshment quarters there are three separate counters, including a working counter in the center. On the restaurant side there are six sets of tables and chairs, and stools at the counter, which is 48 feet long. Behind it about 6 feet is the working counter on which is located equipment for preparing all the food, including a sandwich bar, fryers, a grill, coffee urn, etc. A 3½-foot aisle separates the working counter from the cafeteria counter, which has two separate stations, each of which offers

SPUR COLA GINGER ALE CHERRY
HI-SPOT (Lemon)

ROOT BEER ORANGE

GRAPE

PROJECT YOUR PROFITS!



LEMON LIME

VANILLA

CANADA DRY QUALITY SYRUPS

build more business for cup machines... give you choice of nine most-wanted flavors from one source... permit frequent rotation of flavors.

CANADA DRY VENDING CUPS

let you order in practical quantities... save space and money.



CANADA DRY
Quality Syrups

For information, call your local Canada Dry Ginger Ale, Inc. office.

what's the
BIG NOISE
about?



Quick Magazine's Sept. 8th report, headed, "Popcorn: Big Business in the Balcony" spotlights the advantage of noiseless bags.

REX
is the largest
manufacturer of
**NOISELESS
POPCORN
BAGS!**

Write in for catalogue of our complete line of concession bags.

Rex Specialty Bag Corp.
101 Onderdonk Avenue • Brooklyn 37, N. Y.

identical food products to theatre patrons.

Sold at the cafeteria are hot dogs, barbecued sandwiches, french fries, ice cream, popcorn and hot and cold beverages. In addition to these the restaurant offers four-



The highway side of the Nashoba Valley drive-in's refreshment service. Served over the counter, customers can sit on stools. There are also tables for them in front of this counter.

tain combinations, for which it has "bob-tail" equipment.

The refreshment building is 70 feet long and 40 feet wide and constructed of wood.

The interior is finished in knotty pine with novelty siding set in on the diagonal to add strength to the building. It is in natural finish. On the restaurant side only the upper 4 feet of wall is sheetrock painted in a flat smoke rose color. The restaurant counter is pink linen weave arborite. The restaurant stools, tables and chairs are in harmonious pinks and reds.

THE DRIVE-IN PLAN

Placing the projection room at the rear of the ramps gives a throw of 550 feet. The present capacity is 400 cars, but the plan allows for expansion to 700 cars when NPA controls are relaxed.

To avoid steep ramps at the front, the first ramp was placed 175 feet from the screen instead of the usual 125 feet. From the last ramp to the fence there is room for two additional ramps, for which wire has already been laid, the Nashoba Valley management reports.

The drive-in presents a picture 46 feet wide and 40 feet high, which is also the size of the screen itself since no black border is used, the picture being spilled off the sides. The picture is illuminated by Ashcraft "Super High" arc lamps operated at 85 amperes. Power is supplied by two Ashcraft selenium rectifiers. Projectors are two Century Model C (water-cooled) equipped with Kollmorgen "Snaplite" lenses. The sound system is also Century.

CHEWING GUM REPAYS PROMINENT DISPLAY



A POSITIVE attitude toward the sale of chewing gum in theatres is to be noted more and more as merchandising policies in general have become more aggressive. With beverages, ice cream specialties, nuts, buttered corn and other types of refreshments being added and becoming increasingly important to revenue, the theatre snack stand has become a division of operation that rules out the static idea of mere service and instead calls for salesmanship all along the line. That sums up the views of a number of concession managers in charge of representative theatre refreshment operations in their consideration of chewing gum as merchandise for theatre sale. And they point to the prominence given chewing gum in the display in more and more theatres. Gum of course is so popular that it still retains importance as an item of service. Having it handy was early found to promote sale of other merchandise. But the service idea is fading, apparently, as the dominant factor of policy. Always in demand, it has assumed a position worthy of promotional display.

"70% of Our Concession Sales Are from Popcorn..."

"... and that's higher than we ever dreamed possible when we switched from warmers to Manley Aristocrat Popcorn Machines," says Rollin K. Stonebrook, Manager, Eitel's Palace Theater, Chicago, Illinois, a 2500 seat house. "We find that on-location popping has increased our sales five times over warmer sales."

You, too, will marvel at new sales and profits when you let Manley supply you with machines and complete supplies for popping and selling popcorn. Get the facts today!



MANLEY, INC.

1920 Wyandotte St.,
Kansas City 8, Mo.

Manley, Inc.

1920 Wyandotte St., Kansas City 8, Mo.

- ☐ Please send me complete information on Manley Aristocrat Popcorn Machines.
- ☐ Please have a Manley representative call.

Name _____

Firm _____

Address _____

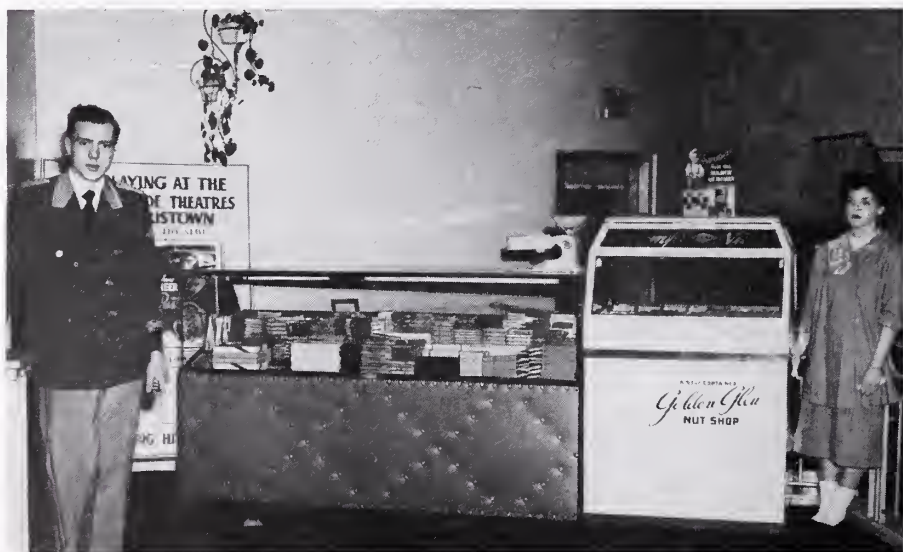
City _____ Zone _____ State _____

BIGGEST NAME IN POPCORN... THROUGHOUT THE WORLD

A Theatre Finds By Experience That Modernizing the Snack Bar Pays Off!



■ Proof that it pays off in dollars and cents to streamline a theatre refreshment stand is offered by Walter Reade Theatres, who report that snack sales actually doubled at their Community theatre in Morristown, N. J., when the stand shown below was relocated and redesigned into the one above. Originally placed in the lobby just left of the doorman, the snack bar is now in the rear of the lobby directly facing the main entrance so that it is in direct view of every entering patron. Merchandise sold at the old stand was limited to candy and nuts on the theory that this first-run theatre's clientele, who are predominantly "upper-class," would object to popcorn and ice cream. This idea was completely exploded, however, when the latter items were added and turned out to be "best-sellers" right away. As shown here, the new stand is not yet complete. A new ice cream display case is on order, and when it is received a new shell will be constructed to make the entire stand a single unit instead of separate cases. Also, a decorative canopy will be added. The stand was designed by James Loeb, Reade Theatres concession department head, with the assistance of Ralph Lanterman, city manager in Morristown.



"Snow Cones" Prove Popular At Theatres

EQUIPMENT FOR producing "Snow Cones," which are v-shaped cups containing balls of shaved ice with a flavored syrup added, has been marketed by the Blevins Popcorn Company of Nashville, Tenn.

"Snow Cones" have been increasing in popularity at both drive-in and indoor theatres. One Missouri drive-in exhibitor recently reported that they were his biggest profit item, costing him only about 2½ cents and selling at 10 cents. It is particularly popular with children, he said.

COUNTER DISPLAY CASE

Called the "Blizzard" Snow Cone Machine, the unit has a case designed for counter display of the product. Top and bottom of the case are fine cast aluminum alloy. It is enclosed on three sides by Plexiglas, and the inset ice pan is stainless steel. The case measures 18¾ inches front to back; 20 inches high; and 29 inches wide. A red, white and blue "Snow Cone" sign is illuminated from behind by a fluorescent tube.

Choice of two ice shavers is offered with the unit, one with a capacity of 1,200 and another with 2,400 cones per hour. The 1,200-capacity unit, known as "High Speed," has a base measuring 13x18 inches. Its 110-volt, single-phase a.c. motor delivers 1,750 rpm. The shaver housing is made of solid cast aluminum polished. The feeder opening measures 4½ inches in diameter and will take any piece of ice up to that size regardless of shape. This shaver comes equipped with a bladed cutter head unless otherwise specified. The shaver head can be replaced with a picker type head for making chipped ice to be used for cold drinks.

"NEW AND IMPROVED"

The 2,400-capacity unit, known as the "New and Improved," has a base measuring 13x18 inches and an overall height of 19 inches. Its motor is ⅓ h.p., 110-volt, 60-cycle, a.c. The shaver housing is made of solid cast aluminum polished. It has stainless steel shafts and shaver blades, and the ice opening measures 4¾x5 inches. This model feeds itself after the hopper is filled, freeing the operator to wait on customers while the machine is making snow. A three-position switch gives forward-and-reverse control over shaver blades.

Also included with the "Blizzard" machine are a cup dispenser, an aluminum scoop, four pour-outs, an ice pick, a snow cone dipper and a funnel. The two ice shavers are sold individually, if desired, without the case.

NOW... Dramatic Proof

OF THE "OVERWHELMING" SUPERIORITY OF CRETORS POPCORN MACHINES!

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

1220

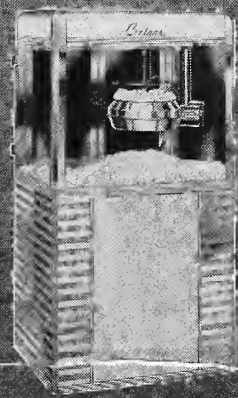
SYMBOLS
DL=Day Letter
NL=Night Letter
LT=Int'l Letter Telegram
VLT=Int'l Victory Let.

The filing time shown in the date line on telegram and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

LDO54 PD= IN CHICAGO ILL JUL 29 302P=
CRETORS CORPORATION POPCORN BUILDING=
POPCORN VILLAGE NASH=

OUR TESTS ON CRETORS MODEL HOLLYWOOD 48, [REDACTED] AND [REDACTED] CABINET TYPE POPCORN MACHINES, CONDUCTED ON JULY 23, 24 AND 25 MAY BE SUMMARIZED AS FOLLOWS: VISUAL ANALYSIS OF 14 POINTS OF CONSTRUCTION AND DESIGN SHOWED CRETORS SUPERIOR TO THE OTHERS: RATED PERCENTAGE WISE CRETORS 91%, [REDACTED] 64%, AND [REDACTED] 52%. CRETORS MACHINE PROVED SUPERIOR IN CORN POPPING TIME AND VOLUME OF CORN POPPED. RATED IN DESCENDING ORDER. CRETORS NO 1, [REDACTED] NO 2, AND [REDACTED] NO 3. ALL TESTS SHOWED THAT CRETORS MACHINE GAVE MORE INCOME PER 100 POUNDS OF POPCORN THAN THE OTHER MACHINES REGARDLESS OF POPCORN USED. CRETORS MODEL HOLLYWOOD 48 PROVED, WITHOUT A DOUBT TO BE SUPERIOR ON ALL TESTS AND EVALUATION STUDIES. SELDOM DOES ONE RUN A SERIES OF TESTS AND MAKE EVALUATION STUDIES WHERE ONE MACHINE PROVES TO BE SO OVERWHELMINGLY SUPERIOR TO OTHERS ON THE MARKET SUCH AS THE CRETORS HOLLYWOOD 48 DID IN THESE TESTS=

CHESTER A ARENTS, CONSULTING ENGINEER, ILLINOIS
INSTITUTE OF TECHNOLOGY CHICAGO 16 ILLINOIS.



Hollywood Model 48

Names of the other two latest model popcorn machines tested with CRETORS "Hollywood" have been deleted from the telegram reproduced above. Your dependable Authorized CRETORS Service Dealer will be happy to give you full information, or write direct to Dept. BX

CRETORS

corporation

NATIONAL SALES OFFICES: POPCORN BUILDING, NASHVILLE, TENN.

CRETORS POPCORN MACHINES HAVE BEEN BUILT IN CHICAGO, ILL. BY SKILLED CRAFTSMEN SINCE 1885

THEATRE SALES

Buyers Index

CLASSIFIED DIRECTORY OF LEADING SOURCES OF REFRESHMENT SERVICE EQUIPMENT AND SUPPLIES

Listing by Brand Names: Candy Bars, Beverages and Chewing Gum widely sold in theatres are listed alphabetically by trade name with manufacturers indicated on page 58.

BEVERAGES

Bireley's, 1127 North Mansfield, Los Angeles, Calif.
CANADA DRY GINGER ALE, INCORPORATED, 100 Park Avenue, New York, N. Y. See page 51.
COCA-COLA COMPANY, 515 Madison Avenue, New York, N. Y. See Second Cover.
 Dad's Root Beer Company, 2800 North Talman Avenue, Chicago 18, Ill.
 Delaware Punch Company of America, San Antonio 6, Tex.
 Doctor Pepper Company, 429 Second Avenue, Dallas 2, Texas.
 Double-Cola Company, 1478 Market, Chattanooga 8, Tenn.
 The Grapette Company, Incorporated, 112 E. Grinstead, Camden, Ark.
 Green & Green, Inc., 2000 Providence, Houston, Tex.
 Green Spot, Inc., 1501 Beverly Boulevard, Los Angeles, Calif.
 Charles E. Hires Company, 206 S. 24th Street, Philadelphia 3, Pa.
 Mission Dry Corporation, 5001 S. Sota Street, Los Angeles, Calif.
 National Fruit Flavor Company, Inc., 4201 Girod, New Orleans 6, La.
 Nehi Corporation, 10th & 9th Avenues, Columbus, Ga.
 Nesbitt Fruit Products, Inc., 2946 East 11th, Los Angeles 23, Calif.
 Orange Crush Company, 318 W. Superior Street, Chicago 10, Ill.
 O-So-Grape Company, 1931 W. 63rd Street, Chicago 36, Ill.
 Pacific Citrus Products Company, P. O. Box 392, Fullerton, Calif.
 Pepsi-Cola Company, 3 W. 57th Street, New York.
 Red Rock Bottlers, Incorporated, 901 W. Peachtree, Atlanta, Ga.
 Rich Maid Products Company, 1943 West Highland Avenue, San Bernardino, Calif.
 Richardson Corporation, 1069 Lyell Avenue, Rochester 3, N. Y.
 Sero-Syrup Company, 255 Freeman Street, Brooklyn, N. Y.
 Seven-Up Company, 1316 Delmar, St. Louis, Mo.
 The Squirt Company, 202 S. Hamilton Drive, Beverly Hills, Calif.
 Doctor Swett's Root Beer Company, Incorporated, 134 S. LaSalle Street, Chicago, Ill.
 Tru-Ade, Incorporated, 20 N. Wacker Drive, Chicago 6, Ill.
 James Vernor Company, 239 Woodward Avenue, Detroit, Mich.
 The Welch Grape Juice Company, Westfield, N. Y.
 Wonder Orange Company, 223 W. Erie, Chicago, Ill.

BEVERAGE DISPENSERS

Anderson & Wagner, Incorporated, 14715 South Broadway, Gardena, Calif.
 Automatic Products Company, 250 West 57th Street, New York 19, N. Y.
 Bastian-Blessing Company, 4201 Peterson Avenue, Chicago 30, Ill.
 Bert Mills Corporation, 400 Crescent Blvd., Lombard, Ill. (coffee).
 Best Products Company, 220 West Addison Street, Chicago 18, Ill. (coffee).
CANADA DRY GINGER ALE, INC., 100 Park Avenue, New York 17, N. Y. See page 51.
 Carbonaire, Inc., 114 Fern Avenue, San Francisco, Calif.
COCA-COLA COMPANY, 515 Madison Avenue, New York, N. Y. See Second Cover.
COLE PRODUCTS CORPORATION, 39 South La Salle Street, Chicago 3, Ill. See page 3.
 Dad's Root Beer, Fountain Service, 2800 North Talman Avenue, Chicago 18, Ill.

Drincolator Corporation, 3700 Oakwood Avenue, Youngstown, Ohio.
 The Fischman Company, 10th & Allegheny, Philadelphia, Pa.
 Fruit-O-Matic Manufacturing Company, 5225 Wilshire Blvd., Los Angeles 36, Calif. (milk and juices).
 Green Spot, Incorporated, 1501 Beverly Boulevard, Los Angeles, Calif.
 Charles E. Hires Company, 206 S. 24th Street, Philadelphia 3, Pa.
 W. Kestenbaum, Inc., 1790 First Avenue, New York 28, N. Y.
 Knickerbocker Beverage Dispenser, Incorporated, 453 6th Avenue, New York, N. Y.
 Lunch-O-Mat Corporation of America, 2112 Broadway, New York, N. Y. (coffee, milk and sandwiches hot and cold).
 Lyons Industries, 342 Madison Avenue, New York City.
 Majestic Enterprises, Inc., Ltd., 959 Crenshaw Boulevard, Los Angeles, Calif.
 Mighty Midget Manufacturing Company, 2824 East Washington, Phoenix, Ariz.
 Mills Industries, 4110 Fullerton Avenue, Chicago, Ill.
 Mission Dry Corporation, 5001 S. Sota Street, Los Angeles 54, Calif.
 Modern Refreshers, Inc., 1812 West Hubbard Street, Chicago, Ill.
 Multiplex Faucet Company, 4319 Duncan Avenue, St. Louis, Mo.
 Orange Crush Company, 318 W. Superior Street, Chicago 10, Ill.
 Seco Company, Incorporated, 5206 S. 38th, St. Louis 16, Mo.
 Selmix Dispensers, Inc., 28-25 Borden Avenue, Long Island City, N. Y.
 Spacarb, Inc., 375 Fairfield Avenue, Stamford, Conn.
 Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis, Mo.
 Uni-flow Manufacturing Company, Erie, Pa.
 West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles 15, Calif.

CANDY BARS AND SPECIALTIES

Fred W. Amend Company, 8 S. Michigan Avenue, Chicago, Ill.
 Banner Candy Manufacturing Corporation, 700 Liberty Street, Brooklyn, N. Y.
PAUL F. BEICH COMPANY, Bloomington, Ill. See opposite page.
 E. J. Brach & Sons, 4656 W. Kenzie, Chicago, Ill.
 Blumenthal Brothers, Margaret & James Streets, Philadelphia 37, Pa.
 Blum's, Inc., Polk & California Streets, San Francisco, Calif.
 Brock Candy Company, 11 Chestnut street, Chattanooga, Tenn.
 Bunte Brothers, 3301 Franklin Boulevard, Chicago 24, Ill.
 Cadbury-Fry, Inc., 261 Broadway, New York 7, N. Y.
 Cardinet Candy Company, 2150 Marker Street, Oakland, Calif.
 Charms Company, 601 Bangs Avenue, Asbury Park, N. J.
 Chase Candy Company, 4230 Gravois Avenue, St. Louis 16, Mo.
 Cherry Smash Company, Inc., 1401 Lee Highway, Arlington, Va.
 The D. L. Clark Company, 503 Martindale, Pittsburgh 12, Pa.
 Cook Chocolate Company, 4825 S. Rockwell, Chicago, Ill.
 Cox Confection Company, East Boston, Mass.
 The Cracker Jack Company, 4800 W. 66th Street, Chicago, Ill.
 Curtiss Candy Company, 1101 Belmont Avenue, Chicago 13, Ill.
 Deran Confectionery Company, Incorporated, 134 Cambridge, Cambridge 41, Mass.
 Drake America Corporation, 20 East 50th Street, New York 22, N. Y.
 The Euclid Candy Company of Calif., Incorporated, 715 Battery, San Francisco 26, Calif.

F & F Laboratories, Inc., 3501 West 48th Place, Chicago, Ill.
 Gold Medal Candy Corporation, 2857 W. 8th Street, Brooklyn, N. Y.
 Golden Nugget Sweets, Ltd., 1975 Market Street, San Francisco, Calif.
 D. Goldenberg, Incorporated, "I" & Ontario, Philadelphia, Pa.
 H. K. Hart Confections, Inc., 540 39th Street, Union City, N. J.
 Henry Heide, Incorporated, 313 Hudson Street, New York, N. Y.
 Hershey Chocolate Corporation, 19 E. Chocolate Avenue, Hershey, Pa.
 M. J. Holloway Company, 308 West Ontario, Chicago 10, Ill.
 Hollywood Candy Company, Chestnut & Calumet, Centralia, Ill.
 A. S. Jaffe Company, 946 East Pico Street, San Francisco, Calif.
 Walter H. Johnson Candy Company, 4500 W. Belmont Avenue, Chicago 41, Ill.
 Kimbell Candy Company, 6546 W. Belmont, Chicago, Ill.
 Klein Chocolate Company, Incorporated, Brown Street, Elizabeth, Pa.
 Kontney Carton Company, 418 North Clay Street, Green Bay, Wis.
 Kraft Foods Company, 500 North Peshtigo, Newark, N. J., Chicago, Ill.
 Edgar P. Lewis & Sons, Incorporated, 183 Commercial Street, Malden 48, Mass.
 Life Savers Corporation North Main Street, Port Chester, N. Y.
 Luden's, Inc., 200 North Eighth, Reading, Pa.
 Lummis & Company, 148 N. Delaware, Philadelphia 6, Pa.
 Lusk Candy Company, 2371 Bates Avenue, Davenport, Ia.
 M & M, Ltd., 200 N. 12th Street, Philadelphia 6, Pa.
 Marlon Confections Company, 321 West 54th Street, New York 19, N. Y.
 Mars, Incorporated, 2019 N. Oak Park Avenue, Chicago 35, Ill.
 Mason, Au & Magenheimer Confectionery Manufacturing Company, P. O. Box 549, Mineola, N. Y.
 National Licorice Company, 106 John Street, Brooklyn, N. Y.
NESTLE'S CHOCOLATE COMPANY, Main and William Street, White Plains, N. Y. See page 59.
 New England Confectionery Company, 254 Massachusetts Avenue, Cambridge 39, Mass.
 Norris Candy Company, Atlanta, Ga.
 Overland Candy Company, Div. of Leaf Brands, 155 N. Cicero Street, Chicago 15, Ill.
 Pearson Candy Company, 108-114 Glenwood Avenue, Minneapolis 3, Minn.
 Peter Paul, Incorporated, New Haven Rd., Naugatuck, Conn.
 Planters Nut & Chocolate Company, Suffolk, Va.
 Quaker City Chocolate & Confectionery Company, Incorporated, 2140 Germantown Avenue, Philadelphia, Pa.
 Queen Anne Candy Company, Hammond, Ind.
 Thomas D. Richardson Company, Atlantic and I, Philadelphia 34, Pa.
 Riddleys, 159 Carlton Avenue, Brooklyn 5, N. Y.
 Rockwood & Company, 88 Washington Avenue, Brooklyn 5, N. Y.
 Schutter Candy Division, Universal Match Corporation, 1501 Locust Street, St. Louis 3, Mo.
 Sperry Candy Company, Milwaukee, Wis.
 Sweets Company of America, Incorporated, 1515 Wil-low Avenue, Hoboken, N. J.
SWITZER LICORICE COMPANY, 612 N. First Street, St. Louis, Mo. See page 59.
 James O. Welch Company, 810 Main, Cambridge, Mass.
 Wilbur-Suchard Chocolate Candy, Incorporated, 48 N. Broad, Lititz, Pa.
 Williamson Candy Company, 4701 Armitage Avenue, Chicago 39, Ill.
 George Ziegler Company, 408 West Florida, Milwaukee 4, Wis.

CANDY MACHINES

Automatic Canteen Co. of America, Merchandise Mart, Chicago, Ill.
Belvend Manufacturing Company, 122 South Michigan Avenue, Chicago, Ill.
Arthur H. DuGrenier, Inc., 15 Hale Avenue, Haverhill, Mass.
Mills Automatic Merchandising Corporation, 44-01 11th Street, Long Island City, N. Y.
The Rowe Corporation, 31 East 17th Street, New York City.
Sanitary Automatic Candy Corporation, 259 West 14th Street, New York City.
Stoner Manufacturing Corporation, 328 Gale Street, Aurora, Ill.

CIGARETTE MACHINES

Arthur H. DuGrenier, Inc., 15 Hale Avenue, Haverhill, Mass.
The Rowe Corporation, 31 East 17th Street, New York City.

DISPLAY CASES

Columbus Show Case Company, 850 W. Fifth Avenue, Columbus 8, Ohio.
Confection Cabinet Corporation, 234 Central, Newark, N. J.
Grand Rapids Store Equip. Company, 1340 Monroe Avenue, N. W., Grand Rapids 2, Mich.
Supurdisplay Corporation, Wisconsin Tower Bldg., Milwaukee, Wis.
Weber Showcase & Fixture Company, 5700 Avalon Boulevard, Los Angeles 54, Calif.
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif.

FOOD SERVICE EQUIPMENT

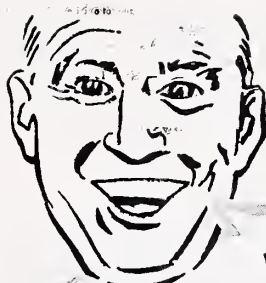
ACTON MANUFACTURING COMPANY, 605 South Summer St., Arkansas City, Kans. (portable, hot or cold food container). See page 58.
AMERICAN PLAYGROUND DEVICES COMPANY, Nahma, Mich. (outdoor grills). See page 66.
Anderson & Wagner, Inc., 14715 South Broadway, Gardena, Calif.
Cinesnax Corporation, 988 Market Street, San Francisco, Calif. (frankfurter bar).
J. J. Connolly, Inc., 457 West 40th Street, New York 18, N. Y. (frankfurter and roll grill).
Cory Corporation, 221 LaSalle, Chicago 1, Ill. (coffee brewer).
Dalason Products Manufacturing Company, 825 West Madison Street, Chicago 7, Ill. (frankfurter steamer).
Doughnut Corporation of America, 393 7th Avenue, New York City, N. Y. (doughnut mixer).
Helmco, Inc., 1215 Fullerton Avenue, Chicago, Ill. (barbecue sandwich equipment).
Hotpoint, Inc., 5600 W. Taylor Street, Chicago 44, Ill. (deep fryer and roll warmer).
W. Kestenbaum, Inc., 1790 First Avenue, New York 28, N. Y. (griddle stand).
Kneisley Electric Company, 2509 LaGrange, Toledo, Ohio. (hot and cold drinks).
J. C. Pitman & Sons, 711 Broad Street, Lynn, Mass. (deep fryer).
Pronto Popcorn Sales Corporation, 702 Beacon Street, Boston 15, Mass. (frankfurter steamer and dispenser).
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis 20, Mo.
Steel Products Company, Cedar Rapids, Ia. (coffee dispenser).
Steel Products, Inc., 427 Guaranty Bank Bldg., Cedar Rapids, Ia. (coffee brewer).

FOOD SPECIALTIES

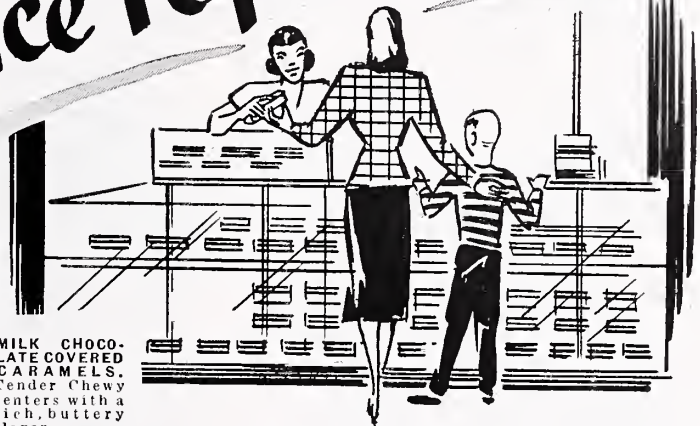
Blue Jay Products Co., Inc., 36 Bainbridge Street, Brooklyn 22, N. Y. (biscuits).
Castleberry's Food Company, Augusta, Ga. (canned barbecue pork).
Coast Packing Company, 3275 E. Vernon, Vernon, Calif. (potato chips).
Frito Company, Inc., 2600 Cedar Springs, Dallas, Tex. (potato chips).
Meadors Manufacturing Company, Greenville, S. C. (biscuits).
Pronto-Pup, Incorporated, 619 1st National Bank Bldg., Cincinnati, Ohio. (frankfurters).
National Biscuit Company, 449 West 14th Street, New York 10, N. Y. (biscuits).
Purity Pretzel Company, 38th & Derry Streets, Harrisburg, Pa. (pretzels).
Savon Candy Company, 61 Bridge Street, Patterson, N. J. (French fried potato sticks).
So-Good Potato Chip Company, 2929 Gravois, St. Louis, Mo. (potato chips).

GUM, CHEWING

American Chic Company, Thompson Avenue & Manly, Long Island City, N. Y.
Beechnut Packing Company, 10 E. 40th Street, New York, N. Y.
Clark Bros. Chewing Gum Company, Merchant St., N.S. Pittsburgh 12, Pa.
Frank H. Fleer Corporation, 10th & Somerville, Philadelphia 41, Pa.
WILLIAM WRIGLEY, JR. COMPANY, 410 N. Michigan Avenue, Chicago, Ill. See page 49.



The Hottest Thing Since Pop Corn!!



MILK CHOCOLATE COVERED CARAMELS. Tender Chewy centers with a rich, buttery flavor.



MILK CHOCOLATE PEANUT CLUSTERS. Vanilla creme center—crisp spanish peanuts covered with extra-generous coating of milk chocolate.



MILK CHOCOLATE COVERED NOUGATS. Smooth textured, swirl-whipped white center.



MINT PATTIES. Delicately blended cool-mint creme center with Bittersweet chocolate coating.

That's What Theatre Operators Everywhere Are Saying About

BEICH Chocolates

You, too, can increase your candy profits with these popular sized, popular priced, top-quality Beich Chocolates. There's plenty of taste appeal to please every fancy in this assortment of favorites and the eye-catching, product-in-view packages have plenty of sell-appeal for every age. Value-plus quality, usually found only in candies selling for \$1.50 per pound and more—plus a rich wholesome goodness, bring your customers back, time after time. WRITE OR WIRE FOR SAMPLES.

PAUL F. BEICH CO.

Department 1003

Front Street • Bloomington, Illinois

AMERICA'S
LARGEST SELLING
MARSHMALLOW BAR



ICE CREAM AND FROZEN CUSTARD EQUIPMENT

Anderson & Wagner, Inc., 14715 South Broadway, Gardena, Calif. (cabinets).
Free-King Corporation, 2518 W. Montrose Avenue, Chicago 18, Ill.
General Equipment Sales, Incorporated, 824 S. W. Street, Indianapolis 2, Ind. (ice cream).
Icecreamolator Corporation, 3700 Oakwood Avenue, Youngstown, Ohio (ice cream).
La Crosse Cooler Company, 2809 Losy Boulevard, South, La Crosse, Wis. (ice cream).
Mills Industries, Inc., 4110 Fullerton Avenue, Chicago 39, Ill. (ice cream).
Multiple Products Company, 225 W. 39th Street, New York 18, N. Y. (cone dispenser).
Sweden Freezer Manufacturing Company, 3401 17th Avenue, West, Seattle 99, Wash. (frozen custard and cone dispenser).
Swirley Manufacturing Company, 2518 West Montrose Avenue, Chicago 18, Ill. (soft ice cream).
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif. (self-service ice cream cabinet).
Whirla-Whip, Incorporated, W. O. W. Bldg., Omaha, Neb. (soft ice cream).

PAPER CUPS

Dixie Cup Company, 24th and Dixie Avenue, Easton, Pa.
Lily-Tulip Cup Corporation, 122 E. 42nd Street, New York 17, N. Y.
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 38, N. Y.

POPCORN BAGS AND BOXES

MANLEY, INCORPORATED, 1920 Wyandotte Street, Kansas City 8, Mo.
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 38, N. Y.
Oneida Paper Products, Incorporated, 10 Clifton Boulevard, Clifton, N. J.
REX SPECIALTY BAG CORPORATION, 95-109 Onderdonk Avenue, Brooklyn 6, N. Y. See page 52.
Supurdisplay Corporation, Wisconsin Tower Bldg., Milwaukee, Wis.

POPCORN POPPERS

C. CRETORS & COMPANY, 600 W. Cermak Road, Chicago, Ill. See page 55.

MANLEY, Incorporated, 1920 Wyandotte Street, Kansas City, Mo. See page 53.
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 38, New York.
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis 20, Mo.
Viking Popcorn Machines, Incorporated, 1481 W. Washington Boulevard, Los Angeles 1, Calif.

POPCORN, RAW

A. B. C. Popcorn Company, Incorporated, 3441 W. North Avenue, Chicago, Ill.
American Pop Corn Company, Sioux City 6, Iowa.
Blevins Popcorn Company, 3098 Charlotte Avenue, Nashville, Tenn.
Central Popcorn Company, Schaller, Iowa.
Charles E. Darden & Company, 308 S. Harwood Street, Dallas, Tex.
Dore Popcorn Company, 5913 W. North Avenue, Chicago, Ill.
Indiana Popcorn Company, Muncie, Ind.
Interstate Popcorn Company, 1243 S. Wabash Avenue, Chicago, Ill.
MANLEY, INCORPORATED, 1920 Wyandotte Street, Kansas City, Mo.
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 38, N. Y.
J. A. McCarty Seed Company, Evansville, Ind.
Supurdisplay Corporation, Wisconsin Tower Bldg., Milwaukee, Wis.
Betty Zane Corn Products Company, 640 Bellefontaine Avenue, Marion, Ohio.

POPCORN SEASONING AND DISPENSERS

Arlington Edible Oil Products, 38 Yetten Place, Walham, Mass. (seasoning).
Automatic Products Company, 250 West 57th Street, New York 19, N. Y. (butter dispenser).
Best Foods, Incorporated, 1 E. 43rd Street, New York City, N. Y. (seasoning).
C. CRETORS & COMPANY, 606 W. Cermak Road, Chicago 16, Ill. (butter dispenser).
E. F. Drew & Company, 5 East 26th Street, New York City (seasoning).
Helmco, Inc., 1215 Fullerton Avenue, Chicago, Ill. (butter dispenser).
MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Mo. (cheese seasoning).
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 38, N. Y. (seasoning).

C. F. Simonin Sons, Incorporated, Tioga, and Belgrade Street, Philadelphia, Pa. (seasoning).
Supurdisplay Corporation, Wisconsin Tower Bldg., Milwaukee, Wis. (butter dispenser).

POPCORN WARMERS AND DISPENSERS

Blessing-Hoffman Corporation, 2422 W. Cermak Road, Chicago, Ill. (warmer).
C. CRETORS & COMPANY, 606 W. Cermak Road, Chicago 16, Ill. (warmer). See page 55.
Hollywood Servmaster, Incorporated, 1908 S. Vermont Avenue, Los Angeles 7, Calif. (warmer).
MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo. See page 53.
Popcorn Equipment Company, 2004 Broadway, Santa Monica, Calif. (warmer).
Pronto Popcorn Sales, 702 Beacon Street, Boston 15, Mass. (warmer and dispenser).
Queen City Manufacturing Company, 1020 Richmond Street, Cincinnati, Ohio. (dispenser).
Supurdisplay Corporation, Wisconsin Tower Bldg., Milwaukee, Wis. (warmer).
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif. (warmer).

SODA FOUNTAINS

Anderson & Wagner, Incorporated, 14715 South Broadway, Gardena, Calif.
Helmco, Inc., 1215 Fullerton Avenue, Chicago, Ill.
W. Kestenbaum, Inc., 1790 First Avenue, New York 28, N. Y.
Weber Showcase & Fixture Company, 5700 Avalon Boulevard, Los Angeles 54, Calif.

VENDING CARTS

Federal Quality Corporation, Atlanta, Ga.
POBLOCKI & SONS, 2159 S. Kinnikinnic Avenue, Milwaukee 7, Wisc. See page 87.
Walky Service Company, 401 Schweiter Bldg., Wichita, Kans.

BRAND NAMES

[Addresses of the following list can be found by referring to proper classification in the preceding directory.]

BEVERAGES

BIRELEY'S: General Foods Corporation.
CANADA DRY (cherry, cream, ginger ale, grape, lemon lime, orange, root beer): Canada Dry Ginger Ale, Inc.
COCA-COLA: Coca-Cola Company.
DAD'S ROOT BEER: Dad's Root Beer Company.
DELAWARE: Delaware Punch Company of America.
DR. PEPPER: Dr. Pepper Company.
DR. SWETT'S: Dr. Swett's Root Beer Company.
GRAPETTE: The Grapette Company.
GREEN RIVER: Schoenhofen Edelweiss Company.
GREEN SPOT: Green Spot, Inc.
HAWAIIAN: Pacific Citrus Products Company.
HIRES ROOT BEER: The Charles E. Hires Co.
HI-SPOT: Canada Dry Ginger Ale, Inc.
RED ROCK: The Red Rock Bottlers, Inc.
ROYAL CROWN COLA: Nehi Corporation.
SEVEN-UP: The Seven-Up Company.
SPUR: Canada Dry Ginger Ale, Inc.
SQUEEZE: National Fruit Flavor Company, Inc.
SQUIRT: The Squirt Company.
TRU-ADE: Tru-Ade, Inc.
VERNOR'S: James Vernor Corporation.
WELCH: The Welch Grape Juice Company.
WONDER ORANGE: Wonder Orange Company.

CANDY BARS and SPECIALTIES

ALMOND JOY: Peter Paul, Inc.
ANNABELLE'S ROCKY ROAD: A. S. Jaffe Co.
BABY RUTH: Curtiss Candy Company.
BAFFLE BAR: Cardinet Candy Company.
BIT-O-HONEY: Schutter Candy Div. of Universal Match Corporation.

Acton

THE MOST
EFFICIENT
PORTABLE
REFRIGERATION
OBTAINABLE — WILL
HOLD FOOD, BEVERAGES,
ETC., HOT OR COLD FOR
MANY HOURS

IF YOUR LOCAL DEALER
CANNOT SUPPLY, WRITE
DIRECT TO FACTORY

2 SIZES — ATTRACTIVE — DEPENDABLE



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Snackmaster

GUARANTEED

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ACTON PRODUCTS, INC.

605 SOUTH SUMMIT STREET

ARKANSAS CITY, KANSAS

BLACK CROWS: Mason, Au & Magenheimer Confectionery Company.
 BONOMO'S TURKISH TAFFY: Gold Medal Candy Company.
 BUTTERFINGER: Curtiss Candy Company.
 BUTTERNUT: Hollywood Candy Company.
 CARDINAL BAR: Euclid Candy Company.
 CHARMS: Charms Candy Company.
 CHOCOLETTOS: Peter Paul, Inc.
 CHUCKLES: Fred W. Amend Company.
 CLARK BARS: D. L. Clark Company.
 CRACKER JACK: The Cracker Jack Company.
 CUP-O-GOLD: E. A. Hoffman Candy Co., Inc.
 DOTS: Mason, Au & Magenheimer Confectionery.
 FIFTH AVENUE: Ludens, Inc.
 FOREVER YOURS: Mars, Inc.
 GOOBERS: Blumenthal Bros.
 GOOD & PLENTY: Quaker City Chocolate Co.
 HERSHEY: Hershey Chocolate Company.
 JU'CELETS: F & F Laboratories, Inc.
 JUJUBES: Henry Heide, Inc.
 JUJYFRUITS: Henry Heide, Inc.
 JUMBO BLOCK: Planters Nut & Chocolate Co.
 JUNIOR MINTS: James O. Welch Company.
 KRAFT KARAMELS: Kraft Food Company.
 LEAF-MINTS: Overland Candy Company.
 LICORICE PASTILLES: Henry Heide, Inc.
 LICORICE TWIST: Switzer's Licorice Company.
 LIFE SAVERS: Life Savers Corporation.
 M & M'S: M & M Ltd.
 MALT BALLS: Leaf Brands, Inc.
 MARS: Mars, Inc.
 MILK DUDS: M. J. Holloway Company.
 MILK PODS: M. J. Holloway Company.
 MILK-SHAKE: Hollywood Candy Company.
 MILKY WAY: Mars, Inc.
 MOUNDS: Peter Paul, Inc.
 MR. GOODBAR: Hershey Chocolate Company.
 NECCO BOLSTER: New England Confectionery Co.
 NIBS: National Licorice Company.
 NECCO WAFERS: New England Confectionery Co.
 NESTLE'S: Nestle Chocolate Company.
 OH HENRY: Williamson Candy Company.
 OLD NICK: Schutter Candy Co.
 PAYDAY: Hollywood Candy Company.
 PEANUT CHEWS: D. Goldenberg, Inc.
 PECAN ROLL: Sperry Candy Company.
 POM POMs: James O. Welch Company.
 POWERHOUSE: Walter H. Johnson Candy Co.
 RAISINET: Blumenthal Bros.
 RED SAILS: Hollywood Candy Company.
 ROOT BEER DROPS: Chase Candy Corp.
 7-11: Mason, Au & Magenheimer Conf. Co.
 SHERBITS: F & F Laboratories, Inc.
 SOFTEES: Mason, Au & Magenheimer Conf. Co.
 SNICKERS: Mars, Inc.
 SUCKERS: M. J. Holloway & Company.
 TEENS: Marlon Confections Corporation.
 3 MUSKETEERS: Mars, Inc.
 TOOTSIE ROLL: Sweets Company of America.
 25 KARAT: Charms, Inc.
 WELCH'S COCOANUT: James O. Welch Co.

CHEWING GUM

BEEMAN'S: American Chicle Company.
 BLACK JACK: American Chicle Company.
 CLARK'S TEABERRY: Clark Bros.
 DENTYNE: American Chicle Company.
 DOUBLEMINT: William Wrigley, Jr. Company.
 FLEER: Frank H. Fleer Corporation.
 JUICY FRUIT: William Wrigley, Jr. Company.
 P-K'S: William Wrigley, Jr. Company.
 PEPPERMINT: Beechnut Packing Company.
 RED HOT: Leaf Brands, Inc.
 SPEARMINT: William Wrigley, Jr. Company

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Nestlé's

ALL STAR CAST

Two New Attractions—
 Three All-time Favorites!



Brand new! Double-your-money profit! Plenty of value and eye appeal! Order them out now. Packed 100 bags per shipping case.



Famous Nestlé's Crunch, Milk and Almond Bars. Available in both 5¢ and 10¢ sizes, packed 100 count and 24 count.

See your Nestlé representative or write for more details

THE NESTLÉ COMPANY, INC., 2 WILLIAM STREET, WHITE PLAINS, N. Y.

Here's What We Tell 'Em

In Saturday Evening Post, Ladies' Home Journal, Look and American Magazines.



5¢ Bars; 10¢ Packs; Bite-Size in Bags; 6-Bar Take-Home Pkg.



TO HELP YOU *Sell 'EM*

SWITZER'S

ST. LOUIS



Top 30 Best-Selling Dime Candies Named by Jobbers in Nationwide Survey

TODAY'S THIRTY best-selling dime candies have been selected by 2000 jobbers and other volume buyers from coast to coast, in a survey just completed by the publication *Candy Industry*. Wholesalers polled were asked to list "twenty good-selling dime candies carried by you," and "as many as possible in the event you do not have twenty."

More than half of the jobbers who replied listed twenty dime candies as "good sellers," and over 95% had at least five such "good-selling" confections, according to the publication. A total of 129 "good-selling dime candies" were listed by the jobbers, and from these the publication selected the "thirty best-sellers" on the

basis of the number of times the items appeared on the survey replies.

Listed in their proper numerical order, as revealed in the survey, were the following dime candies: (1) *Almond Joy*, Peter Paul, Inc., Naugatuck, Conn.; (2) *Mounds*, Peter Paul; (3) *Hershey Milk Chocolate*, Hershey Milk Chocolate Corporation, Hershey, Pa.; (4) *Marsh Bar*, Mars, Inc., Chicago; (5) *Hershey Almond*; (6) *Welch Junior Mints*, James O. Welch Company, Cambridge; (7) *Wayne Bun*, Wayne Candies, Inc., Fort Wayne, Ind.; (8) *Sperry Nut Roll Line*, Sperry Candy Company, Milwaukee; (9) *Curtiss Baby Ruth*, Curtiss Candy Company, Chicago; (10) *Klein's Royal Peanut Cake*,

Klein Chocolate Company, Elizabethtown, Pa.; (11) *Necco Chocolate Peppermints*, New England Confectionery Company, Cambridge; (12) *Oh Henry!*, Williamson Candy Company, Chicago; (13) *Nestle Crunch*, Nestle Chocolate Company, Inc., White Plains, N. Y.

Number 14 was a tie between *Pearson's Seven Up*, Pearson Candy Company, St. Paul, and *Fenn's Royal Brazil*, Fenn Brothers, Sioux Falls, S. D.; (15) *Mr. Goodbar*, Hershey; (16) *Banner's Jordan Almonds*, Banner Candy Manufacturing Company, Brooklyn, N. Y.; (17) *Clark Double Bar*, D. L. Clark Company, Pittsburgh; (18) *Queen Anne Pecan Roll*, Queen Anne Candy Company, Hammond, Ind.; (19) *Snickers Twin*, Mars; (20) *Super Size Milk Duds*, M. J. Holloway & Company, Chicago; (21) *Dairy Maid Nonpareils*, Dairy Maid Chocolate Company, Newark, N. J.; (22) *Twin Milky Way*, Mars; (23) *Cherry Mash*, Chase Candy Company, St. Louis; (24) *Brach Candy Line*, E. J. Brach & Sons, Chicago; (25) *Butterfingers*, Curtiss; (26) *Rockwood Wafers*, Rockwood & Company, Brooklyn, N. Y.; (27) *Necco Fruit Treats*, New England Confectionery; (28) *Power House*, Walter H. Johnson Candy Company, Chicago; (29) *Hershey Krackel*, Hershey; and (30) *Pearson's Nut Goodies*, Pearson.

WEST LEADS THE NATION

Geographically speaking, the report revealed that the West is the best dime market, with California topping the nation in the number of dime bars carried. The East is the worst market, according to the survey, with Maine showing the poorest interest in dime bars. Both the Midwest and the South were revealed to be "strong and growing" dime bar markets.

The thirty best-selling dime candies are the products of twenty-one different manufacturers, including bar chocolate companies. Topping the field with four items was Hershey, while Mars was second with three. Firms having two "best sellers" were Peter Paul, Necco, Curtiss and Pearson. In the case of Sperry and Brach, it was not one product, but a line of goods that was listed among the top sellers, jobbers referring to the "Sperry 10c Roll Line" and the "Brach 10c Bag Line."

Of the thirty best-sellers, seventeen were not copies or editions of similar nickel goods, while thirteen were also available in the 5c size. Of the ten top best-sellers, three were available in the nickel size, while seven were dime items only. This reflected an expressed objection on the part of many jobbers against the practice of some manufacturers in offering the same bar in both nickel and dime sizes.

Some jobbers would like to see manufac-



Reprinted courtesy CANDY INDUSTRY

Here are the 30 best selling 10c candy items as revealed in a survey among 2,000 jobbers and a selected nationwide list of other volume buyers who listed 120 "good selling" dime confections. They are shown here, left to right, in their proper numerical order, beginning with Almond Joy, the number one big seller. Fenn's Royal Brazil tied for 14th place with Pearson's "Seven Up" but is not shown here because the high cost of Brazil nuts has made it necessary to limit distribution of the item drastically, according to the manufacturer.

turers *eliminate nickel goods altogether*, the report said, and put the emphasis on "original ten-cent goods."

It was an "overwhelming opinion" of the jobbers, the report continued, that a dime bar will sell and "sell well if it is of good quality, sufficiently large, attractively packaged and advertised as representing 10c value."

Backing up the jobbers were the candy manufacturers themselves in another survey made by the publication. Eight out of ten leading bar goods producers now believe the "time is ripe for an all-out campaign in the promotion of 10c goods," this report revealed.

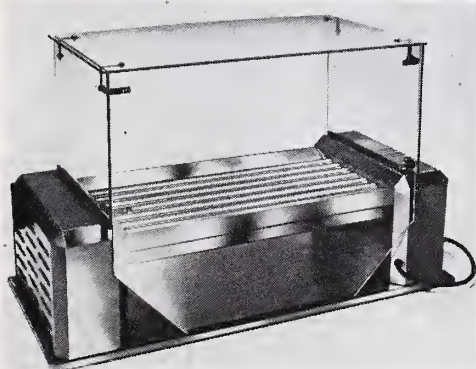
In evaluating the results of the surveys editorially in the same issue (October 21), the publication declared that a dime candy market is "inevitable."

"In large measure," it said, "it (the dime market) is already here and very much alive. It will replace the nickel field—in importance but *not* altogether as a major unit seller. It is the *only* salvation the industry has for profit—and for some, actually remaining in the candy business. Very definitely, now is the time for an all out, real honest campaign to market, sell and push 10c candy of quality and consumer accepted value."

New Hot Dog Grill With Rolling Action

A NEW electric grill which rolls and self-bastes frankfurters in a continuous action designed to eliminate the necessity of greasing rollers, has been announced by J. J. Connolly, Inc., of New York City. Models of varying capacity are available, including those which cook 10, 20 or 40 frankfurters at a time.

Constructed of stainless steel, the units have both high and low heat control, the first for continuous serving during rush periods, and the latter for keeping the franks hot and ready for serving. All mod-



els operate on any 110-volt a.c. outlet. Glass guards are provided at an extra cost.

The 20-capacity model is 38 inches long, 16½ inches wide, 11½ inches high, and

weighs 75 pounds. The 10-capacity model is 24 inches long, 14 inches wide, 6 inches high, and weighs 38 pounds. The 40-capacity model is 62 inches long, 16½ inches wide, 11½ inches high, and weighs 90 pounds.

A combination hamburger broiler and frankfurter roller grill is also manufactured by the company. It has a capacity of ten franks and nine hamburgers at a time. The griddle plate is 14 inches long and 14 inches wide. The complete unit is 34½ inches long, 14 inches wide, 7 inches high, and weighs 80 pounds.

"Miss Popcorn of 1952"



Meet "Miss Popcorn of 1952," selected as such because she "best symbolizes an energy-packed American girl as a result of eating energy-packed popcorn." She is Miss Betty Mattson, 24, a Chicago model agency owner, radio actress and Hollywood starlet. The title was bestowed by the National Association of Popcorn Manufacturers, Chicago, during Popcorn Week (October 26-31) which heralded three months of national popcorn promotion known as the Popcorn Fall Festival. More than \$500,000 is being spent in a national advertising campaign to promote the sale of popcorn.

Automatic Food Vender With Seven Selections

AN AUTOMATIC multiple food vender which dispenses hot coffee, hot and cold sandwiches, pies, pastries, milk and juices, has been marketed by the Lunch-O-Mat Corporation of America, New York City. Called the "Lunch-O-Mat," the vender consists of seven divisions. Standard operation permits vending of 30 containers of homogenized milk in one; 30 containers of chocolate milk in another; 50 hot sandwiches (with a choice of two kinds, 25

of each); 50 cold sandwiches (also choice of two); 50 pies and pastries (choice of two); 88 cans of juice (choice of two); and 150 cups of hot coffee (each cup made instantaneously from fresh cold water upon insertion of coin).

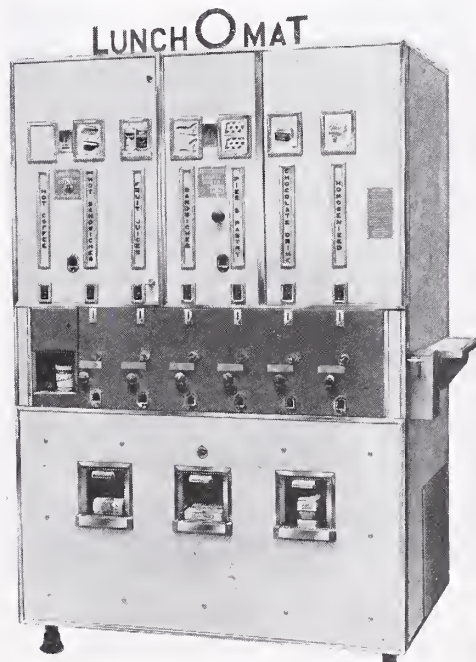
Except for coffee all divisions are interchangeable. More sections can be devoted to milk and less to sandwiches, for example, as desired. The seven divisions operate independently of one another, each having its own coin mechanism. There is a manually operated change-maker, giving two dimes and one nickel for a quarter.

Products retailing at 10c, 11c, 12c, 15c, 20c, 25c, 30c, 35c or 50c can be accommodated. Price changes can be made in any section with the simple substitution of a part. National slug rejectors are used. All sections are illuminated, and lights for a division go off when it is empty. In addition, there is a condiment tray attached on one side. Additional storage space is inside the cabinet.

DIMENSIONS OF UNIT

The vending cabinet is 48 inches wide, 31½ inches deep and 6 feet high. It has a galvanized steel interior, and its exterior is ¾-inch plywood topped with ⅛-inch Formica, available in any color, with light gray mother-of-pearl being standard. A center strip design is hammertone blue metal. Top strips with illustrations of product are in full color, and name signs are lucite.

The inner cabinet is fibre glass insulated and carries 35° to 40° constant refrigeration. Air-conditioning was developed by Carrier, and instant heating is by Raytheon. The machine was designed and is manufac-



tured for Lunch-O-Mat by Statlers' Manufacturers Corporation.

In order to insure uniform quality of the

products vended, Lunch-O-Mat plans a centralized dietetic control. However, operators will be permitted to set up their own "kitchens," provided they conform to standards of the company to be maintained by constant inspection.

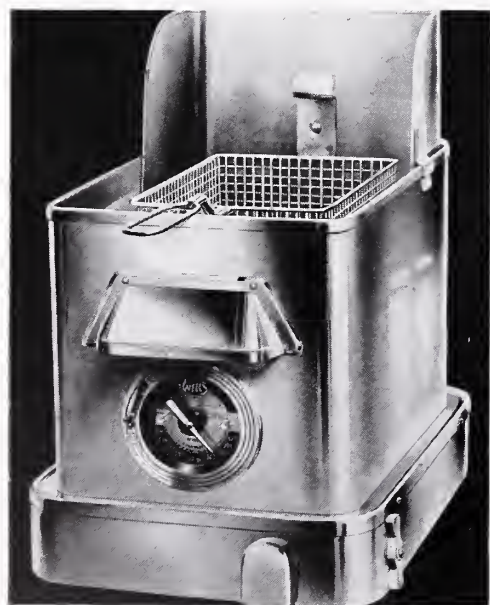
Electric Food Fryer With Two Drain Types

AN AUTOMATIC food fryer, which comes equipped in a portable type with a front drain and a stationary type with a swing-spout drain, has been announced by the Wells Manufacturing Company, San Francisco.

Heating elements of the fryers are large, streamlined and set vertically so as to heat the fat without scorching and breaking it down. They are complete with an adjustable thermostat in a single fitting attached to the container by one nut. The thermostat dial is graduated in degrees from 310° to 400° F.

Both heating elements and the thermostat have been located under the food basket. This is done, the manufacturer explains, so that the hot fat will rise naturally up through the food, accelerated by rising steam, to cook all food evenly. There is a "cool zone" under the heating elements where food particles settle out of the circulating fat stream and are not disturbed by the basket. This is designed, according to the manufacturer, to prevent food spotting, make frequent cleaning unnecessary and prevent the transfer of food flavors.

Frying capacity of the units is 12 pounds or 1½ gallons of fat. The fat container



is made of drawn steel in one piece with rounded corners. The base is pressed steel formed with an oil-tight drip groove. Baskets are welded wire 6½x9x5 inches deep.

Finish of the units is chromium plated steel. The front splash hood is mounted

and shaped to protect the thermostat and serve as a convenient handle for lifting the portable fryers.

New Chocolate Candies In Transparent Bags

TWO NEW chocolate products, both of which are packed in a duplex cellophane heat-sealed bag with a transparent window, have been marketed by the Nestle Company, Inc., White Plains, N. Y.



One of the candies is called "Nibbles," which are small pieces of milk chocolate, packed about 60 to the package. The other is "Semi-Sweets," also small pieces of a dark, stronger chocolate, packed 70 to the



package. Both items come in 100-bag shipping cases.

Although designed to sell at 10c each, the individual packages are not marked as to price. Introductory counter or back bar announcement cards in color are available from the company free of charge.

The Hot Dog Marks 100th Anniversary

That great American tradition, "the hot dog," is celebrating its 100th anniversary this year. Its birthplace, of course, was Frankfort, Germany, where a butcher invented it in 1852. Marking the centennial occasion, J. J. Connolly, Inc., Chicago manufacturers of a frankfurter roller grill, have compiled some interesting statistics. More than six and a third billion hot dogs, they estimate, have been consumed in the United States this year—an amount which would extend 548,000 miles. Based on an average sale of 15c each, the frankfurter constitutes an industry with an annual gross volume of 950 million dollars, the company says.

SPECIAL CHRISTMAS CANDY

A line of special 5c Christmas bars to make holiday candy displays sparkle is planned again this year by the Paul F. Beich Company, Bloomington, Ill. They include a four-color cellophane wrapped Christmas tree, a three-color Santa Claus and new snow man, shown at right. All are big special molded bars of swirl-whipped marshmallow which is covered with pure chocolate coating.



NEW LITERATURE

Twin-Head Freezers: A new, three-color bulletin (TH-852) describing and illustrating its new twin-head, two-flavor continuous custard freezer has been released by Mills Industries, Inc., 4100 Fullerton Avenue, Chicago 39, Ill.

POPCORN WINS AGAIN

The Franklin & Herschorn circuit, with headquarters in Saint John, N. B., Canada, has recently begun selling popcorn at three of its drive-in theatres after banning such sales for over 25 years. Drive-ins now offering popcorn are located at Saint John, and at Halifax and Sydney, N. S.

Snack Stand Decoration

(Continued from page 48)

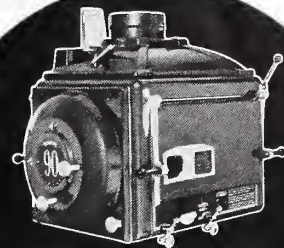
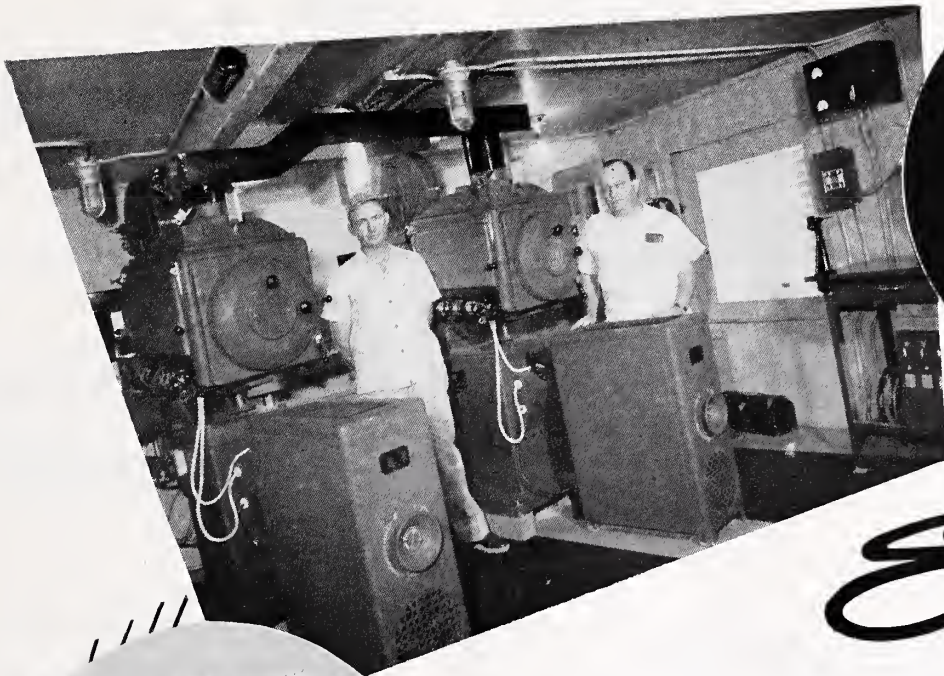
It is processed on rigid white display board in six colors and would be equally effective either on a mirrored surface or with a solid color background. The Santa is 24x26 inches; the reindeer 22x26 inches.

These are just a few of the materials available for dressing up the snack stand during Christmas. The imaginative operator will take it from there and come up with a striking display all his own.

HOW TO PROCURE MATERIALS FOR HOLIDAY DECORATION

The materials indicated for the holiday refreshment stand decorations presented in the above article are not generally available (outside the larger cities), but they can be conveniently obtained, ready to be put up, from Unique Exhibits, 84-17 164th Street, Jamaica 32, N. Y. Just indicate the kind of material you would like, referring to the illustration, and either the amount you want, or the footage of the area to which it is to be applied. The material, Unique Exhibits advises us, will be sent parcel post collect for prompt delivery.

Year in . . . Year out

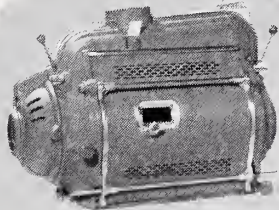


STRONG MIGHTY "90"
75-130 Ampere
High Intensity
for screen widths more than 24 feet.

Strong

L A M P S

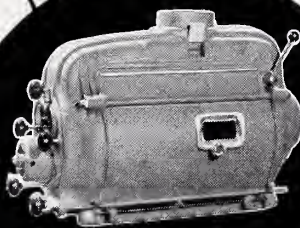
continue a favorite of
most theatres



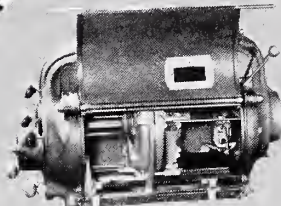
STRONG MOGUL
45-70 Ampere
High Intensity
for screen widths up to 24 feet.

There's one best lamp for every theatre. As the world's largest manufacturer of projection arc lamps, Strong has a line that includes lamps and companion rectifiers especially designed for finest results under every condition. Eliminate the guesswork and avoid headaches by seeing a Strong dealer.

As the only lamps produced complete within one factory, Strong lamps can be engineered to obtain the highest efficiencies ever attained. That's why more dealers sell, and more theatres buy Strong-made lamps than any other make.



STRONG UTILITY
46 Ampere
High Intensity
for screen widths up to 20 feet.



STRONG UTILITY
One-Kilowatt 40 Ampere
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for screen widths up to 18 feet.

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Please send free literature on the ☐ Mighty "90";
☐ Mogul; ☐ 46-Ampere Utility; ☐ One-Kilowatt.

NAME _____
THEATRE _____
STREET _____
CITY & STATE _____
NAME OF SUPPLIER _____

The Drive-in..



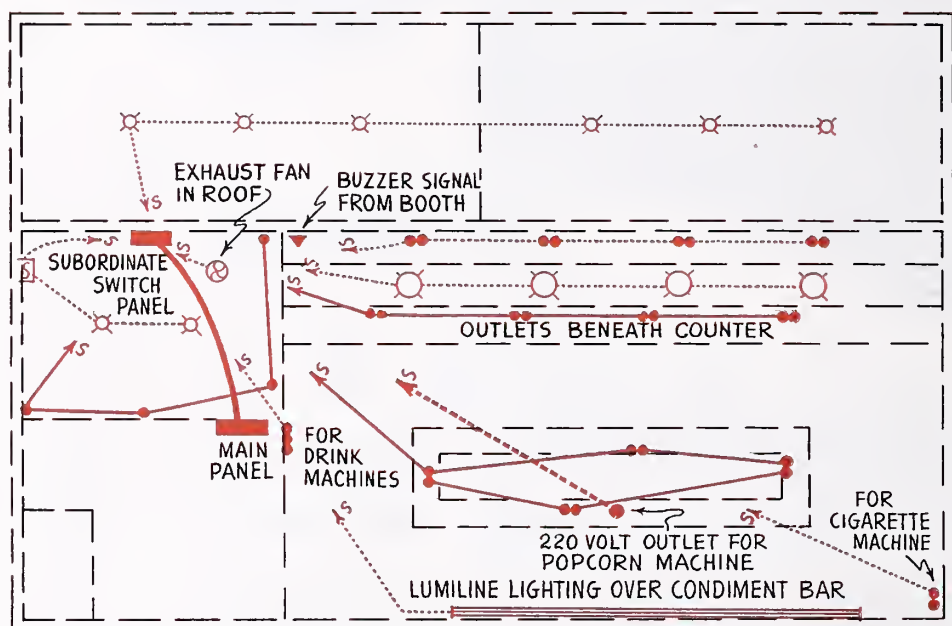
★ A regular department devoted to the design, equipment and operation of outdoor theatres.

Main Building Power Supply

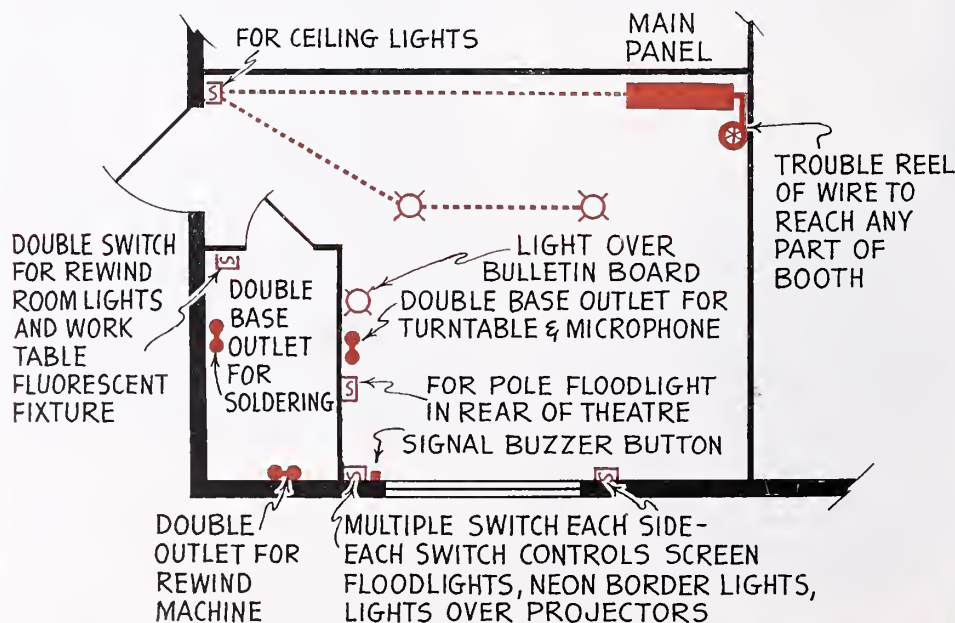
Ninth of Series on
GETTING INTO THE
DRIVE-IN BUSINESS

By WILFRED P. SMITH

Former drive-in circuit executive, now operator of his own drive-in at Ledgewood, N. J.



Plan (above) of interior electrical outlets and switches. They are controlled by a staff member arriving on duty early and do not require going into projection room. Below, projection booth lighting and speaker cable. This also includes a ramp lighting panel along with a neon border around the top edge of the building for easy identification at intermission of the building.



THE MAIN building for a drive-in as presented for purposes of discussion in the preceding issue, is the basis of our explanation in this installment of the power and light installation of the refreshment area, restrooms and projection booth. In the October issue, besides giving a layout for such a building to serve an average-sized drive-in, we submitted a plumbing scheme. In detailing now a basic installation for the supply of electrical power and light, we point out again that the objective in this series is to observe the needs of economy with, however, the recommendation of good standards.

As stated in a previous article (BETTER THEATRES for April 1952), 208-volt, four-wire, three-phase service is recommended where it is available. Elsewhere, one may of necessity have to be satisfied with four-wire, three-phase service at 220 volts. The accompanying layouts are practicable for either type of service. They can be submitted to an electrical contractor for estimates and guidance in effecting the power supply and lighting installation that would efficiently meet the requirements of a main building. Even were the structure to be

quite different in plan, the schemes presented here illustrate the needs.

You will note, on studying the layouts, that we are primarily concerned with service going to all parts of the building and theatre area for the normal, efficient operation of an average drive-in. No attempt is made to specify types of fixtures. These can best be determined by discussing the selections with the electrical contractor. It may be the desire to use very inexpensive fixtures, or more elaborate kinds, which naturally would affect the cost.

OUTSIDE LIGHTING CONTROL

In the plan drawing of the projection room it will be noticed that all outside lighting is controlled from this booth. The purpose is to cut down the size of the circuit control panels. Secondly, the outside lighting is generally not required to be in operation until the projectionist comes on duty, at which time he can throw in the necessary switches. This eliminates a detail from the work of the attendant who arrives early for inspection and general preparation for the evening's operation.

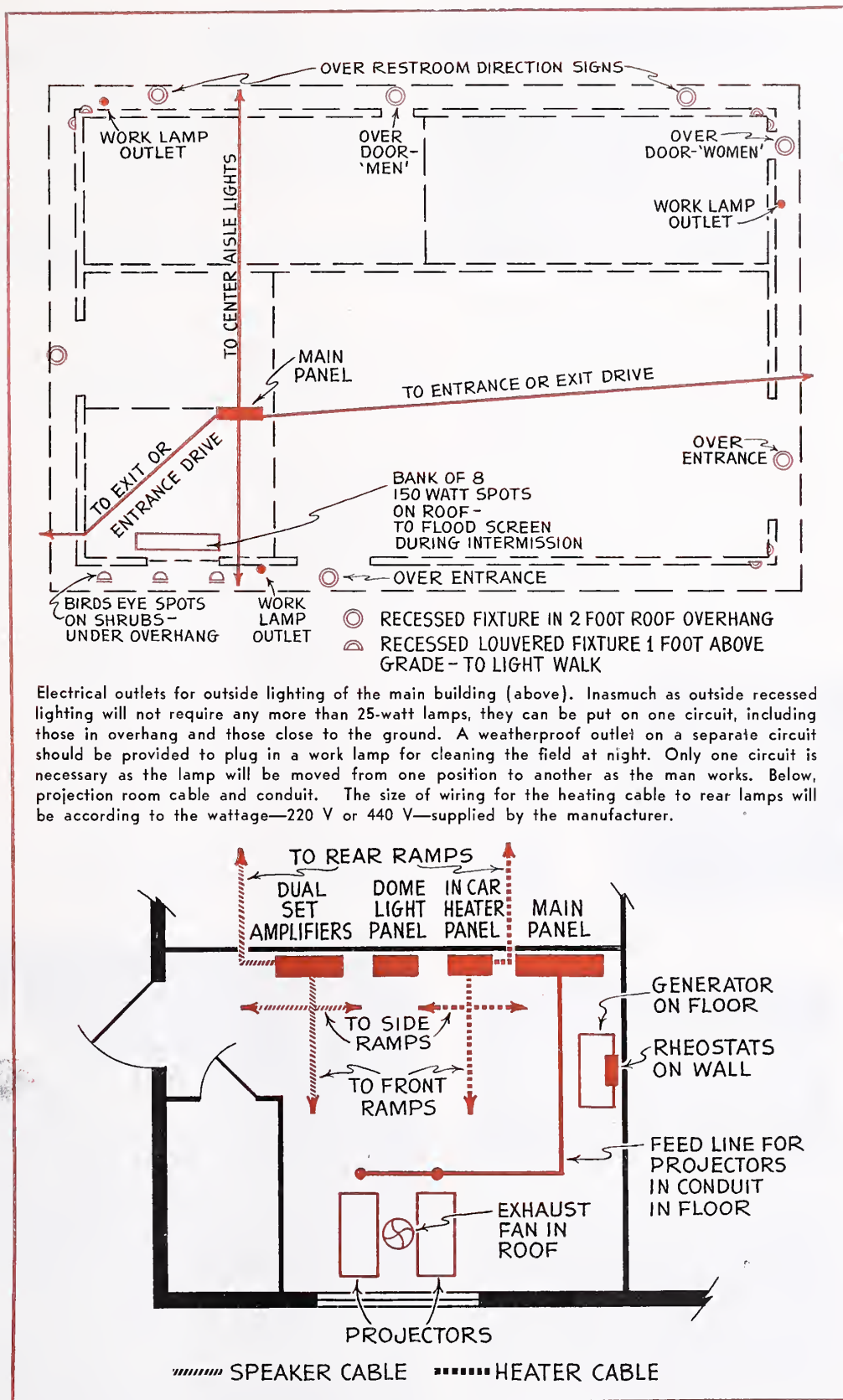
This holds true for the full season, whether daylight saving or standard time applies. In daylight saving areas and periods, the outside lighting is not required until dusk or shortly before, when of course the projectionist has been on the job for some little time. With standard time, he arrives on the job at the opening of the box-office, which is time enough for turning on the outside lighting.

Moreover, for purposes of keeping responsibility for the booth in the staff, it is well to keep other persons out of the projection room. This has always been advocated by theatre management in the interests of efficient operation; also, projectionists do not want other staff members to enter the booth unless absolutely necessary, so that they can be sure no one has tampered with the equipment or disturbed the order of the room.

On the other hand, the projectionist is not the person to be involved in the lighting of the restrooms, refreshment stand, stock room, etc. Control of illumination for these latter facilities within the main building is therefore separated from the other switches.

PROJECTION ROOM SWITCHES

Control switches of floodlights for lighting the field during intermission and at the end of the last show, and also of a signal buzzer, are located in the projection room. These switches should be conveniently placed near the projectors. The buzzer here referred to is located in the vicinity of the working space for the purpose of notifying stand attendants that there are



so many minutes before intermission time (through a schedule or code of buzzes, so many for so many minutes).

The projectionist can tell how many "minutes of film" are left in the projector before intermission, whereas attendants, even with a written time schedule to refer to, are likely to lose track of the remaining time when their attention is on customers, replenishing of merchandise, etc. By buzzing them shortly before the end of the

feature, the projectionist warns them in good time for them to get prepared for the intermission rush period.

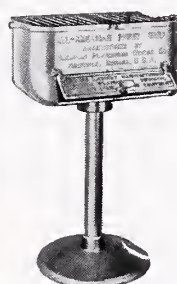
At the second the show ends, the projectionist should switch on the field floods and other lighting, such as main building border and terrace illumination, connected with non-projection periods. If these switches are placed anywhere else than in the projection room, such lighting would be controlled by others than the pro-

Unsurpassed in Design, Safety and Performance

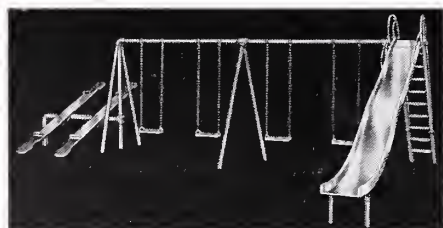
It's the *plus* factor that makes American the most respected name in Playground Equipment. Plus in design—American leads the field. Plus in performance—*Approved* Equipment stronger, more ruggedly built to guarantee a lifetime of perfect repair-free service. Plus in safety—for American craftsmen are aware of their responsibility for the safety of your children. Thus, with American you receive far superior design, unexcelled performance and unmatched safety.



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American Approved Heavy Duty Bench



American Approved Heavy Duty Merry-Go-Round, with Enclosed Safety Platform



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ANDERSON, INDIANA, U.S.A.**

WORLD'S LARGEST MANUFACTURERS OF FINE
PLAYGROUND & SWIMMING POOL EQUIPMENT

jectionist and this would be likely to come on too soon or too late. The same thing applies to the starting of shows.

The other switches—for restrooms, stock room, refreshment stand, hot water heater, etc., should be accessible at all times prior to and upon opening the theatre for each

night's operation, for control by an attendant or the manager.

An optional element of the accompanying scheme is the in-car heater panel. The plan for such facilities, if needed, is provided by the heater manufacturer according to the characteristics of his equipment.

INSTALLING TELEVISION AT A DRIVE-IN

(Continued from page 13)

regular loudspeaker system, plus one or more additional standard speakers. One such speaker should be located centrally just below the screen.

OPERATIONAL FACTORS

As for other operative modifications, the S-3 charged a flat admission rate of \$10 per car with no limit being imposed on the number of passengers in each. The management reports that the average automobile contained six persons, with some station wagons holding as many as twelve.

Persons arriving on foot were admitted in groups of four at \$10 per group. The audience was predominantly male and apparently consisted of "fight fans" rather than "film fans," since little interest in the

feature presentation ("Walk East on Beacon") was evidenced.

Business at the refreshment stand was extremely good all evening, according to the S-3 management. This is attributed partially to the fact that patrons arrived very early in order to secure good viewing locations. Opening was at 6:30 p.m., although the fight did not start until 10:30. (An effort was made to televise the preliminary activities at the Philadelphia Municipal Stadium, but signal trouble prevented successful projection.)

Clearing the grounds after the performance was a long procedure. As a precautionary measure, departing patrons were asked not to start their automobiles until all standees and those sitting in the roped-off area had returned to their cars.

PACKING THEM IN AT AN ALABAMA DRIVE-IN



What special stunts to pack the theatre can lead to is graphically demonstrated by this slightly overloaded automobile which appeared at the Joy-Lan drive-in at Florence, Ala., one evening. It came in response to owner Dan Davis' offer of a television set as a prize to the car bringing the most customers to the show. Early car entries totaled as many as 20 and 35. But it was this 1941 Ford—with a crew of 58—that was hailed as champ! Most of the passengers were youngsters from 14 to 25 years old. Seats were removed from the car, and the people piled in three deep. They lined the top of the vehicle, buried themselves in the trunk, mounted the hood and fenders, and some hung over the side by their hands. Generally speaking, the drive-in had a crowded night, with 1,600 customers attending. Title of the film for the occasion was "No Room for the Groom."

THE TESMA TRADE SHOW

PROGRAM AND EXHIBIT DIRECTORY: Conventions of Theatre Equipment & Supply Manufacturers Association, Theatre Equipment Dealers Association and Allied States Association, Hotel Morrison, Chicago, November 15-19.

TESMA OFFICIALS:



J. ROBERT HOFF, president of the Theatre Equipment & Supply Manufacturers Association, is general sales manager of The Ballantyne Company of Omaha, manufacturers of projection and sound equipment, and also a theatre equipment distributing organization, founded by Scott Ballantyne, one of the motion picture industry's pioneer figures. Mr. Hoff—it is easy to call him Bob and most everybody does—is a graduate in law, holding a degree from John Marshall Law School, Chicago, as Doctor of Jurisprudence, which followed a B.A. degree from the University of Illinois. Serving in the U. S. Naval Reserve during World War II, he was released with the rank of Lieutenant Commander. Before the war he practiced law; after it he joined The Ballantyne Company (inevitably, perhaps, for his wife is the former Beverly Ballantyne). He officially lists his hobbies as sailing, bowling—and Tesma.

PROGRAM OF EVENTS:

SATURDAY, NOVEMBER 15

Informal opening of Trade Show, 2 p.m.
Trade Show closes at 6 p.m.
Allied States directors' meeting, 2 p.m.

SUNDAY, NOVEMBER 16

Morning meeting of Tesma directors.
Morning meeting of Teda directors.
Annual Teda luncheon for Tesma and Teda members and guests in Terrace Room of Hotel Morrison, 12:30 p.m.
Formal opening of Trade Show, 2 p.m.
Morning meeting of Allied States directors.
Allied States directors' luncheon, 12:30 p.m.
Allied States directors' meeting, 2 p.m.

MONDAY, NOVEMBER 17

Annual meeting and breakfast of Tesma (election of four new members of Board of Directors will be announced), 9:30 a.m.
Annual meeting and breakfast of Teda (election of directors), 9:30 a.m.
Trade Show open at 12 noon, closes 10 p.m.
Allied States open meeting, 2 p.m.
Allied States, film clinics, 3 p.m.

TUESDAY, NOVEMBER 18

Trade Show (open 9 to 11 a.m. only to exhibiting manufacturers and theatre supply dealers during those hours).
Trade Show open from 11 a.m. to 5 p.m. for general attendance.
Teda annual cocktail hour, dinner and party for Tesma and Teda members, Ivanhoe Club, 3000 N. Clark Street, 7:30 p.m.
Allied States, film clinics, 9:15 a.m.
Allied States luncheon, 12:30 p.m.
Allied States open forum, 2 p.m.
Allied States party at Chez Paree, 8 p.m.

WEDNESDAY, NOVEMBER 19

Trade Show open 10 a.m. to 4 p.m.
Tesma directors' meeting, 10 a.m.
Teda directors' meeting, 10 a.m.
Allied States committee meetings, 1:30 p.m.
National Carbon Company cocktail party, 6:30 p.m.
All-industry Banquet, Terrace Room of Hotel Morrison, for Tesma, Teda and Allied States members and guests, 8 p.m.

TESMA-TEDA LADIES' PROGRAM

MONDAY—Television broadcast, "Welcome Traveler," 1:30 p.m.
TUESDAY—Luncheon and bingo party, Gold Room, Sherman Hotel, 12 noon.
WEDNESDAY—Luncheon and style show, Marshall Field's, 12:30 p.m.



OSCAR NEU, president of Tesma from its founding before the war, until 1951, and now honorary chairman of the board. He is president of Neumade Products, Inc., New York, manufacturers and distributors of projection accessories.



LEE E. JONES, vice-president of Tesma, is sales manager of Neumade Products, which he joined in 1938, coming from the photographic field. He was a director of Tesma before being elected vice-president in 1951.



ROY BOOMER, secretary-treasurer of Tesma, assumed that position in the organization in 1946, when its first trade show was held. He entered the theatrical field when he was 15, as a vaudeville performer. He was formerly with Motiograph.

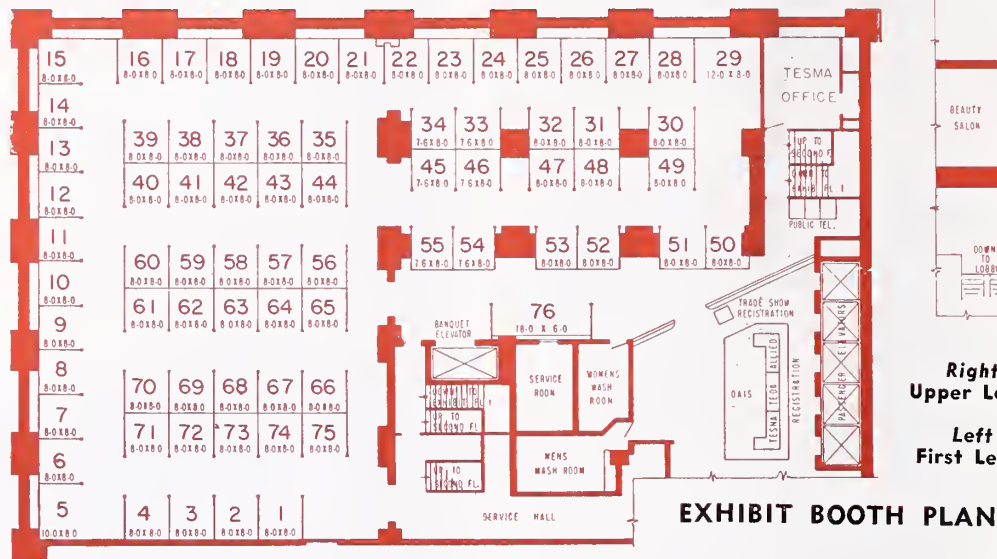


WILLIAM C. DeVRY, convention coordinator, is president of the DeVry Corporation, Chicago, manufacturers of 35mm and 16mm projection equipment, founded by his father, the late Herman DeVry, one of the leading figures in projection development.

DIRECTORY OF EXHIBITORS AND BOOTHS OF THE TESMA TRADE SHOW APPEARS ON FOLLOWING PAGE

1952 Tesma Trade Show DIRECTORY

HOTEL MORRISON, CHICAGO, NOVEMBER 15-19



EXHIBITORS LISTED ALPHABETICALLY

Firm	Booth Number	Firm	Booth Number	Firm	Booth Number
ABC Popcorn Co.	102	GoldE Mfg. Co.	52	Mission Dry Corp.	149
Adler Silhouette Letter Co.	43-44	Gordos Corp.	60	Motiograph, Inc.	109-110-111
American Seating Co.	82	Helios Carbons, Inc.	115	National Carbon Co., Inc.	146-147
Anderson & Wagner, Inc.	11	Hewitt-Robins, Inc.	77	National In-Car Heaters	62
Argus Mfg. Co.	114	Heywood-Wakefield Co.	35-36	National Theatre Supply	80
Ashcraft Mfg. Co., C. S.	8-9	Hires Co., The, Charles	49	Neumade Products Corp.	14-15
Associated T & R Co.	58	Hollywood Servemaster Co.	62	Orange-Crush Co.	121
Automatic Devices Co.	140	Huff's Mfg. Co.	76	Oxford Electric Co.	46
Ballantyne Co., The	124-125-126-127	Ideal Seating Co.	12-13	Pepsi-Cola Co.	112-113
Bally Mfg. Co.	104-105	Imperial Electric Co.	63	Prince Castle Sales Div., Inc.	129
Bausch & Lomb Optical Corp.	25	International Projector Corp.	79	Radio Corp. of America	5
Berlo Vending Co.	69	International Seat Corp.	6	Raytone Screen Corp.	16
Century Projector Corp.	10	Irwin Seating Co.	72	Rex Specialty Bag Co.	143
Chicago Used Chair Mart	103	Karagheusian Co., A. & M.	108	Robin, Inc., J. E.	48
Coca-Cola Co., The	56-57-64-65	Knoxville Scenic Studios, Inc.	1	Ruben, Inc., Marcus	135
Compco, Inc.	42	Kollmorgen Optical Corp.	145	Shearer Co., B. F.	107
Continental Electric Co.	21	Krispy Kist Korn Machine	120	Star Mfg. Co.	132
Cretors & Co., C.	41	Kroehler Mfg. Co.	66	Strong Electric Corp.	150-151
Dad's Root Beer Co.	83	Lawrence Metal Products, Inc.	99	Superior Electric Co.	141-142
Dawo Corp.	61	LaVezzi Machine Works	54-55	Supurdisplay, Inc.	67-68
DeVry Corp.	119	Leedom Carpet Co.	7	Theatre Seat Service	50
Diecast Aluminum Speakers	138	Lorraine-Carbons, Inc.	51	Theatre Specialties, Inc.	81
Drive-In Theatre Mfg. Co.	26-27	Majestic Enterprises, Inc.	76	Universal Corp.	139
Electric-Aire Engineering Co.	40	Manley, Inc.	31-32	Vocalite Screen Corp.	99
Eprad Co.	144	Master-Kraft Fixture Co.	70	Wagner Sign Service, Inc.	28-29
General Register Corp.	59	McAuley Mfg. Co., J. E.	78	Wenzel Projector Co.	45
Globe Ticket Co.	39	Miracle Whirl Power Rides	95-96-97-100	Whitney-Blake Co.	106
				Wolk Co., Edw.	53

THE THEATRE SUPPLY MART

Index to products Advertised
& described in this issue, with

- Dealer directory
- Convenient inquiry postcard

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Acton Products, Inc.	58
Portable hot or cold vendor. Direct.	
2—Adler Silhouette Letter Co.	78
Changeable letter signs: Front-lighted panels for drive-ins (2A), back-lighted panels (2B), and changeable letters (2C). All dealers.	
3—American Playground Device Co.	66
Playground and picnic equipment for drive-ins. Direct.	
4—American Seating Co.	81
Auditorium chairs. NTS and direct.	
5—Ashcraft Mfg. Co., C. S.	3rd Cover
Projection arc lamps (6A), rectifiers (6B). Unaffiliated dealers.	
6—Associated Ticket & Register Co.	89
Smoke stands. Direct.	
7—Automatic Devices Co.	85
Curtain tracks and controls. Unaffiliated dealers and direct.	
8—Ballantyne Co., The.	19
In-car speakers. Dealers: 1, 4, 7, 19, 20, 21, 32, 35, 43, 66, 70, 77, 80, 92, 104, 112, 115, 125, 132.	
9—Bausch & Lomb Optical Corp.	72
Projection lenses. Direct and branches and dealers in all major cities.	
10—Beich Co., Paul F.	57
Candy. Direct.	
11—Breuer Electric Mfg. Co.	44
Vacuum cleaners. Direct.	
12—Canada Dry Ginger Ale, Inc.	51
Soft drinks (12A), syrups (12B), beverage dispensers (13C). Direct.	
13—Carbons, Inc.	71
Projection carbons. Franchise dealers.	
14—Century Projector Corp.	95
Projectors (14A), sound systems (14B). Dealers: 1, 2, 7, 9, 17, 22, 26, 32, 35, 39, 40, 44, 54, 57, 63, 66, 70, 72, 82, 86, 88, 95, 97, 98, 106, 111, 114, 115.	
15—Coca-Cola Co., The.	2nd Cover
Soft drinks (15A), syrup (15B), beverage dispensers. Direct.	
16—Cole Products Corp.	3
Beverage dispensers. Direct.	
17—Cretors & Co., C.	55
Popcorn machines. Direct.	
18—F & Y Building Service, The.	15
Architectural design and building service.	
19—General Register Corp.	16
Drive-in admissions control system. Direct.	
20—Goldberg Bros.	83, 96, 97
Box office speaking tube (20A), film rewinders (20B), reels (20C). All dealers.	
21—Gold E Mfg. Co.	92
Spotlights. All dealers.	
22—Griggs Equipment Co.	83
Auditorium chairs. Direct.	
23—Hertner Electric Co., The.	93
Motor-generators. NTS.	
24—Heyer-Shultz, Inc.	74
Metal projector arc reflectors. Dealers marked * and NTS.	
25—Heywood-Wakefield Co.	5
Auditorium chairs. Dealers: 8, 10, 14, 24, 32, 56, 100, 103, 123.	
26—Ideal Seating Co.	46
Auditorium chairs (25A), drive-in stadium seating (25B). Unaffiliated dealers.	

Reference Number	Adv. Page	Reference Number	Adv. Page
27—International Projector Corp.	4th Cover	45—RCA Service Co.	46
Complete projection and sound systems. NTS.		Projection and sound maintenance service.	
28—Kliegl Bros.	99	46—RCS Studios.	43
Stage lighting equipment. Direct.		Photo murals for interior decoration. Direct.	
29—Kollmorgen Optical Corp.	91	47—Rex Specialty Bag Corp.	52
Projection lenses. NTS and all dealers.		Noiseless popcorn bags. Direct.	
30—Kroehler Manufacturing Co.	45	48—Robin, Inc., J. E.	78
Auditorium chairs. Unaffiliated dealers.		Motor-generators. Direct.	
31—LaVezzi Machine Works.	94	49—S. O. S. Cinema Supply Corp.	78
Projector parts. All dealers.		Distributors.	
32—Manley, Inc.	53	50—Sportservice, Inc.	88
Popcorn machines and supplies. Offices in principal cities.		Concession service.	
33—Marsh Wall Products, Inc.	15	51—Strong Electric Corp., The.	63, 75, 96
Architectural materials. Direct.		Projection arc lamps (51A), slide projectors (51B), rectifiers (51C). Dealers: 1, 2, 3, 4, 7, 8, 9, 12, 13, 14, 17, 19, 20, 22, 24, 25, 26, 27, 28, 30, 32, 34, 36, 39, 40, 41, 42, 44, 46, 47, 48, 49, 51, 52, 54, 55, 56, 57, 58, 59, 60, 62, 63, 64, 66, 67, 70, 72, 75, 76, 77, 78, 79, 80, 81, 84, 86, 90, 91, 92, 96, 97, 98, 100, 102, 104, 105, 106, 107, 108, 110, 112, 113, 114, 115, 116, 117, 118, 121, 122, 124, 128, 129, 130, 131, 132, 21.	
34—Motiograph, Inc.	6	52—Switzer's Licorice Co.	59
Projection lamps (34A), sound systems (34B), projectors (34C), motor-generators (34D), in-car speakers (34E), Trid television (34F). Dealers: 8, 10, 13, 24, 27, 30, 32, 34, 36, 40, 42, 51, 53, 54, 57, 59, 64, 67, 70, 75, 85, 90, 99, 103, 108, 110, 114, 117, 122, 128, 120, 131.		Candy. Direct.	
35—National Carbon Co., Inc.	73	53—Telesonic Theatrephone Corp.	90
Projection carbons. All dealers.		Group hearing aids. Direct.	
36—National Studios, Inc.	43	54—Theatre Seat Service Co.	85
Slides. Direct.		Theatre chair rehabilitation service. Direct.	
37—National Super Service Co., Inc.	85	55—Vallen, Inc.	43
Vacuum cleaners. All dealers.		Curtain tracks and controls. Direct.	
38—National Theatre Supply.	80	56—Vocalite Screen Corp.	77
Distributors.		Projection screens (56A), drive-in screen paint (56B). Direct.	
39—Nestle's Chocolate Co., Inc.	59	57—Wagner Sign Service, Inc.	92
Candy. Direct.		Attraction panels (57A), plastic letters (57B). Dealers: 1, 8, 10, 12, 13, 14, 15, 16, 17, 21, 22, 23, 24, 25, 26, 28, 29, 30, 32, 34, 35, 36, 40, 41, 42, 43, 44, 54, 56, 57, 59, 60, 62, 64, 66, 67, 69, 70, 72, 73, 74, 75, 77, 79, 80, 86, 88, 89, 90, 91, 97, 99, 100, 103, 106, 107, 108, 113, 114, 117, 118, 119, 121, 122, 124, 128, 130, and NTS. Detroit.	
40—Norpat Sales, Inc.	74	58—Weber Machine Corp.	74
Carbon savers (40A), coin changers (40B), cue markers (40C).		Soundheads. Direct.	
41—Novelty Scenic Studios, Inc.	86	59—Wenzel Projector Co.	75
Interior decoration (39A), stage curtains (39B). Direct.		Projection and sound equipment and accessories. Unaffiliated dealers.	
42—Poblocki & Sons.	87	60—Westrex Corp.	4
Drive-in projection screens (42A), traffic control signs (42B), attraction signs (42C), box-offices (42D), marquees (42E), theatre fronts (42F), theatre fronts (42G), portable debris cart (42H), portable food vendor (42I). NTS.		Foreign distributors.	
43—Radio Corp. of America.	17	61—Wrigley, Jr., Co., Wm.	49
Synchro-Screen. Dealers marked*.		Chewing gum. Direct.	
44—Raytone Screen Corp.	88, 97		
Drive-in screen paint (44A), projection screens (44B), projection lenses (44C), Transcenic screen (44D). Direct.			



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the November issue—

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NAME.....

THEATRE or CIRCUIT.....

STREET ADDRESS.....

CITY..... STATE.....

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from index of Advertisers on preceding page

ALABAMA

1—Queens Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA

2—Girard Theatre Supply, 532 W. 320 W. Washington St., Phoenix.

ARKANSAS

2—Theatre Supply Co., 1021 Grand Ave., Fort Smith.
4—Perrin Theatre Supply, 1006 Main St., Little Rock.

CALIFORNIA

Fresno:

5—Midstate Theatre Supply 1906 Thomas.

Los Angeles:

6—John P. Filbert, 2007 S. Vermont Ave.*
8—Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:

National Theatre Supply, 255 Golden Gate Ave.
9—Prodey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
11—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO

Denver:

12—Graham Brothers, 548 Lincoln St.
National Theatre Supply, 2111 Champa St.
13—Service Theatre Supply, 2054 Broadway.
14—Western Service & Supply, 2120 Broadway.*

CONNECTICUT

New Haven:

National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)

15—Brent & Sons, 925 New Jersey Ave., N. W.*
16—Ben Lust, 1001 New Jersey Ave., N. W.

FLORIDA

17—Joe Hornstein, 714 N. E. 1st St., Miami.
18—Southeastern Equipment, 206 E. Bay St., Jacksonville.*
19—United Theatre Supply, 110 Franklin St., Tampa.
20—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA

Albany:

21—Dixie Theatre Service & Supply, 1010 N. Slappey Dr.

Atlanta:

22—Capital City Supply, 181 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
23—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.*
24—Wil-Kin Theatre Supply, 301 North Ave., N. E.

ILLINOIS

Chicago:

25—Abbott Theatre Supply, 1811 S. Wabash Ave.*
26—G. C. Anders Co., 317 S. Sangamon St.
27—Gardner Theatre Service, 1235 S. Wabash Ave.
28—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1825 S. Wabash Ave.

INDIANA

Evansville:

29—Evansville Theatre Supply, 2800 E. Chandler Ave.

Indianapolis:

30—Ger-Bar, Inc., 442 N. Illinois St.
31—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 438 N. Illinois St.

IOWA

Des Moines:

32—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS

Wichita:

33—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY

Louisville

34—Falls City Theatre Equipment, 427 S. Third St.
35—Hadden Theatre Supply, 289 S. 3rd St.

LOUISIANA

New Orleans:

36—Hodges Theatre Supply, 1309 Cleveland Ave.
37—Johnson Theatre Service, 223 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.
38—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:

39—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND

Baltimore:

40—J. F. Dushman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:

41—Capitol Theatre Supply, 28 Piedmont St.*
42—Joe Cliffe, 44 Winchester St.
43—Independent Theatre Supply, 28 Winchester St.
44—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
45—Standard Theatre Supply, 78 Broadway.
46—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN

Detroit:

47—Amusement Supply, 208 W. Montcalm St.
48—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
49—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.
50—United Theatre Equipment 106 Michigan St., N. W.

Grand Rapids:

51—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA

Minneapolis:

52—Elliott Theatre Equipment, 1110 Nicollet Ave.
53—Frosch Theatre Supply, 1111 Currie Ave.*
54—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 58 Glenwood Ave.
55—Western Theatre Equipment, 48 Glenwood Ave.

MISSOURI

Kansas City:

56—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
57—Shreve Theatre Supply, 217 W. 18th St.
58—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:

59—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
60—St. Louis Supply Co., 3310 Olive St.*

MONTANA

61—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha:

62—Ballantyne Co., 1712 Jackson St.
National Theatre Supply, 1610 Davenport St.
63—Quality Theatre Supply, 1515 Davenport St.
64—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO

65—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK

Albany:

66—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:

67—Auburn Theatre Equipment, 5 Court St.

Buffalo:

68—Becker Theatre Equipment, 492 Pearl St.
69—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 498 Pearl St.
70—Perkins Theatre Supply, 505 Pearl St.
71—United Projector & Film, 228 Franklin St.

New York City:

72—Amusement Supply, 341 W. 44th St.
73—Capitol Motion Picture Supply, 630 Ninth Ave.*
74—Crown Motion Picture Supplies, 354 W. 44th St.
75—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
76—S.O.S. Cinema Supply, 602 W. 52nd St.
77—Star Cinema Supply, 441 W. 50th St.

Syracuse:

78—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA

Charlotte:

79—Bryant Theatre Supply, 227 S. Church St.
80—Charlotte Theatre Supply, 116 S. Poplar.
81—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
82—Southeastern Theatre Equipment, 209 S. Poplar St.*
83—Standard Theatre Supply, 219 S. Church St.
84—Theatre Equipment Co., 220 S. Poplar St.
85—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:

86—Standard Theatre Supply, 215 E. Washington St.
87—Theatre Suppliers, 304 S. Davis St.

OHIO

Akron:

88—Akron Theatre Supply, 120 E. Market St.

Cincinnati:

89—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.

Cleveland:

National Theatre Supply, 2128 Payne Ave.
90—Ohio Theatre Equipment, 2108 Payne Ave.
91—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:

92—American Theatre Equipment, 165 N. High St.
93—Mid-West Theatre Supply, 862 W. Third Ave.

Dayton:

94—Dayton Theatre Supply, 111 Volkenand St.
95—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:

96—American Theatre Supply, 439 Derr St.
97—Theatre Equipment Co., 109 Michigan St.

OKLAHOMA

Oklahoma City:

98—Century Theatre Supply Co., 20 N. Lee St.
99—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
100—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:

101—Modern Theatre Supply, 1935 N. W. Kearney St.*
102—Portland Motion Picture Supply, 916 N. W. 10th St.
103—B. F. Shearer, 1947 N. W. Kearney St.*
104—Theatre Utilities Supply, 1987 N. W. Kearney St.
105—Inter-State Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA

Philadelphia:

106—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.

Pittsburgh:

107—Alexander Theatre Supply, 84 Van Bamm St.*
108—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.
109—Superior Motion Picture Supply, 84 Van Bamm St.

Wilkes Barre:

110—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND

111—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

112—American Theatre Supply, 316 S. Main St., Sioux City.

TENNESSEE

Memphis:

113—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
114—Tri-State Theatre Supply, 318 S. Second St.

TEXAS

Dallas:

115—Hardin Theatre Supply, 714 South Hampton Rd.
116—Herber Bros., 408 S. Harwood St.
117—Modern Theatre Equipment, 1918 Jackson St.
National Theatre Supply, 800 S. Harwood St.
118—Southwestern Theatre Equipment, 2010 Jackson St.*

Houston:

119—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:

120—Alamo Theatre Supply, 1303 Alamos St.

UTAH

Salt Lake City:

121—Intermountain Theatre Supply, 264 E. First South St.
122—Service Theatre Supply, 256 E. First South St.
123—Western Sound & Equipment, 284 E. First South St.*

VIRGINIA

124—Norfolk Theatre Supply, 2706 Colley Ave., Norfolk.

WASHINGTON

Seattle:

125—American Theatre Supply, 2300 First Ave., at Bell St.
126—Inter-State Theatre Equipment Co., 2224 Second Ave.
127—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
128—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA

129—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN

Milwaukee:

130—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Elgin St.
131—Ray Smith, 710 W. State St.
132—Theatre Equipment & Supply, 641 N. Seventh St.

[Canadian dealers and Foreign Distributors are listed on page 99]

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How Modern Accessories, Used Properly, Aid Projection

1. GETTING A GOOD SPLICE

The first of a group of articles primarily addressing projectionists whose short time or job conditions have limited their experience.

BY GIO GAGLIARDI



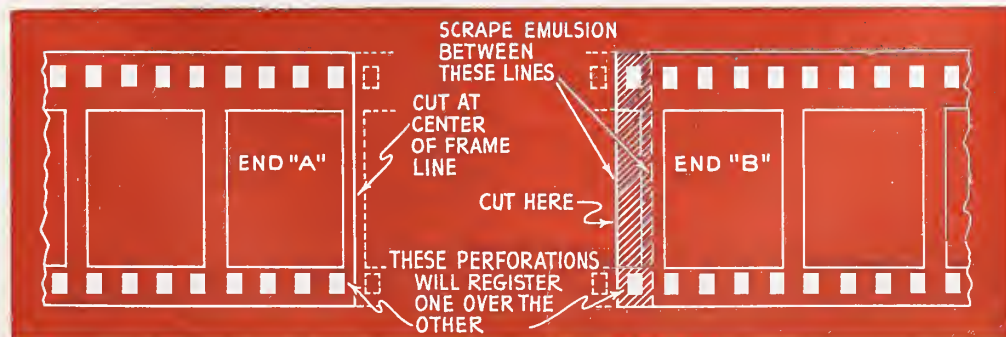
GIO GAGLIARDI

WE ALL agree, I believe, at least in principle, that one of the main obligations of the exhibitor towards his patrons is to present performances which are as close to perfect as possible; and that he must fulfill this obligation to the best of his ability if he wants to hold his clientele and if he wants to keep his business from deteriorating. His ultimate goal is a satisfied customer who will come back again and again to his theatre.

To achieve this goal, the theatre owner may have done a great amount of work on

his theatre. At great expense he may have completely refurbished his lobby, his auditorium, his seating, etc. He may have installed better ventilation or air-conditioning equipment. He may even have been foresighted enough to provide his projection room with new, modern equipment. These are all items which, when integrated together and *exploited fully*, tend to increase comfort and satisfaction for the public.

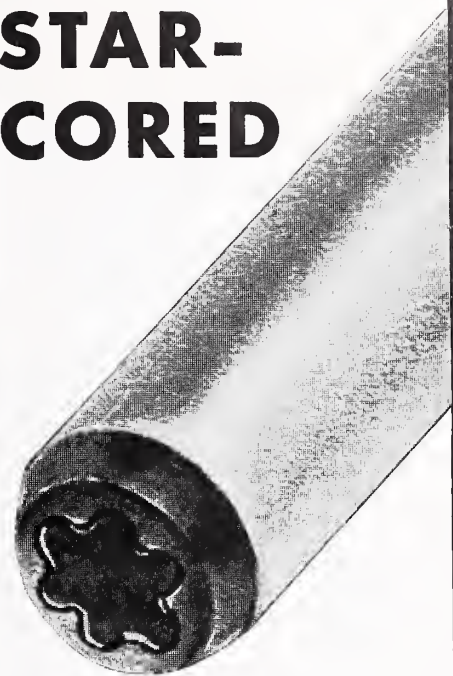
As part of the motion picture theatre team, it is the function of the projectionist to oversee and operate his equipment so as to produce a flawless performance on the screen. Naturally, he is biased about his part of the operation. The projectionist feels, and rightfully, that the main attraction for the theatre patron is the final product on the screen. The quality of the picture and sound is of paramount importance in assuring a customer's favorable reaction. This being so, then there exists



Method of cutting and scraping film to make a one-hole splice.

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even a greater reason for putting a show on the screen which is free from imperfections, annoying and distracting disturbances, breaks and interruptions.

SEE ANOTHER'S SHOW!

There are many things a projectionist can do as part of his routine job to insure a smooth and satisfactory performance, and there are many small items of equipment and little tricks which will help him to achieve his goal. First of all, I would ask him to take a busman's holiday now and then and to go see a motion picture performance purely as a part of the regular audience, and *not* in his own theatre. Many of us are prone to get "sot" in our ways, and little operating flaws will go unnoticed until these same flaws are spotted in others.

Supposing you were a member of the theatre audience, what special nuisance would annoy you most, especially if you knew that they were not necessarily caused by major equipment faults? Let us list some

From the screen—Scratches, bad patches, dirt on the film . . . blank screens . . . outrageous cue markings . . . changes in focal sharpness . . . changes in picture brightness . . . changes in picture color . . . dirt on screen.

Or crooked picture masking and ragged

apertures . . . distracting lights and reflections in the line of vision . . . poor quality, and/or wrong level of sound reproduction.

From the projection room—Noises from the projector mechanisms . . . noises from the rewinding equipment . . . noises from motor-generators and exhaust blowers . . . noises from changeover devices . . . unnecessary light beams and reflections . . . loud talking and arguments . . . loud monitor horns.

You will note, as you sit there as a member of the audience, that all of the above sources of annoyance could be cured, or prevented readily, by careful checking of film and equipment *before* and *during* the performance. The observance of simple and attentive procedures should eliminate all these common faults and assure the best results.

Let us consider all these items individually, then, and discuss what precautions should be taken in order to avoid their occurrence.

Film is the principal tool of the trade, it is the most fragile and sometimes the most abused. Since it is used for many performances, any excessive wear, damage or mutilation is cumulative and is passed on from audience to audience, with resulting increase in irritation.

Although the film exchanges promise to

provide prints in good condition and reasonably safe in every way for operation under standard conditions, it is still the *projectionist's* obligation and duty, when the film shipments arrive, to make a careful examination to discover any likely faults, such as loose splices, ripped sprocket holes, permanent deformation, scratches, unnecessary markings, oily or dirty surfaces, etc.

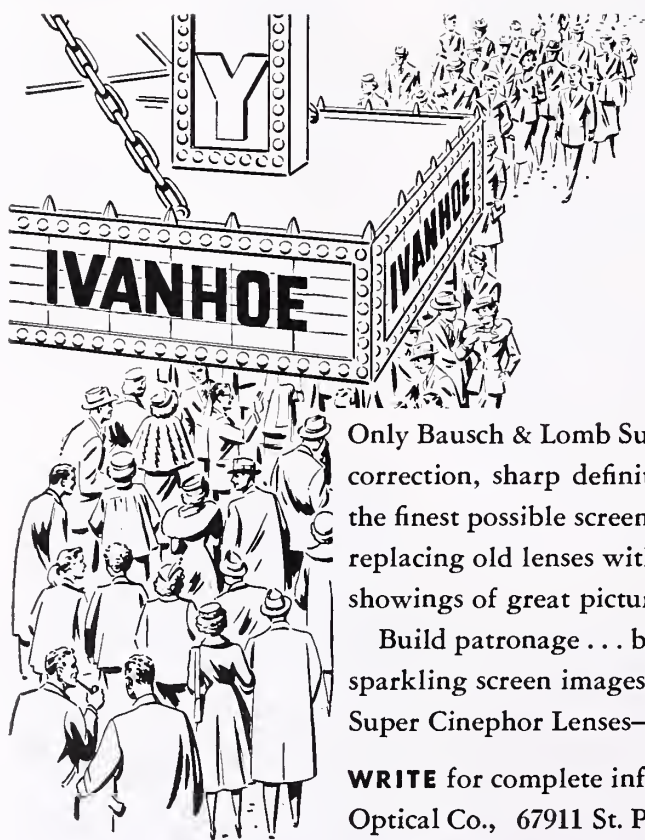
All such type of mutilation should be reported immediately to the theatre manager, who should follow it up with the exchanges. It is their duty, then, to track down the possible source of trouble and demand suitable correction.

In order to be himself guiltless of any of the above misdemeanors, the projectionist must observe the procedure described below.

PUT FILM ON GOOD REELS!

After the film is received, examined and found satisfactory, it should be wound on good-quality reels of the *theatre*. A reel which is warped or otherwise out of shape has a tendency to grab and pinch film, or to rub against the magazine walls, causing sudden jerks which may damage the edges of the film, or cause erratic sprocket tooth markings on the perforations.

This action in the lower magazine may



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SEEING IS BELIEVING!

THE BIRTH OF A NATION AND THE BIRTH OF AN ART

IN 1915

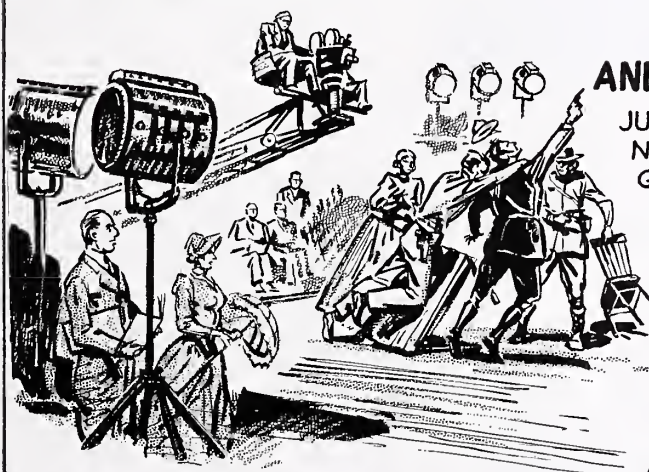
MOTION PICTURES GRADUATED
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INTERNATIONALLY RECOGNIZED
ART-FORM WITH RELEASE OF

D.W. GRIFFITH'S
"BIRTH OF A NATION".
BIG BOX OFFICE WAS BORN, TOO.
THE FILM HAS GROSSED OVER
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ANOTHER PIONEER

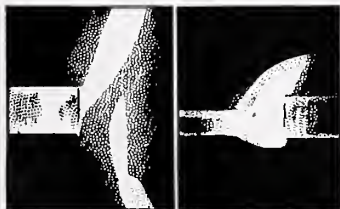
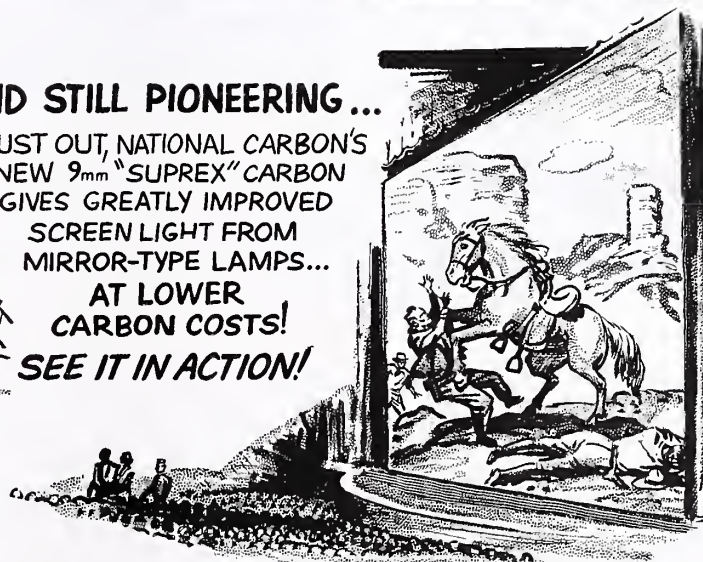
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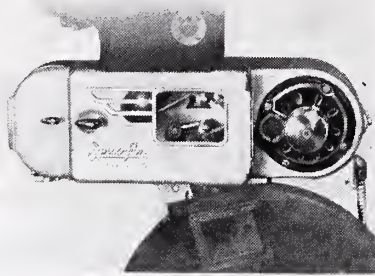
Past experience together with many new patented features have been utilized to make the '400' a precision sound head of rugged construction that will give years of economical trouble-free performance.

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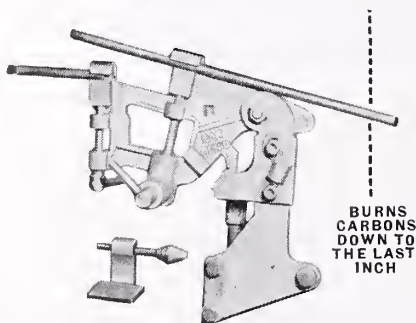
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even snap film, causing a pile-up, or pull the film off the sprocket teeth with subsequent film deformation.

Check all reels for balance, parallel sides, broken spokes, rims or welds.

Check the magazine shafts to make sure they are not bent.

Check shaft reel keys and reel hub key slots for excessive wear.

Some reels have replaceable slotted cores so that shaft keys and slots can be maintained with proper snug fit. A reel in the upper or lower magazine should never make any noise and should never leave any marks on the magazine casing. If this happens, something is worn out or out of balance and should be remedied before film damage occurs.

After the film is rewound on *theatre* reels, *all of it* should be stored away in properly marked film storage cabinets. There should be sufficient storage space to hold, not only the current show, but also the film for the next performance. Film *must not* be left exposed or piled up on the rewind tables for lack of sufficient storage space. Such practice is extremely dangerous.

Today the single, or 1000 foot, reel has practically disappeared from the American field. All features and most shorts come made up in double reels of approximately 1800 to 2000 feet. For this reason the necessity for a lot of splicing in making up the show has been decreased considerably. As a matter of fact, many projectionists now welcome a few short subjects or news-reels, which give them an opportunity to use up short carbon stubs which normally might be wasted.

SPLICING IS CRITICAL WORK

Splicing still is necessary, however, and the ability to make good splices is one of the most important requirements for any projectionist. Bad splicing is the source of more trouble than almost any other factor. *Most show stoppages, machine bindups and film fires can be attributed to splice failures in the operating projector.* The very least a bad splice can do is to interrupt the performance and cause patrons annoyance.

The factors which go towards making good splices are careful, intelligent work, good film cement and the proper tools. (Incidentally, there is a splicer that requires no cement, effecting a weld by means of heat and pressure only.) These are even more desirable nowadays when we are confronted with such varied types of film stocks, emulsions and special binders. Much film can be ruined by poor splicing.

Splices that are too wide, rather stiff, buckled and out of line may cause the film to jump off the sprocket teeth or catch in the strippers or rollers so that torn perforations or breaks may occur.

Stiff and buckled splices often result when the joint is made too wide, or when too much cement is used, or when the cement has become too thick. Remember that a splice has to follow the curvature of the sprockets and of some of the rollers, and for that reason the splice must be almost as flexible as the single layer of film itself.

A stiff splice may cause pad rollers to open, film gates to jump, and guides to jam. Though apparently quite strong, this type of splice constitutes a definite hazard and should be remade.

The day of handmade splices is past. We must all acknowledge that it is extremely difficult to make a perfect splice without some mechanical aid. Precision splicing equipment is inexpensive and readily available. These semi-automatic devices should help the projectionist to produce perfectly uniform and acceptable splices.

SPLICING PROCEDURE

In making a splice there are several basic steps which should be followed if the splice is to be permanent and last for the life of the film:

1. The ends of the two film stubs to be spliced should be cut squarely and registered properly with regard to the pins on the splicer. End *A* should be cut exactly along the center of a frame line, and the other overlapping end *B* should be cut on a line halfway between the first and the second sprocket hole past a frame line. This will maintain the correct frame spacing and give a full sprocket hole joint that will be strong enough, yet not too wide.

2. The emulsion should be scraped from the overlapping end *B* as far as the center of the frame line and no farther. The scrape line should be straight and at right angles to the length of the film. Scrape to the proper depth so as to remove *all* emulsion and *all binders or sub-bases* until the pure film base is completely exposed.

3. The rear, or celluloid, side of the film on end *A* must also be scraped slightly to remove lacquers, wax and dirt. Duplitzed film has emulsion on *both* front and rear surfaces, therefore the rear of end *A* must be scraped with extra care. It is important that the two surfaces which are to be bonded together should be cleaned of all foreign materials *down to the film base* so that the cement will have a chance to fuse the full area into a single homogeneous membrane.

4. Film cement should now be applied evenly with a small brush to the scraped area of end *B*. The cement should be of the proper type for the film being joined. It should be clean and fresh. When cement has been exposed to the air for any length of time, the volatile solvents evaporate quickly and the dissolving power of the ce-

(Continued on page 78)

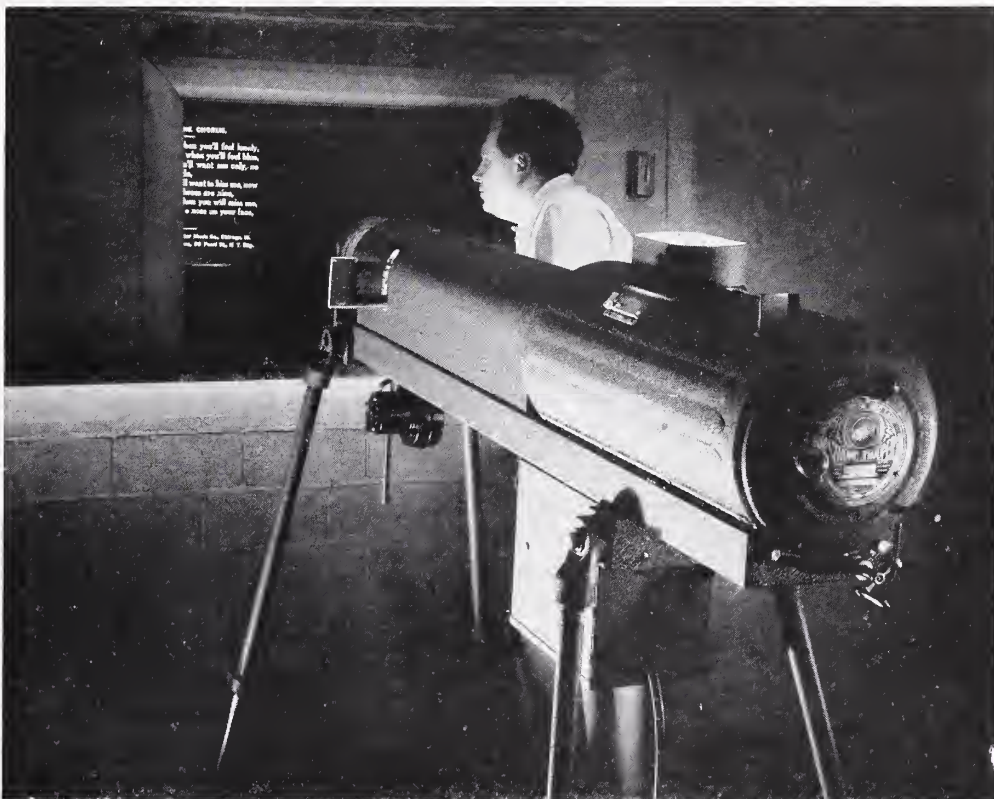
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DISPLAY

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Lucite Drum-Shape Table And Smoking Stand

A DRUM table, of transparent Lucite for use in theatre foyers and lounges, has been announced by the Associated Ticket & Register Company, New York. The table is 18 inches in diameter and 20 inches high.

In another version it provides a smoking stand of the same size and shape. The



ash receiver, which sets into the table, is of steel construction with a black finish. It is large enough to hold a large amount of stubs, ashes and empty candy and popcorn boxes. Literature describing these products can be secured by writing the company (354 West 44th Street).

New Cement to Splice All Types of Film

A NEW FILM cement especially formulated for use in splicing all types of film stock, including safety, black and white or colored stock, negative and prints, has been announced by Rosco Laboratories, Brooklyn, N. Y. In announcing the new cement, the company has also described the correct splicing procedure in using it.

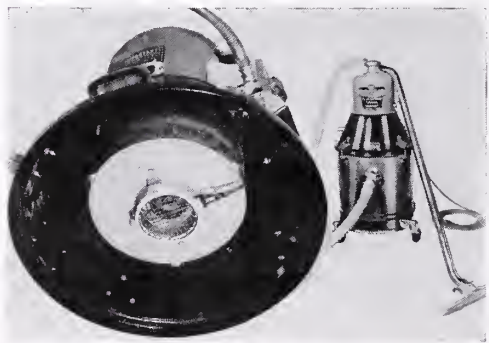
First, both sides of the film should be

wiped to remove grease and oil deposits. Then the emulsion and the binder under it should be scraped off, with care being taken to avoid scraping too thin, since that will cause the film to crack at the edges of the splice. Next the cement should be applied and the clamp of the splicer be pressed down for eight seconds. Then the excess cement should be wiped from both sides of the film.

Electronic Shutoff For Vacuum Motors

AN ELECTRONIC motor shutoff designed to protect heavy-duty vacuum cleaner motors against flooding troubles has been developed by Multi-Clean Products, Inc., St. Paul, Minn., for cleaners used for wet pickup. Flooding of electric motors occurs, the company points out, when operators overload vacuum tanks. The water or other liquid is drawn up into the motor turbines and bearings, it is explained, causing damage.

The electronic shutoff is an independent wiring system which includes two electrodes mounted parallel at the base of the turbine. If a drop of water crosses these electrodes, it causes them to break the circuit, shutting off the motor, according to the manufacturer. The motor cannot be started again until the electrodes have been dried, the vac tank emptied, the filter drained,

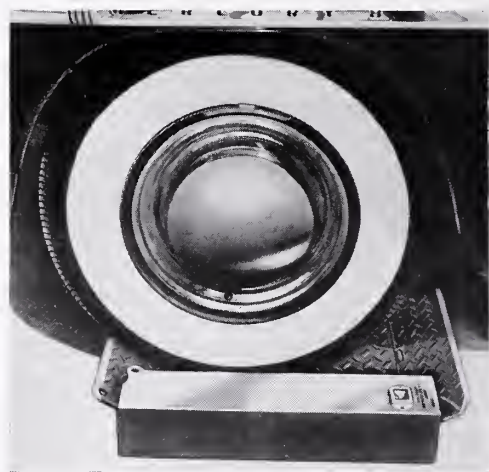


and the motor switch turned off and back on.

Several models of Multi-Clean vacuum cleaners are now being offered with the electronic shutoff as standard equipment, the company reports.

New Metering Device To Count Automobiles

A NEW metering device for counting the number of automobiles passing over any designated location, has been announced by Mobile Wash-O-Matic



and Engineering Company, Burbank, Calif. The unit could be placed just inside the box-office area of a drive-in.

Called the "Carometer," the unit is constructed of heavy gauge steel. It is available in two models, one with the locked counter as an integral part of the unit and readily visible; the other model has the metering device in a locked box.

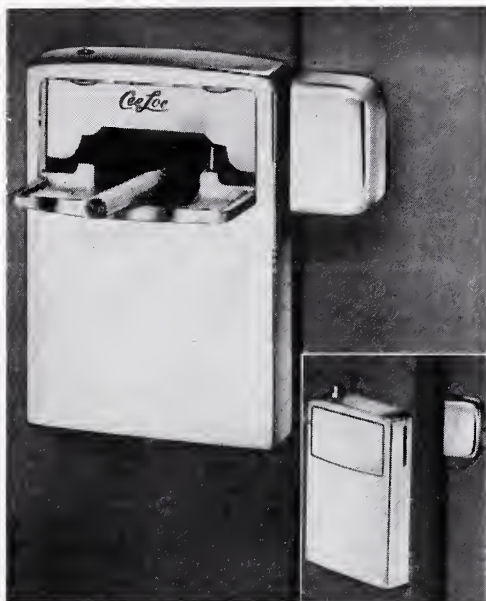
New Toilet Door Lock With Cigarette Shelf

A LOCK for toilet stall doors which serves the double purpose of a cigarette ash tray has been marketed by the Electric Aire Engineering Corporation, Chicago. Called the "Cee-Loc," it is so devised that it automatically brings a cigarette shelf into position for use when the stall door is closed and locked.

The door is opened by lifting the cigarette shelf, which at the same time dumps the ashes into a fully concealed, self-contained receptacle. Thus, the manufacturer points out, a clean cigarette shelf is left for the next smoker and floor litter is eliminated.

All mounting screws of the lock are

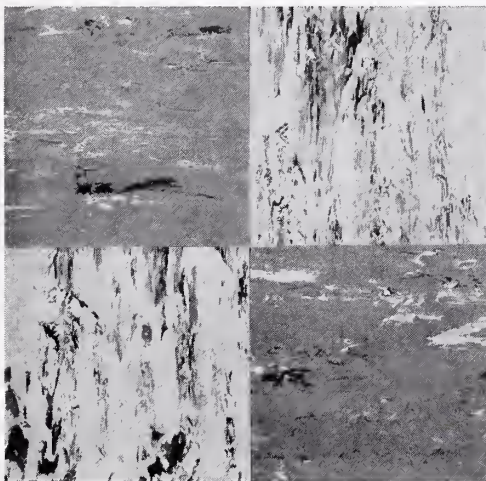
secretly concealed, and the ash receptacle can be removed for emptying through use



of a special key supplied by the company. Simple instructions for mounting are included with each unit.

New Rubber Tile Line For Floors Introduced

A NEW LINE of rubber tile flooring designed for commercial and institutional installation has been introduced by Congoleum-Nairn, Inc., Kearney, N. J. Marketed under the company's



"Gold Seal" label, the tiles are available in sizes 6x6, 9x9, 12x12 and 18x27 inches. There are 20 patterns in a thickness of 1/8-inch, and ten are available also in 3/32-inch thickness.

The tiling has a smooth polished surface and is resistant to alkali, cleaning agents and light, as well as indentation, according to the manufacturer. The color and design extend entirely through the thickness of the tile, it is stated. A descriptive folder in color can be secured from the company (195 Belgrove Drive).

SERVICE CONTRACT SIGNED

A contract for scheduled and emergency calls and sound parts replacement plans covering ten New Mexico theatres, has been signed with the RCA Service Company by Albuquerque Exhibitors, Inc. of Albuquerque. Signing for the circuit was Francis A. Pelosa, general manager. Theatres covered include the State, Sunshine, Kimo, Lobo, Yucca, Highland, Chief, Rio, indoor theatres, and two drive-in theatres, the Cactus and the 66.

TELEVISION UNIT INSTALLED

Installation of Motiograph-Trad large screen television equipment at the Telenews theatre in San Francisco has been announced by Homer Tegtmeier, vice-president of the B. F. Shearer Company, San Francisco. Victor Trad, president of Trad Television Corporation, New York, personally supervised the installation of the equipment.

NEW RCA CHAIR COVERING

Lumite fabrics, woven of saran plastic in a variety of colorful patterns, are now being used as coverings on RCA's line of International chairs, according to an announcement from RCA Victor, Camden, N. J. Lumite, a product of the Chicopee Manufacturing Corporation of Georgia, has been added as a back fabric on the company's models 401, 2000 and 2300. It also may be used as a seat covering on any model except Number 50 of the company's line, it is reported.

Redesigned Cleaner Rated At 60-Inch Water Lift

DESIGN CHANGES in its industrial vacuum cleaner Model "VA20," giving it a 60-inch water lift suction rating, and ability to handle both wet and dry pick-up without changing the bag, have been announced by the Holt Manufacturing Company, Newark, N. J. The new



model has a 15-gallon tank of heavy-gauge metal with the inside rust and corrosion proofed with rubber enamel. The tank is removed for emptying by loosening three wing nuts. The electric cable is 35 feet long and covered with non-marking rubber. The hose is 1 1/2-inches in diameter and 10 feet long.

Standard equipment includes a 5-foot metal double-bent extension handle, a hose connector and fiber nozzle connector, a 12-

AMERICA'S FOREMOST SCREENS VOCALITE— AND —SUPERLITE

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ARE EVEN BETTER—and NOW at LOW COST

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HI-LITE ALL VINYL "PLAS-TEC" SCREEN

WHITENESS RATIO 94.6%—TESTED LIGHT REFLECTION VALUE 90%

A Brighter, Clearer Picture at ALL Seats and Angles

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VOCALITE SCREEN CORP.

ROOSEVELT, N. Y.

"SUPERIOR" DRIVE-IN SCREEN COATINGS
AND STRUCTURAL PAINT FOR
ASBESTOS — WOOD — METAL — CONCRETE

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If you're planning a Drive-In or Indoor Theatre in 1951.

Our LOW PRICES and EASY PAYMENTS will start you off with a small investment.

AVAILABLE ON TIME PAYMENTS

Complete Dual Drive-in Outfits, from \$1995
Indoor Theatre Equipments, from \$ 605

Brand new Late Type Projection and Sound Outfits including High Intensity Arcs:

For 1000 seat theatres..... \$3295
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SPECIAL! TEMPERED MASONITE MARQUEE LETTERS. 4"—35c; 8"—50c; 10"—60c.

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UNFALtering POWER SOURCE

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**ADLER GLASS-IN-FRAME DISPLAYS—"REMOVA-PANEL"—
"THIRD DIMENSION" PLASTIC
& CAST ALUMINUM LETTERS**

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CHANGEABLE LETTER DISPLAYS**

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3021 b W. 36th ST., CHICAGO 32, ILL.

Free and Easy

Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. Moreover, The Theatre Supply Mart (insert at page 69) provides a postcard for this purpose. . . . Or, if you do not see what you want advertised in this particular issue, you may use the General Inquiry service offered on page 102.

inch nozzle for dry pick-up, a 12-inch nozzle with squeegee for wet pick-up, a fiber crevice tool, a 6-inch upholstery nozzle, and an upholstery brush. The unit can be converted to a blower by changing the position of the hose.

A double vacuum fan is mounted below the motor, which operates on both a.c. and d.c. current at 25 to 60 cycles. The basic unit weighs 45 pounds, 65 pounds with attachments.

Ad-Offerings

Special information and catalogs are offered free by advertisers in this issue, as listed below. Write for them direct—or use the Theatre Supply Mart Postcard (page 69) with reference numbers as given in Index of Advertisers, on some page.

Adler Silhouette Letter Company: Catalog on Section-Ad displays and Glass-In-Frame equipment.

American Playground Device Company: Literature on playground equipment for drive-in theatres.

Bausch & Lomb Optical Company: Information on projection lenses.

Beich Company, Paul F.: Write Dept. 1003 for samples and information on candy.

Breuer Electric Mfg. Company: Bulletin 597 on vacuum cleaning equipment.

Canada Dry Ginger Ale, Inc.: Information on beverage syrups.

Cole Products Corporation: Information on Theatre Plan beverage dispensers.

Cretors Corporation: Write Dept. BX for information on popcorn machines.

General Register Corporation: Folder A on drive-in admission control system.

Griggs Equipment Company: Catalog on auditorium chairs.

Hertner Electric Company: Bulletin 301-A on motor-generators.

Heywood-Wakefield Company: Catalog on auditorium chairs.

Ideal Seating Company: Literature on auditorium chairs and drive-in stadium seating.

Kliegl Bros.: Catalog on theatre lighting.

Kollmorgen Optical Corporation: Bulletins 207 and 209 on projection lenses.

Manley, Inc.: Information on popcorn machines.

Motigraph, Inc.: Literature on projectors, motor-generators, sound systems, in-car speakers, projection arc lamps.

National Studios: Catalog on slides for exploitation.

Raytone Screen Corporation: Information on Transcenic screen, screen paint.

RCS Studios: Theatre Kit on photo murals.

Rex Specialty Bag Corporation: Catalog on noiseless popcorn bags.

Robin, Inc., J. E.: Literature on motor-generators.

Strong Electric Corporation: Literature on slide projectors, rectifiers, projection arc lamps.

Weber Machine Corporation: Literature on projection and sound equipment.

U. S. Theatre Equipment Makes Impact Abroad

Considerable activity in the modernization of theatres abroad in which American equipment is playing an important part is noted in a report issued by E. J. Vallen, of Vallen, Inc., Akron, Ohio, manufacturers of curtain controls and tracks. The report covered the company's export business for the first nine months of 1952.

Sales of Vallen equipment to theatres in South America were particularly outstanding, the report said. One of the biggest shipments went to two theatres in Lima, Peru, the Le Biarritz and the Le Paris, said to be among the most luxurious theatres in South America. Other large shipments went to two theatres in Caracas, Venezuela.

Among the other widely scattered areas throughout the world to which Vallen equipment was sent, are Manila, Karachi, Mexico City, and Chittagong.

NEW LITERATURE

Paint-Plaster Finish: Four new bulletins describing its product, "Paint-O-Plast," designed to combine repairing and repainting of walls at the same time, have been issued by the Enterprise Paint Manufacturing Company, Chicago. Free copies are available from the company at 2841 South Ashland Avenue.

Modern Accessories Aid Projection

(Continued from page 75)

ment is weakened. Remember that film cement is not a glue or mucilage. It is a solvent for *film base* and thus it will join two pieces of film by softening them so that they flow together and combine to form a single piece of film.

5. After the cement has been applied, the two film ends are immediately lapped over each other, using the proper machine register pins, and are held together under firm, evenly distributed pressure.

6. The pressure is maintained for ten to fifteen seconds in order to allow the film base to soften, run together and then to harden again as the solvent evaporates.

7. Remove the spliced film from the machine and examine it carefully for loose edges. Do not pull or snap the film too soon—give it a chance to dry completely.

It can be seen that cutting, scraping, cementing and pressing the film must be done very accurately if the resulting splices are to be well made. With an efficient mechanical splicer these operations are guided and facilitated so that a projectionist may feel certain to have done a good, safe, lasting job.

The Buyers Index

A CATALOG OF THEATRE EQUIPMENT, FURNISHINGS, SUPPLIES, ARCHITECTURAL MATERIALS . . . LISTING MANUFACTURERS ACCORDING TO CLASSES OF PRODUCT

[For classes of products related to refreshment service, see THEATRES SALES BUYERS INDEX beginning on page 56]

AIR-CONDITIONING AND VENTILATING EQUIPMENT

ASSURANCE OF clean, comfortable atmospheric conditions in a theatre usually requires some means at least of cooling the auditorium during the warm months.

In regions of little hot weather, and particularly of low relative humidity, simple ventilation—filter-equipped intake and one or more blowers of liberal capacity at the screen end of the auditorium, also an exhaust vent and fan at the opposite end—may be adequate.

Because the amount of heat and moisture introduced into the air by people seated close together in an enclosure for two or three hours, theatres generally need cooling facilities (which are commonly what is meant by the term air-conditioning, although that term properly signifies positive control of sensible heat, relative humidity and air motion).

Comfort-cooling can be supplied by (1) built-up plants consisting of one or more compressors and in coils for transfer of heat in the air to water or refrigerant (direct expansion, which method is not permitted in some cities); (2) a similar central plant but consisting in one or more unit conditioners; (3) unit conditioners installed for direct space cooling; and air washers (evaporative cooling).

Unit-conditioners are designed to provide all of the essentials of a complete cooling plant, including an evaporative condenser, with coils for heating if desired. In their smaller sizes (generally from 5 to 10 tons), they can be installed within room zones to be cooled (space cooling), thus conditioning air supplied through a simple ventilation system. Unit conditioners are available in various capacities from 3 to 75 tons (3, 5, 7½, 10, 15, 20, 30, etc.). For central plants, they can be had for ceiling as well as floor mounting.

Engineers generally regard built-up plants more desirable from 100 tons up.

Either unit or built-up plants can be arranged for use of two or more compressors together or separately so as to provide for variation in load requirements. Such flexibility may also be adapted to cooling (also heating) of a theatre by divisions, or zones (as main section of auditorium, in or under balcony, lounge-foyer-lobby area, etc.).

Evaporative cooling is commonly regarded as being adapted to regions where relative

humidity is seldom higher than 72%. That factor is minimized, however, by designers of some types of evaporative cooling equipment on the market.

Such equipment is not to be confused with evaporative condensers, which are devices for cooling the refrigerant of mechanical cooling plants. They reduce water consumption for this purpose (estimated at 95%). For some installations, a cooling tower may prove cheaper. Some water-saving device is required in a growing number of localities.

Since a large audience even in winter can raise relative humidity above the comfort level, it is well to integrate heating and cooling, preferably under automatic control.

AIR DISTRIBUTION

Blowers: Fans usually preferable for the ventilation of theatres are of multi-blade ("squirrel cage") type. They range in air volume capacity from those adapted to simple (ductless) ventilation systems, to large sizes capable of overcoming the resistance of extensive duct systems. As a rule, a simple ventilation system should include an exhaust fan.

Diffusers: To assure uniform distribution of conditioned air to each zone of the auditorium and other areas of the theatre, without an effect of draft, outlets for duct systems should be of "aspirating" type, which mixes the conditioned air with the room air before it reaches the breathing zone. Such diffusers are available in circular flush-set or projecting ceiling types, flush wall types, and rectangular ceiling types (the latter are indicated particularly for integration with ceiling tiles). Each has readily adjustable dampers.

For concealment of outlets that are merely dampered openings in ducts or in walls, concealing dampers or blowers, ornamental grilles are available in various stock sizes and also built to specifications in bronze, stainless steel, aluminum or other metals, with finish to match other metal fittings or the decorative scheme of the room.

AIR CLEANSING

Whether the theatre is air-conditioned or has only a simple ventilating system, the incoming air should pass through efficient filters to remove as much dust and pollen as possible. Throw-away type filters are discarded when dirty; permanent type, of which there are many kinds, are occasionally washed. One type is treated also for elimination of odor from outside air.

Equipment for cleaning air of unpleasant odors and of bacteria responsible for many air-borne diseases is available in electrical and chemical types.

CONTROL EQUIPMENT

An air-conditioning system can be designed for the simplest manual control or for automatic operation embracing a complex system of dampers and switches, safety valves, etc., all responding, in fixed relation to each other, to changes in temperature and moisture.

AIR WASHERS

American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
National Engineering & Manufacturing Company, 519 Wyandotte Street, Kansas City, Mo.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.

BLOWERS AND FANS

American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
Ilg Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
National Engineering & Manufacturing Company, 519 Wyandotte Street, Kansas City, Mo.
Reynolds Manufacturing Company, 412 Prospect Avenue, N. E., Grand Rapids, Mich.
Typhoon Air Conditioning Co., Inc., 794 Union Street, Brooklyn, N. Y.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston, Mass.

COILS

McQuay, Inc., 1600 Broadway, N. E., Minneapolis, Minn.

PRODUCT NEWS . . . Pages 60 and 76

The department "About Products" on general equipment and supplies is on page 76. "Thue Vender Vane" on refreshment service products is on page 60.

DEALERS Page 70

Dealers in the United States are listed in the Theatre Supply Mart; those in Canada on page 99.

ADVERTISERS INDEX . . . Page 69

BOX OFFICE

BOOTH

AUDITORIUM

DRIVE-IN

CONCESSION

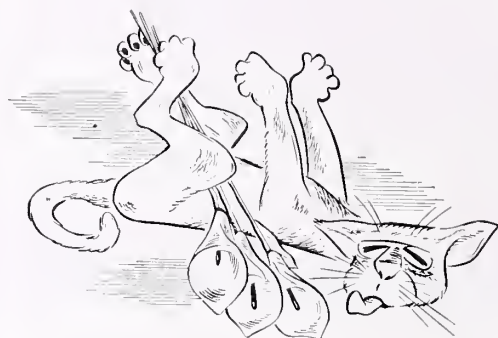
STAGE

LOBBY

THEATRE-TV

29

**BRANCHES
COAST
TO
COAST**



CURIOSITY

It killed a cat

... But it has also given birth to an immense litter of ideas and discoveries which have made progress in science and industry possible ... Any firm that is blessed with it is bound to be, and bound to remain, at the head of its field.

The men who make up NATIONAL THEATRE SUPPLY have been endowed with more than the usual quota of curiosity. And it has been their interest, their intense desire for advancement which has spurred NATIONAL on to seek and discover *new* methods of improving screen entertainment ... *new* ways of increasing audience enjoyment ... *new* means of providing fast, reliable service.

Why not contact your NATIONAL man today? ... His *curiosity* can prove of great value to you.

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Equipment and Supplies For Every Theatre Need!

CONDITIONERS, UNIT (5-tons up)

Airtemp Division, Chrysler Corporation, 1600 Webster Avenue, Dayton 1, Ohio.
Alton Manufacturing Company, 1112 Ross Avenue, Dallas, Tex.
Buensod-Stacey Air-Conditioning, Inc., 60 E. 42nd Street, New York City (integrated dry and wet bulb reader).
Curtis Manufacturing Company, 1998 Kienlen Street, St. Louis 20, Mo.
Carrier Corporation, Syracuse, N. Y.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Governair Corporation, 605 West Main Street, Oklahoma City, Okla.
Typhoon Air Conditioning Co., Inc., 794 Union Street, Brooklyn, N. Y.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.
York Corporation, Roosevelt Avenue, York, Pa.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston 36, Mass.

CONTROLS & INSTRUMENTS

The Brown Instrument Company, Philadelphia, Pa.
Buensod-Stacey Air Conditioning, Inc., 60 E. 42nd Street, New York City (integrated dry and wet bulb reader).
Minneapolis - Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.
Monitor Controller Company, 51 S. Gay Street, Baltimore, Md.

FILTERS

Air Devices, Inc., 17 East 42nd Street, New York 17, N. Y.
American Air Filter Company, First and Central Avenues, Louisville 8, Ky.
Owens-Corning Fiberglas Corporation, Ohio Building, Toledo, Ohio.
Research Products Corporation, 1015 East Washington Street, Madison 3, Wis. (line includes odor-elimination filters).
Universal Air Filter Company, Duluth, Minn.

GRILLES AND DIFFUSERS

Air Devices, Inc., 17 East 42nd Street, New York 17, N. Y.
American Blower Corporation, 5111 Tireman Avenue, Detroit 32, Mich.
Anemostat Corp. of America, 10 E. 39th Street, New York City.
Barber-Colman Company, Rockford, Ill.
W. B. Connor Engineering Corporation, 114 East 32nd Street, New York 16, N. Y.
Multi-Vent Division, The Pyle-National Company, 1334 North Kestner Avenue, Chicago, Ill.
Tuttle & Bailey, New Britain, Conn.

REFRIGERATION MACHINES

Airtemp Division, Chrysler Corporation, 1600 Webster Avenue, Dayton 1, Ohio.
American Blower Corporation, 5111 Tireman Avenue, Detroit 32, Mich.
Baker Refrigeration Corporation, South Windham, Maine.
Carrier Corporation, Syracuse, N. Y.
Curtis Manufacturing Company, 1998 Kienlen Avenue, St. Louis, Mo.
Frigidaire Division, General Motors Sales Corporation, 300 Taylor Street, Dayton, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
General Refrigeration Corporation, Shirland Avenue, Beloit, Wis.
Governair Corporation, 605 West Main Street, Oklahoma City 1, Okla.
Typhoon Air Conditioning Co., Inc., 794 Union Street, Brooklyn, N. Y.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.
York Corporation, Roosevelt Avenue, York, Pa.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston 36, Mass.
Worthington Pump & Machinery Corporation, Harrison, N. J.

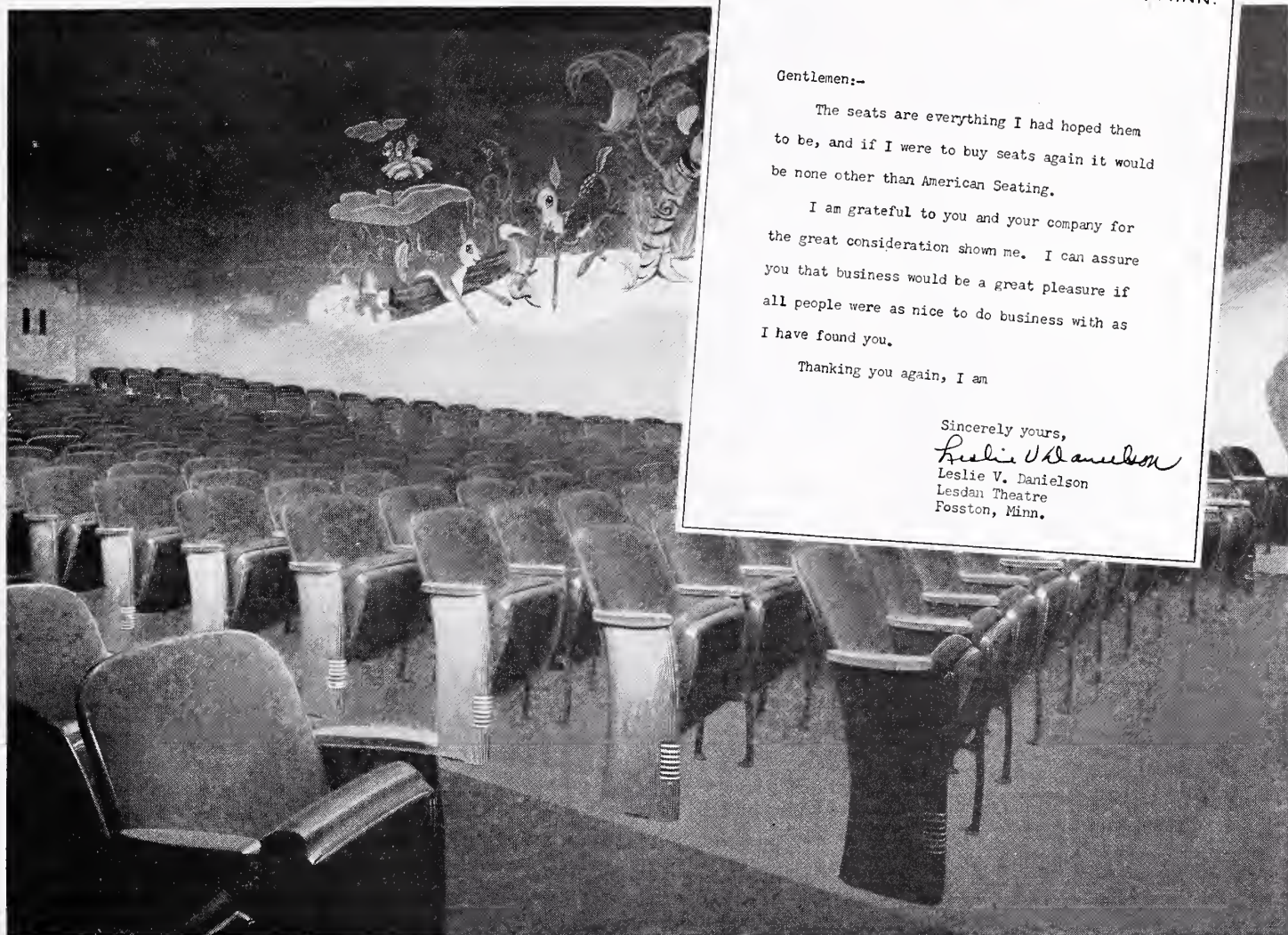
AMPLIFIERS AND AMPLIFYING TUBES

AMPLIFIERS, which are an integral part of a theatre type sound system, may be classified in three groups—pre-amplifiers, power amplifiers, monitor amplifiers.

Most power amplifiers today contain their own filament and plate supplies, needing only connection to a power line of suitable voltage and frequency and dispensing with all auxiliary batteries, generators or rectifiers. In addition they commonly supply polarizing voltage to photocells. They also provide filament and plate supplies to pre-amplifiers, and in many cases to monitor amplifiers, where such are incorporated in the sound system.

Pre-amplifiers, where used, are built into the soundheads themselves, or may be mounted on the front wall of the projection room. In general, sound systems use two pre-amplifiers (one

New Lesdan Theatre, Fosston, Minnesota,
equipped with American Bodiform Chairs No. 16-001.
Architect: A. S. R. Svensson, Minneapolis, Minnesota.



Lesdan
THEATRE

LES DANIELSON, MGR.

FOSSTON, MINN.

Gentlemen:-

The seats are everything I had hoped them to be, and if I were to buy seats again it would be none other than American Seating.

I am grateful to you and your company for the great consideration shown me. I can assure you that business would be a great pleasure if all people were as nice to do business with as I have found you.

Thanking you again, I am

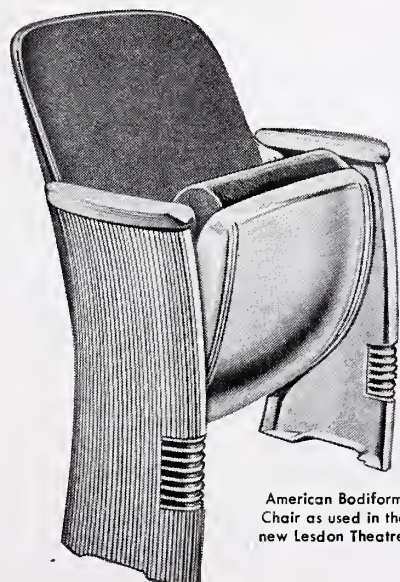
Sincerely yours,

Leslie V. Danielson
Leslie V. Danielson
Lesdan Theatre
Fosston, Minn.

AMERICAN BODIFORM® CHAIRS

*mean comfortable patrons and satisfied owners
for years and years to come*

Whether in a community such as Fosston or a great city like New York, movie patrons appreciate comfort. That's why Bodiform comfort builds boxoffice receipts. American Bodiform Chairs, for the same reason, are your first choice for reseating. They are unexcelled for comfort, beauty, convenience, durability, and housekeeping economy. Hundreds of Bodiform installations, after many years of hard use, are still giving excellent service.



American Bodiform
Chair as used in the
new Lesdan Theatre.

American Seating Company

WORLD'S LEADER IN PUBLIC SEATING

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Manufacturers of Theatre, School, Church, Auditorium, Transportation, Stadium Seating, and Folding Chairs

(or each reproducer), and a combination voltage and power amplifier of sufficient capacity to provide sound in a given theatre auditorium without distortion. Where additional power is required, it may be obtained by using a multiplicity of power amplifiers to obtain the required wattage, or by installing one large power amplifier of equal wattage. The method employed is dependent upon the manufacturer's specifications.

Minimum limitations for amplifier wattage in comparison with seating capacity have been established by the Research Council of the Academy of Motion Picture Arts and Sciences, and it is strongly recommended that exhibitors consult these requirements before purchasing sound equipment.

The main amplifier equipment is generally mounted on a rack, or in a steel cabinet, for mounting on the projection room wall or built into the wall dividing the projection room from an adjacent equipment room.

The monitor amplifier, where used, is sometimes installed as a separate unit in its own housing.

The volume control and sound changeover equipment is today commonly associated with the photocell pre-amplifier.

Cabinets are usually available in either single- or dual-channel type, while panels may include provisions for non-sync and radio equipment with related switching means.

Supplementary amplifiers in small wattage are available for cry-room as well as monitor speakers, group hearing aids, etc.

For drive-in sound systems with in-car speakers, amplification may be built up to required output by the addition of main amplifiers or booster units according to the number of speakers. There are integrated systems of this kind designed specifically for drive-ins.

AMPLIFIERS

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.
Amplifier Company of America, 398 Broadway, New York 13, N. Y.

THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Neb.

CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

J. E. ROBIN, INC., Robin-Weber Division, 267 Rhode Island Avenue, East Orange, N. J.

WENZEL PROJECTOR CORPORATION, 2505-19 South State Street, Chicago 16, Ill.

WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

AMPLIFYING TUBES

Continental Electric Company, 715 Hamilton Street, Geneva, Ill.

General Electric Company, 1 River Road, Schenectady, N. Y.

Gordos Corporation, 86 Shipman Street, Newark, N. J.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

Radiant Lamp Corporation, 700 Jelliff Avenue, Newark, N. J.

Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.

Westinghouse Electric Corporation, Bloomfield, N. J.

Western Electric Company, 195 Broadway, New York City.

ANCHORS FOR CHAIRS

EXPANSION BOLTS suited to anchoring chairs in concrete flooring are available with metal jacket. A leading make of metal anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut.

Chicago Expansion Bolt Company, 1338 West Concord Place, Chicago, Ill.

Fensin Seating Company, 1139 South Wabash Ave., Chicago, Ill.

ARCHITECTURAL MATERIALS AND THEATRE DESIGN SERVICE

[See also *Fabrics and Wallpapers*]

THE NUMBER of architectural materials especially applicable to the facing of the fronts and finishing of the interiors of theatres has been greatly augmented by modern industrial science. Following is an indication of the variety of these materials for various purposes:

Laminated (built-up) tiles and sheets with permanent baked plastic finish provide wall finishes in solid color, in patterns and natural woods with the practical advantage of resistance to scratching and repeated washing. Such plastic-finished wallboards are obtainable with either semi-gloss or high-gloss surface; the latter is especially suited to refreshment stand counters.

Wood veneering (plywood) now makes the choicest grain available for woodwork finishes of relatively moderate cost.

Architectural glass, which has many interior applications, is notably successful as a means of giving the theatre front rich color without gaudiness. Glass blocks are excellent for exterior panels (translucent window effect, etc.), interior partitions, illuminated standee rails, and so on. Mirrors may be considered architectural materials, too, when used in floor-to-ceiling panels.

Some of the natural beauty of terra cotta has been imparted to the best grades of porcelain enamel finishing of metallic forms designed for exterior facing; these are obtainable in shapes which, when assembled, give a rib pattern, and in a variety of colors with either glossy or dull finish. Aluminum and steel members are available to facilitate erection of fronts employing such porcelain enamel facing or structurally comparable materials.

Modern glass products include clear-vision doors which allow a charming interior to be visible from the street. For colorful doors of solid shade or designed in a multicolored pattern the laminated plastics have, in addition to the qualities cited above, the ability to seal the structure against weather.

Ceramic tile is obtainable in types suited to many interior areas besides outer lobbies and toilet rooms, while for fronts it facilitates the making of varicolored architectural forms and patterns.

Fluted (corrugated) asbestos sheets can be shaped to an architectural form on the job. Mineral and glass fibre tiles, solid or perforated for acoustical purposes may be laid in patterns of decorative effect.

Perforated metal plates, with baked finish, are applicable especially to ceilings of areas near the auditorium, with noise-control material above; also, clipping on, they permit easy access to electrical or other installations above.

For other kinds of materials of related purpose see also *Fabrics and Wall Paper*.

Adelhardt Construction Company, 53-15 74th Street, Maspeth, N. Y. (structural engineering).

Arketex Ceramic Corporation, Brazil, Ind. (ceramic tiles).

The Celotex Corporation, 120 S. LaSalle Street, Chicago, Ill. (mineral and vegetable fibre tiles).

F & Y BUILDING SERVICE, 319 E. Town Street, Columbus, Ohio (design and construction mouldings). See page 15.

The Formica Insulation Company, 4616 Spring Grove Avenue, Cincinnati, Ohio. (laminated plastic sheets).

Hollobilt, 2081 Laura Avenue, Huntington Park, Calif. (doors).

The Kawneer Company, 1105 North Front Street, Niles, Mich. (steel frame and porcelain enamel front structures).

Libbey Owens-Ford Glass Company, Vitrolite Division, Nicholas Building, Toledo, Ohio (architectural glass, glass doors).

MARSH WALL PRODUCTS, INC., Dover, Ohio (plastic-finished paneling, plastic and metal). See page 15.

Mosaic Tile Company, Zanesville, Ohio. (ceramic tile).

Parkwood Corporation, Wakefield, Mass. (wood veneer).

Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa. (architectural glass, glass doors).

POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. (Stainless steel and porcelain enamel front structures). See page 87.

Rigidized Metals Corporation, 658 Ohio Street, Buffalo, N. Y. (perforated metal plates).

United States Gypsum Company, 300 W. Adams Street, Chicago, Ill. (mineral boards and tiles).

United States Plywood Company, 55 West 44th Street, New York City (wood and plastic veneers).

Westinghouse Electric Corporation, Micarta Division, East Pittsburgh, Pa. (Micarta for decorative purposes: U. S. Plywood Corporation, see above).

BASES—See Projectors and Accessories.

"BLACK LIGHT" MATERIALS AND LIGHTING EQUIPMENT

"BLACK LIGHT" is the term popularly applied to the application of near-ultraviolet light, to surfaces



1952 TOA EXHIBIT: The Ballantyne Company, Omaha (drive-in theatre equipment)—J. Robert Hoff, general sales manager, at left.

painted with luminescent lacquer which this energy causes to glow.

Fluorescent materials in paint form may be readily applied with either brush or sprayer. A variety of colors are obtainable.

Filament ultraviolet lamps are provided in a 250-watt size with a bulb of filter glass, hence no additional filter or ballast is required. However, the ultraviolet output of this lamp (Purple X) is relatively low.

Fluorescent ultraviolet lamps, called 360 BL lamps, are available in the sizes and wattages of standard F-lamps. These are efficient generators of near-ultraviolet, and the tubular shape lends itself readily to display work, and directional and similar signs are available in stock models, or may be made up especially. Light density filters are required since these lamps produce some visible light also.

Mercury ultraviolet, or Type H lamps, are concentrated sources of ultraviolet and visible light; hence, they are particularly useful to obtain a spot beam of "black light" for spectacular effects. A relatively dense filter must be used to absorb the visible light and to create effective fluorescence.

General Electric Company, Lamp Dept., Nela Park, Cleveland, Ohio (lamps).

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

KLIEGL BROS., 321 W. 50th Street, New York City (light sources).

Keese Engineering Company, 7380 Santa Monica Boulevard, Los Angeles, Calif. (paints, light sources). The Stroblite Company, 35 West 52nd Street, New York City (paints, lamps).

Switzer Brothers, 4732 St. Clair Avenue, Cleveland 3, Ohio.

Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J. (lamps).

BOX-OFFICES AND ACCESSORIES

BOX-OFFICES ARE commonly built "on the job" from specifications of the designer of the front and entrance area; however, box offices may be obtained ready for erection, in styles, colors and materials to harmonize with the vestibule or lobby treatment. Architectural glass, glass structural blocks (which may be interestingly illuminated from behind), porcelain-enamelled metal, stainless steel (fluted or smooth) and laminated plastic are prominent among the facing materials. (Unless otherwise specified, the companies listed below are sources only of material suited to box-offices; see these further under *Architectural Materials*.)

Besides ticket issuing machines and coin changers (which see), box-office accessories include speaking tubes and admission price and show time signs (see *Signs, Directional*).

Metallic speaking tubes covering an aperture in the box-office window to protect the cashier from cold and infection, are usually louvred, but are also available with a resonating disk.

Also for protection against cold are shields of transparent plastic extending across the deal plate and opening to several fixed positions.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis. (complete box-office structures, protective shields).

The Formica Insulation Company, 4616 Spring Grove Avenue, Cincinnati, Ohio.

GOLDBERG BROS., 3500 Walnut Street, Denver, Colo. (Speaking tube). (See adjoining column).

Libbey-Owens-Ford Glass Company, 1310 Nicholas Building, Toledo, Ohio.

MARSH WALL PRODUCTS, INC., Dover, Ohio (laminated plastic board).

Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa.

POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. (complete box-office structures). See page 87.

Westinghouse Electric Corporation, Micarta Division, East Pittsburgh, Pa. (Micarta for decorative purposes: U. S. Plywood Corporation, see above).

CABINETS FOR FILM AND CARBONS

REALLY FIREPROOF cabinets for film storage are essential accessories of the projection room if the protec-

tion required either by law or theatre operator's responsibility is to be provided both projectionists and patrons. With the 2,000-foot reel standard in the American film industry, film storage facilities should accommodate this size of reel in metal compartments that at least prevent the spread of fire from one compartment to another and reduce the effect of heat as a cause of combustion to a minimum.

The desired safety is provided by a sectional cabinet of relatively thick (approximately 1½ inches) steel walls insulated with fireproof material. Such cabinets are obtainable with or without vents (vents required by fire regulations in some communities) and with or without sprinkler heads inside.

A cabinet for carbons (wherever no suitable compartment is otherwise provided) is a convenient place to keep carbons. The carbons, while drying out, are out of the way so that breakage tends to be reduced. One cabinet will hold several hundred carbons (according to trim) and also provides a handy compartment for small tools.

Diebolt Manufacturing Company, Canton, Ohio.

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

GOLDBERG BROS., 3500 Walnut Street, Denver, Colo.

Mosler Safe Company, 320 Fifth Avenue, New York, N. Y.

Neumade Products Corporation, 330 West 42nd Street, New York City.

WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.

Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill.

CARBONS, PROJECTION

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using filament projection lamps).

\$6.00 — 2¼" to 4¼" opening
\$8.00 — 2¼" to 5¼" opening
Sold thru Theatre Supply Dealers Exclusively

The type and size of carbons required depends upon the type of arc, and in this connection the reader is referred to the several articles in The Buyers' Index on projection lamps.

Helios Carbons, Inc. (mfd. by Ringsdorf Werke, Mehlem Rhein, Germany), 122 Washington Street, Bloomfield, N. J.

CARBONS, INC. (mfrd. by Societe Le Carbone Lorraine, Pagny, France), Boonton, N. J. See page 71.

NATIONAL CARBON COMPANY, INC., 30 East 42nd Street, New York 7, N. Y. See page 73.

CARBON SAVING DEVICES

VARIOUS DEVICES are available to join new carbons and stubs so as to continue use of short lengths to about 1 inch. Some are simple clamps; others consist in a jaw device permanently installed in the lamp. In still another method, carbons are purchased especially processed for such use of short lengths.

G. C. Anders, Company, 317 Sangamon Street, Chicago 7, Ill.

Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.

Calif. Products Company, 3721 Marjorie Way, Sacramento 20, Calif.

"End-Gripper" Company, 1224 Homedale Avenue, N. W., Canton 8, Ohio.

Hal I. Huff Manufacturing Corporation, 659 West Jefferson Blvd., Los Angeles 7, Calif.

THE GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

Motion Picture Accessories Inc., 1678 W. 17th Place, Hollywood, Cal.

NORPAT SALES, 45 West 45th Street, New York 19, N. Y. See page 74.

Payne Products, 2451 West Stadium Boulevard, Ann Arbor, Mich.

RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y.

S. O. S. Cinema Supply Corporation, 602 West 52nd Street, New York City.

Weaver Manufacturing Company, Ltd., 1639 E. 102nd Street, Los Angeles, Calif.

WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.

Edw. H. Wolk, 1241 S. Wabash Avenue, Chicago, Ill.

CARPETING

TYPES OF carpeting suited to heavy-duty requirements of theatres are (to name them alphabetically) Axminster (only in the finest grades, except possibly when used in small lounges), Broadloom, Chenille (an expensive weave feasible only in rare instances in which superior carpet of special shape is absolutely required), Patent-Back (a special type consisting in Broadloom sections cut into desired shapes and colors and cemented to a backing), Velvet (pattern dyed) and Wilton (pattern woven). The last two are the weaves most widely used in theatres because of their durability and relatively moderate price while providing a wide selection of interesting patterns and colors.

Many stock patterns suited to theatres (some primarily designed for them) are available in Velvet and Wilton weaves especially, either with all-wool or wool-rayon facing. In the latter type, the fabric is woven partly with synthetic carpet yarns, which have proved of advantage in giving the face toughness and in realizing true color.

Theatres are usually carpeted in a single pattern, but consideration should be given to the advisability of using another design, or a plain Broadloom, or the same design in a smaller scale, for areas like lounges, which differ greatly in size and function from foyers and standee areas; and also on stairs, where some patterns can be confusing.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City. (Line includes patent-back type).

Goodall Fabrics, Inc., 525 Madison Avenue, New York City (patent-back).

A. & M. Karagheusian, Inc., 295 Fifth Avenue, New York City.

Thomas L. Leedom Company, Bristol, Pa.

James Lees & Sons Company, Bridgeport, Pa.

C. H. Masland & Sons, 295 Fifth Avenue, New York City. See page 5.

Mohawk Carpet Mills, Inc., Amsterdam, N. Y.

RADIO CORP. OF AMERICA, Engineering Products Department, Camden, N. J.
Alexander Smith, Inc., 295 Fifth Avenue, New York, N. Y.

CARPET LINING

CARPET LINING or underlay generally suited to theatres is made of hair and jute, or entirely of hair, or foam rubber (latex). Lining entirely of jute (vegetable fibre) does not retain uniform resilience (it is not "waffled"), and is otherwise not so serviceable as the other types.

Foam rubber lining is available in ¼-inch thickness and in widths of 36 and 53 inches, some types with "waffling" on both sides. Sections can be joined with adhesive binding tape.

American Hair & Felt Company, Merchandise Mart, Chicago, Ill.
Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
E. I. du Pont de Nemours Company, Fairfield, Conn.
Fremont Rubber Company, Fremont, Ohio.
Alexander Smith Inc., 295 Fifth Avenue, New York City.
Southbridge Plastics, Inc., 470 Fourth Avenue, New York 16, N. Y.
Sponge Rubber Products Co., 284 Derby Place, Shelton, Conn.
United States Rubber Company, Mishawaka, Ind.
Waite Carpet Company, Oshkosh, Wis.

CHAIR FASTENING CEMENT

THE METAL pieces to which theatre chairs are bolted are firmly fastened to the floor by special cement made for that purpose, which hardens in approximately ten minutes. In reseating a theatre, the old chair bolts are removed from the floor, and new ones inserted and recemented (*See Anchors for Chairs.*)

Fensin Seating Company, 1139 South Wabash Avenue, Chicago 25, Ill.
General Chair Company, 1308 Elston Street, Chicago.

CHAIR CUSHIONS OF FOAM RUBBER

CUSHIONS FOR auditorium chair seats and backs (or lounge chairs, settees, etc.) are obtainable in foam rubber. Such cushions may take the place of padding and coil springs, the fabric being fitted over them; or be used as padding over the springs.

This material may be moulded to fit any chair dimensions or design formation. Except for hollow cores, the cushion appears solid, but actually has access to air throughout its structure.

Foam rubber cushions are vermin-repellent.
Dunlop Tire & Rubber Corporation "Dunlopillo" Division, Buffalo, N. Y.
Firestone Industrial Products Company, Foamex Div., Akron, Ohio.
B. F. Goodrich Company, Akron, Ohio.
Goodyear Tire & Rubber Company, Airfoam Division, 1144 East Market Street, Akron, Ohio.
Hewitt-Robins, Inc., Hewitt Restfoam Division, Buffalo 5, N. Y.
U. S. Rubber Company, Foam Sponge Division, Mishawaka, Ind.

CHAIR REPAIR SERVICE AND FABRIC PATCH KITS

AN INSTALLATION of auditorium seating can be completely re-conditioned, or certain chairs be given major repairs, usually without interruption of operation if the experience in organizing such work, and the necessary skill and equipment are available. A number of companies specializing in seating rehabilitation operate nationally.

For minor repair of coated seating fabric by the theatre staff, kits are available containing small amounts of "leatherette" in a color selected to match most closely the fabric of the seating, and cement solvent with which to attach a patch. Colors regularly available are blue, brown, red, green, ivory and black.

Fensin Seating Company, 1139 South Wabash Avenue, Chicago 25, Ill.

Mystik Adhesive Products, 2635 North Kildare Avenue, Chicago 39, Ill.

National Seating Company, 138-13 Springfield Boulevard, Springfield Gardens, N. Y.

Rosco Laboratories, Inc., 367 Hudson Avenue, Brooklyn, N. Y.

THEATRE SEAT SERVICE COMPANY, 160 Hermitage Avenue, Nashville, Tenn. See page 85.

CHAIRS, AUDITORIUM

AUDITORIUM CHAIRS best suited to the motion picture theatre are those manufactured from designs developed specifically to meet the conditions encountered in film theatre operation.

Chairs may be obtained with seat cushions of box-spring or spring-edge type; or with no-sag springs, alone or in combination with coil springs (the no-sag springs absorbing the shock of initial tension imparted to the coils); and with combination coil and Marshall spring construction.

The backs may be either of spring or padded type, and here it should be noted that the choice affects the row spacing, spring back cushions being substantially thicker than padded backs (spacing should not be less than 34 inches back-to-back for chairs with padded backs, and as much as 38 inches for spring backs). Chairs available include models with self-raising seats and with retracting or with combination retracting-rising seats designed to facilitate passage between rows. There are also especially luxurious models designed for loge sections.

While end standards may be obtained in special designs, regular models offer a wide choice of patterns, which may be readily executed in colors suggested by the color scheme of the auditorium. Arm rests may be of wood or plastic, in "blonde" shades enhancing visibility; or they may be foam rubber covered with fabric.

Acoustic considerations (each chair should represent approximately the sound-absorption of a person, so that the capacity factor affecting volume is fairly constant) demand a fully upholstered chair (*see Upholstering Materials*). Some theatre operators think it feasible, however, to use chairs with at least veneer backs in the first two or three rows, as protection against children's vandalism without critical effect upon acoustics.

End standards can be supplied with or without aisle lights.

Aisle light fixtures are also obtainable for attachment to standards not providing for them. American Desk Manufacturing Company, P. O. Box 416, Temple, Tex.

AMERICAN SEATING COMPANY, 901 Broadway, Grand Rapids, Mich. See page 81.

GRIGGS EQUIPMENT COMPANY, Box 630, Belton, Tex. See page 83.

HEYWOOD-WAKEFIELD COMPANY, Gardner, Mass. See page 5.

IDEAL SEATING COMPANY, Grand Rapids, Mich. See page 46.

International Seat Corporation, Union City, Ind. See RCA Theatre Equipment Div.

Irwin Seating Company, Waters Building, Grand Rapids, Mich.

KROEHLER MANUFACTURING COMPANY, Naperville, Ill. See page 45.

National Seating Company, 138-13 Springfield Blvd., Springfield Gardens, N. Y.

RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. (aisle lights.)

Southern Desk Company, Hickory, N. C.

CHANGE-MAKERS

CHANGE-MAKING machines, which speed up ticket selling and prevent annoying errors are available with different degrees of facility, some issuing change in any amount, including pennies, upon depression of single key; others delivering on depressing keys of admission price; some with split-change keys (dimes, quarters, etc.).

For attachment to change makers without such provisions, where admission taxes in pennies are added to the regular price, a penny chute is available. It is clamped to the side of the change-maker and holds about 150 pennies.

ASSOCIATED TICKET & REGISTER CORPORATION, 346 West 44th Street, New York 18, N. Y. (chute).

Brandt Automatic Cashier Company, Watertown, Wis.
Coinometer Corporation, 1223-27 South Wabash Ave., Chicago 5, Ill.

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

Johnson Fare Box Company, 4619 North Ravenswood Avenue, Chicago 40, Ill.

CHANGEOVERS AND CUEING DEVICES

SWITCHING out one picture projector while switching in the other may be accomplished in various ways according to the several types of devices available. The electrical type in general, performing its functions at the touch of a switch (either foot or hand), cuts off the light by a shutter arrangement while opening and closing the alternative circuits. There is also a mechanical device which merely cuts off the light at one projection port while opening the other.

One mechanism that employs the port cutoff method of light interruption, is electrically operated and includes circuit switching means. One of the electrical changeovers cutting off the light at the aperture also provides for closing the speaker circuit, if this is desired. Yet another electrical device cuts off the light by a dissolving shutter mechanism in front of the projection lens.

Several types of changeover time indicators are available, including reel-end alarm bells actuated by film tension.

For making changeover cues on film effectively but without mutilating the film there are devices which make a neat ring in the emulsion. The better ones are designed to mark four cues in one operation in accordance with Standard Release Print specifications.

American Theatre Supply, 2300 First Avenue, Seattle, Wash. (reel end signal).

Clint Phare Products, 282 E. 214th Street, Euclid, Ohio. (cueing device).

Dowser Manufacturing Company, P. O. Box 214, East Northport, N. Y.

Essannay Electric Manufacturing Company, 1438 North Clark Street, Chicago, Ill. (changeover).

FONTAINE MANUFACTURING CORPORATION, 545 Fifth Avenue, New York City. See page 74.

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

Signal Electric Engineering Company, 179 Hopewell Avenue, Aliquippa, Pa.

FILM CEMENT — *See Splicers and Film Cement.*

CLEANING MECHANISMS

THEATRES require heavy-duty vacuum cleaning equipment. Ordinary domestic type cleaners are useful as auxiliary equipment, but they have neither the endurance nor the suction demanded by theatre cleaning.

Of the heavy-duty equipment, two types may be regarded as specifically adapted to theatre work. One is the central system, with pipes leading to outlets so placed as to provide access at least to all public areas of the theatre. The other is a portable type, with power plant, suction mechanism and dirt disposal equipment on rollers, to which equipment the hose is attached. Portable models are available with motor and suction devices detachable, to be used as a hand unit. Theatres require a hose length in portable models of not less than 20 feet, and this may be provided in two sections, if desired, 10-foot lengths being connected by a brass coupling. Portable heavy-duty vacuum equipment for theatres should have motors of at least ¾-h.p.

Nozzles and brush attachments are available with both central and portable types for every kind of dry pick-up, and also for wet pick-up.

In portable units, the mechanism, with attached dust bag, should not weigh over 50 pounds so as to be conveniently carried on stairs and in seating area. Sound-deadening is a feature of some heavy-duty equipment.

Blower type cleaning mechanisms are particularly useful in blowing popcorn boxes and

similar refuse from under auditorium seating, so that it may be conveniently removed, and they are obtainable both in floor portable and hand models. Some heavy-duty vacuum equipment has a blower attachment for this purpose.

Floor machines are obtainable for general maintenance of terrazzo, composition, tile and other flooring materials, in models adapted to use by a theatre porter, and to compact storage and convenient portability. Such floor machines scrub, wax, polish and remove stains.

Ace Company, 112 West Washington Street, Ocala, Fla.

BREUER ELECTRIC MANUFACTURING COMPANY, 5100 Ravenswood Ave., Chicago 40, Ill. (vacuum and blower equipment; floor maintenance machines). See page 44.

Clements Manufacturing Company, 6632 South Naragansett, Chicago, Ill.

General Electric Company, 1285 Boston Avenue, Bridgeport, Conn.

Holt Manufacturing Company, 651 20th Street, Oakland 12, Calif.

Ideal Industries, Inc., 307 North Michigan Avenue, Chicago, Ill.

Invincible Vacuum Cleaner Manufacturing Company, 15 West 15th Street, Dover, Ohio.

Lamson Company, Allen Billmyre Division, Syracuse, N. Y.

Multi-Clean Products, Inc., 2277 Ford Parkway, St. Paul, Minn.

NATIONAL SUPER SERVICE COMPANY, 1946 North 13th Street, Toledo, Ohio. See this page.

Spencer Turbine Company, Hartford, Conn.

CROWD CONTROL EQUIPMENT & SUPPLIES

POSTS, BRACKETS and ropes for controlling patron traffic in lobbies, foyers, etc., are available in types to meet conditions of floor plan and volume of patronage. Portable equipment for setting up as needed may have posts which screw into sockets permanently sunk in the floor, with metal rim to protect carpeting; or pedestal type posts with solid brass bases which need only to be lifted out of the way. The posts are made of hollow brass tubing, which can be obtained in chrome finish. For running control ropes to walls, plates are available with either loop or gooseneck attachment rings.

Control ropes are made of cotton strands, over which is a woven fabric, and the covering is usually velour, which can be of most any desired color. Where a stronger rope is needed, control rope may be obtained with a chain or comparable center, which is covered with cotton strand roping, interlining and outer covering. Metal ends for these ropes, with hook for attachment, are available in solid brass, which can be had with chrome plating, and in dull or polished finish.

Apex Brass & Bronze Works, Inc., 116 Walker Street, New York 13, N. Y.

Lawrence Metal Products, Inc., 79 Walker Street, New York City.

Newman Brothers, Inc., 670 West Fourth Street, Cincinnati 3, Ohio.

CUE MARKERS — See Changeovers and Cueing Devices.

CURTAIN CONTROLS & TRACKS

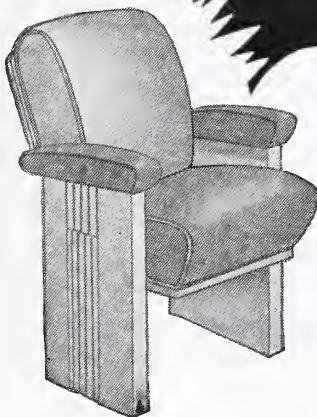
SMOOTH AND silent opening and closing of curtains are effected, either from backstage or from the projection room, by automatic machines that operate at the touch of a button. The curtain may be stopped at any point along the stage, or its motion reversed as desired. Such equipment is available in heavy-duty (for large stage openings and heavy curtains) and in lightweight type (for relatively small stages, displays, etc.)

Equipment consists of electric control mechanism for controlling travel of curtain, and steel track with carriers.

Such equipment is available also for continuing the curtain travel on curved track around screen or along sides of stage, with turn of small radius.

BETTER THEATRES SECTION

Let us put NEW LIFE into your OLD CHAIRS



We have serviced hundreds of theatres and welcome your inquiry. Our staff of trained repairmen will put **new life** and **new beauty** into your **old theatre chairs** without any interruption to your daily show.

We rehabilitate or supply new cushions, replace parts and reupholster any style or make of theatre chairs. Make **your** seating problem **our** problem. Write today; outline your needs.

MANUFACTURERS: Foam Rubber and Spring Cushions—Covers for Backs and Seats
DISTRIBUTORS: Upholstery Fabrics and General Seating Supplies
SERVICES OF: Periodic Inspection and Service—Installation—Rehabilitation

"Better Your Theatre and You Better Your Boxoffice."

THEATRE SEAT SERVICE CO. 160 HERMITAGE AVENUE • NASHVILLE, TENNESSEE

Be Ready For The Floor Cleaning Problems of Winter

Slush, mud, water, all the wet filth brought in by patrons during the winter season can be easily removed from both bare and covered floors by the Super Theatre Cleaner. Super wet pick-up gives you a big improvement in appearance for half the cost usually spent in bare floor cleaning—no streaks, no spots. Carpets can be shampooed in place and the suds with its burden of dirt quickly removed leaving original colors bright and clean. Why waste money on less efficient methods?

The Super is designed and tool equipped to meet squarely all theatre cleaning problems. One operator and the Super cleans everything from fronts to lobby, including sound equipment and screen. The Super gets the dirt the first time over. Employee fatigue is cut to a minimum.

Ask your supply distributor for a demonstration right in your theatre. See for yourself why leading theatres all over America are Super cleaned.

NATIONAL SUPER SERVICE CO., INC.
1941 N. 13th St. Toledo 2, Ohio

Sales and Service in Principal Cities.

In Canada: Plant Maintenance Equipment Co., Toronto and Vancouver



SUPER SUCTION
SINCE 1911
"THE DRAFT HORSE OF POWER SUCTION CLEANERS"



Super Model BP-1—A quiet, double duty cleaner for both wet and dry pick-up.

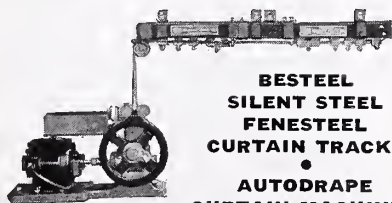
Super Model M—For all general cleaning and blowing. Powerful, readily portable. All models approved by Underwriters' Laboratories and Canadian Standards.

"Once Over Does It"



READ THE ADS—they're news!

IMPROVE YOUR SCREEN PRESENTATION!



BESTEEL
SILENT STEEL
FENESTEEL
CURTAIN TRACKS
•
AUTODRAPE
CURTAIN MACHINES

"We support the most celebrated curtains in the world"

In your remodeling plans, don't overlook the importance of ADC Curtain Track & Curtain Control Machines—a prime requirement for smooth, effortless operation and dependable performance.



**AUTOMATIC
DEVICES COMPANY**

116 N. 8th St.

Allentown, Pa.

Control equipment for contour curtain operation is likewise available, some adapted to limited overhead space.

AUTOMATIC DEVICES COMPANY, 116 North Eighth Street, Allentown, Pa. See page 85.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.

VALLEN, INC., 225 Bluff Street, Akron, Ohio (curved track and contour types as well as straight track). See page 43.

DECORATION, INTERIOR

THE COMPLETE job of interior decoration, including designing, may be assigned to a studio specializing in theatres and similar buildings. Handling the work on a contract basis, such a studio can supply all necessary decorative materials as well as the decorating talent and installation labor.

Charles H. Kenney Studios, 340 Hempstead Avenue, Malverne, N. Y.
Knoxville Scenic Studios, Maryville Pike, P. O. Box 1029, Knoxville, Tenn.

Manhoff Studios, 178 Wellington Road, Elmont, L. I., N. Y.

NOVELTY SCENIC STUDIOS, INC., 28-34 West 60th Street, New York City. See this page.

Premier Studios, 414 West 45th Street, New York City.

F. G. Price, 37 Beverly Road, Merrick, L. I., N. Y.
Rambusch Decorating Company, 40 West 13th Street, New York City.

Rau Studios, Inc., 104 West 42nd Street, New York 18, N. Y.

DIMMERS

THESE ELECTRO-MECHANICAL devices for controlling stage and auditorium illumination, permitting fading out of any desired set of lights and fading in of others, are available in various types and capacities.

Resistance types without interlocking features are suited to small circuits subject to individual control (spotlight, floodlight, etc.). Interlocking models are for multiple-circuit installations (as needed for complex stage lighting). There are also reactance (electronic) dimmers for stage (performance) lighting control.

Autotransformer dimmers are adapted to simple auditorium house-lighting circuits; they may be installed for single-switch remote control (as from the projection room), or be bank-mounted in various interlocking assemblies for flexible control of a number of circuits (as for illumination in different colors or locations). Due to transformer action, dimming is smooth regardless of lamp load.

Transformer type dimmer equipment is also available in a "packaged" portable unit with circuit capacities for very small auditoriums and minor stage application.

Dimming of cathode type light sources ("neon" and fluorescent lamp) is possible with equipment especially installed for this purpose according to the characteristics of the lighting installation (with regular dimming equipment, a flicker effect occurs just before the blackout).

One fluorescent dimmer, consisting of a control unit and matching ballast, permits turning on the lamps at any desired point within the dimming range by means of a knob.

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.

Capitol Stage Lighting Company, 527 West 45th Street, New York 19, N. Y.

Cutler-Hammer, Inc., 315 N. 12th Street, Milwaukee, Wis.

General Electric Company, 1 River Road, Schenectady, N. Y.

Hub Electrical Corporation, 2227 West Grand Avenue, Chicago, Ill.

KLIEGL BROS., 351 West 50th Street, New York 19, N. Y. See page 99.

Superior Electric Company, Bristol, Conn.

Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

DISINFECTANTS AND DEODORANTS

THE SOURCE of a disagreeable odor in a theatre is almost always putrefaction of some organic sub-



1952 TOA EXHIBIT: Mohawk Carpet Mills, Inc., Amsterdam, N. Y. (carpeting).

stance. This is due to bacteria. For cleaning of toilet bowls, lavatories and all surfaces so that they are free of bacteria as well as of dust, stains, etc., a really effective disinfectant must be used in the cleaning water or mixed with water to form a disinfecting solution of proper strength for the specific purpose.

Absolute cleanliness is the only way to prevent odors not arising from air-borne substances and the persons of people in the theatre, and a disinfectant of sufficient strength to destroy all bacteria rapidly must be used regularly in the cleaning routine, and additionally as conditions indicate.

Some disinfectants, particularly those of types widely offered for general household use, are too limited in their bacteria-killing action to meet all requirements of a theatre; some, moreover, give off a persistent penetrating odor which, even though it may not be disagreeable to every patron, nevertheless is objectionable because it suggests that extreme measures have been necessitated by an especially unwholesome condition. Disinfectants are available which quickly destroy practically all bacteria, yet do not themselves introduce an odor.

There are also a variety of spray compounds, perfume pellets, etc., for introducing a pleasant odor. These are sometimes used to conceal an objectionable smell, but such applications properly represent only emergency measures. "Para" (paradichlorobenzene) crystals and cakes, which are commonly placed in and around public urinals, are sometimes used in theatres.

Bedford Company, 80 East 11th Street, New York 3, N. Y. (electrical vaporizer).

Boyle-Midway, Inc., 22 E. 40th Street, New York 16, N. Y.

Bromm Chemical Co., Inc., 2 Ingle Street, Evansville, Ind.

Fort-a-Cide Corporation, 160 East Illinois Street, Chicago, Ill.

CINERAMA

All special curtains, drapes, rigging, tracks and motors for the World Premiere **CINERAMA** presentation at the Broadway Theatre, New York, were supplied by our organization.

NOVELTY SCENIC STUDIOS, INC.

32-34 WEST 60th STREET
NEW YORK 23, N. Y.

Hadco Corporation, 2705 Detroit Avenue, Cleveland, Ohio.

Hospital Specialty Company, 1991 East 66th Street, Cleveland, Ohio.

Hysan Products Company, 932 West 38th Place, Chicago, Ill.

West Disinfecting Company, 42-16 West Street, Long Island City, N. Y.

DISPENSERS FOR SOAP, TOWELS AND TISSUES

DISPENSERS of liquid soap are available in concealed wall types and wall-mounting models. Only the spout of the concealed type is visible, while it is entirely theft-proof. It has the further advantage over mounted glass bowls in exposing nothing that is breakable.

However, wall-mounted dispensers are available with a shatter-proof translucent bowl, concealed means of attachment to the wall, and filler cap removable only by a special key.

American Dispenser Company, 215 Fourth Avenue, New York City.

Bobrick Manufacturing Corporation, 1839 Blake Avenue, Los Angeles, Calif.

Unitowel Company, 29 South La Salle, Chicago 3, Ill.

West Disinfecting Company, 42-16 West Street, Long Island City, N. Y.

Woodlets, Inc., Portland, Pa.

Wyandotte Chemical Corp., Wyandotte, Mich.

DISPLAY FRAMES, POSTER

POSTER CASES with frames of extruded aluminum and of stainless steel are fabricated in sizes for single one-sheets, while the frame units may be adapted also to long lobby displays, usually set flush in the wall. Standard cases, with glazed doors that swing on hinges and lock, are available for mounting against a wall as well as recessed; also with or without lighting provisions (sources may be all around, or along longest sides, and are regularly fluorescent tubular lamps concealed behind the edge of the frame). They are also available in models adapted to black-light sources for luminescent displays.

Easel frames of either aluminum or stainless steel construction are also on the market.

Standard poster size frames are also available in Kalamein mouldings (metal on wood), finished in stainless steel, chromium, aluminum or bronze.

Extruded aluminum insert frames are obtainable in a variety of sizes for single or multiple still displays.

Alto Manufacturing Company, 1647 Wolfram Street, Chicago 13, Ill.

Ames Metal Moulding Company, Inc., 226 East 144th Street, New York City.

Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.

Champion Moulding Manufacturing Company, 234 East 151st Street, New York City.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis.

Lobby Display Corporation, 551 West 52nd Street, New York City.

Peoples Display Frame Company, 1515 Olympic Blvd., Montebello, Calif.

POBLOCKI & SONS, INC., 2159 S. Kinnickinnic Avenue, Milwaukee 7, Wis. See page 87.

Universal Corporation, 6710 Denton Avenue, Dallas, Tex.

DRIVE-IN EQUIPMENT, SUPPLIES AND SERVICES

[For Refreshment Service, Supplies and Equipment, see *Theatre Sales Buyers Index*, p. 56]

MUCH OF THE equipment of drive-in theatres is the same as that of regular theatres. Noted here are the kinds specifically associated with this type of operation. (Accordingly, for projectors, sound equipment, projection lamps, motor-generators, rectifiers, and projection accessories such as splicers, rewinders, etc., reference should be made to the classifications in The Buyers Index that deal with these individually.)

Items applying specifically to drive-in theatres are as follows:

ADMISSION CONTROL

Equipment especially devised to record drive-in admissions is available in various types, some eliminating the use of tickets, others printing a ticket, while others are modifications of ticket issuing systems used in regular theatres.

Systems eliminating tickets may also provide for registration of the car by trip of a treadle when the car passes over it; and for registration of the entire transaction on an overhead indicator visible at considerable distance.

Some admission registration equipment may be installed for remote registration, as in the manager's office.

The Electronic Signal Company, 483 Willis Avenue, Williston Park, N. Y.

GENERAL REGISTER CORPORATION, 43-01 22nd Street, Long Island City, N. Y. See page 16.

K-Hill Signal Company, 326 West Third Street, Uhrichsville, Ohio (ticket control car register).

Ohmer Corporation, 740 Bolander, Dayton, Ohio.

Perey Turnstile Company, 101 Park Avenue, New York City. (turnstile).

Taller & Cooper, Inc., 75 Front Street, Brooklyn 1, N. Y.

ATTRACTION ADVERTISING

Changeable letter frames with lighted glass panels, and using aluminum and plastic letters, as installed on the marquees and fronts of regular theatres, are variously adapted to drive-ins. Where a screen tower or other facility structure is near the highway, the attraction advertising equipment may be mounted thereon. Otherwise special sign structures are indicated, with the name of the theatre and attraction frames integrated in an attractive pattern with suitable illumination. Designs for such structures, from simple to elaborate, are available with complete blueprints for local fabrication.

Changeable letter frames are also available for front illumination by reflector lamps, designed to be readily attached to walls, posts or similar supports. These are made in standard units for convenient erection on the job to any size of panel. Besides use as attraction boards at the drive-in, they are effective for remote exploitation, as along the highway, at nearby gasoline stations, etc.

For changing attraction board letters at heights that cannot be reached without use of a ladder, a "mechanical hand" device that grasps the letter by use of a tensioning lever at the end of a handle is available.

ADLER SILHOUETTE LETTER COMPANY, 3021 West 36th Street, Chicago, Ill. See page 78.

POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. See this page.

WAGNER SIGN SERVICE, INC., 218 South Hoyne Avenue, Chicago, Ill. (changeable letters and letter mounting tool). See page 92.

CLEANING CART

Refuse carts are available to facilitate daily grounds cleaning. There is a model with a steel basket mounted on wheels and demountable so debris may be burned in it; it can also be had with a utility platform for light cartage.

POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. See this page.

DESIGN AND CONSTRUCTION

Professional designers experienced in ramp grade requirements, drainage, traffic plans, etc., as well as structural needs and the operating peculiarities of drive-ins, are available for plans and construction supervision.

Such service may also include actual construction of the project.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha 2, Nebr.

Drive-In Theatre Service Company, 840 Cooper Street, Camden, N. J. (design and construction).

F & Y BUILDING SERVICE, 319 East Town Street, Columbus 15, Ohio (design and construction).

Griffing-Laskey Construction Company, 25 Huntington Avenue, Boston, Mass. (design and construction).

DIRECTIONAL SIGNS

These include electrically lighted ramp markers, with manual means of indicating when the ramp is full; stop-and-go, exit signs, etc. A portable type with plexiglas inserts for traffic instructions or other copy is available; others are designed for mounting on a pedestal or wall.

ASSOCIATED TICKET & REGISTER COMPANY, 354 West 44th Street, New York City.
BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.

Dawo Corporation, 145 North Erie, Toledo, Ohio.

POBLOCKI & SONS, 159 S. Kinnickinnic Avenue, Milwaukee, Wis. See this page.

RADIO CORP. of AMERICA, Engineering Products Department, Camden, N. J.
Revere Electric Manufacturing Co., 6020 Broadway, Chicago 40, Ill.

IN-CAR SPEAKERS AND HEATERS

Two in-car speakers are hung suspended for convenient removal by patrons, from the terminal, or junction box attached to a fixed pipe, which is located between each pair of automobile positions, making one speaker readily available to each car. The speaker unit is equipped for attachment to a car door or other suitable portion of the interior, with a control for regulation of the volume according to the wishes of the car occupants.

Such equipment is available in a variety of models, with speaker units ranging from 3 to 6 inches.

In-car speaker equipment can be obtained with or without lights for illuminating post and ramp, and for signaling refreshment vendors.

Heating units separate from the speaker are also available; they suspend from the speaker post and are electrically supplied through the speaker junction box.

Following manufacture in-car speakers only unless otherwise specified:

THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr. See page 19.

Century Projector Corporation, 729 Seventh Avenue, New York City.

Dawo Corporation, 145 North Erie, Toledo, Ohio.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

Eprad, 111 Michigan St., Toledo, O.

**NO DRIVE-IN
CAN AFFORD TO DO
WITHOUT A**

PERMASCREEN
PATENTS APPLIED FOR

**NO
MORE
PAINTING**

*"the
Screen with
a future"*

◆ LAST A LIFETIME
◆ NO MAINTENANCE
◆ 40% MORE REFLECTED LIGHT
◆ UNIFORM REFLECTION AT ALL TIMES

**NEW DRIVE-INS . . . IT WILL PAY FOR
ITSELF IN APPROXIMATELY ONE YEAR. EXISTING
DRIVE-INS IN APPROXIMATELY FOUR YEARS.**

**WE RECOMMEND YOU PURCHASE A SCREEN TOWER
WITHOUT SCREEN FACING AND INSTALL PERMASCREEN**

OTHER POBLOCKI PRODUCTS

**FOR THE
INDOOR THEATRE**

- **MARQUEES**
Conventional and Inner Service
- **NAME SIGNS**
- **BOX OFFICES**
- **FRONTS** Vitracon or Stainless Steel
- **POSTER CASES** Aluminum or Stainless Steel

**FOR THE
DRIVE-IN THEATRE**

- **HANDY ANDY**
Debris Collector and Incinerator
- **SNACK-KAR**
Mobile Food Vendor
- **TRAFFIC CONTROL**
Mobile Traffic Director
- **ATTRACTION SIGNS**
- **NAME SIGNS**
- **BOX OFFICES**

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**NATIONAL
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Division of National • Simplex • Bludworth, Inc.

"THERE'S A BRANCH NEAR YOU"
OR

**WRITE TODAY
FOR INFORMATION**

Poblocki and sons
2159 S. KINNICKINNIC AVE. MILWAUKEE 7, WISCONSIN

General Electric Company, Electronics Dept., Syracuse, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
 Loizeaux Lumber Company, 561 South Avenue, Plainfield, N. J. (rainproof speaker cover).
 Minnesota Mining & Manufacturing Company, St. Paul, Minn. (rainproof speaker cover).
MOTIOGRAPH, INC., 4431 W. Lake Street, Chicago, Ill. See page 6.
 National In-Kar Heaters, 1638 Victory Boulevard, Glendale, Calif. (heaters only).
RADIO CORPORATION OF AMERICA, Engineering Products, Camden, N. J.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. (speaker guard).
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

INSECTICIDE FOGGING AND SPRAYING

Equipment mountable on a small truck is available for application of insecticides by the fogging method (mist carried by air over broad area, effective particularly to discourage mosquitoes and similar pests from entering drive-in area). Some equipment is designed also for spraying insecticides (within buildings, on foliage, etc.) and weed killers. Other uses include spray painting and tire inflation.

To control flies, mosquitoes and other insects as drive-in refreshment buildings and restrooms, there are electrical vaporizing units which can be mounted on the wall. When they are plugged into an ordinary electric outlet, the heat generated vaporizes an insecticide, either crystal or liquid, which is supplied by the manufacturer. Most models are designed to operate in an area of up to 10,000 square feet.

Detjen Corporation, 303 West 42nd Street, New York City (pest electrode).
 Lindavap Corporation, Ann Arbor, Mich. (electrical vaporizer).

Magic Fog, Inc., Cissna Park, Ill.

Todd Shipyards Corporation, Combustion Equipment Division, 81-16 45th Avenue, Elmhurst, L. I., N. Y.
 Welch Equipment, Inc., 224 S. Michigan Avenue, Chicago 4, Ill.

LIGHTING

Mushroom and pylon lighting fixtures for drives, and floodlights for mounting on poles or high structures, are available in various styles and combinations, including downlights with glass insets to aid lane demarcation.

Associated Ticket & Register Company, 354 West 44th St., New York City.

General Electric Company, Nela Park, Cleveland, O.
KLIEGL BROS., 321 West 50th Street, New York 19, N. Y.

Revere Electric Manufacturing Company, 6020 Broadway, Chicago 40, Ill.

PLAYGROUND, FIREWORKS, ETC.

Drive-in playgrounds for the younger children usually include teeter-totters, slides and swings. These are available in many designs, built to assure safety and painted in lively colors. But the playground may be made more interesting by the addition of other pastimes, notably rides. Ride equipment includes small carousels and miniature trains; also "thrill" rides such as "airplanes" swung from a pole, a small, safe version of "The Whip," etc. These are operated by motors of around 1 h.p.

Ahrens Manufacturing Company, Inc., Grinnell, Iowa.
AMERICAN PLAYGROUND DEVICES, Nahma, Mich. See page 66.

Concession Supply Company, 3916 Secor Road, Toledo 13, Ohio.

King Amusement Company, Mt. Clemens, Mich.

Joyrider Co., Ontario, Calif.

Liberty Fireworks Company, Box 98, Franklin Park, Ill.

W. F. Mangels Company, 2863 West 8th Street, Brooklyn 24, N. Y.

Miniature Train Co., Rensselaer, Ind.

National Amusement Device Co., Dayton 7, Ohio.

Pedal Plane Manufacturing Company, South Beloit, Wis.

Playground Equipment Company, 1227 Rockaway Avenue, Brooklyn, N. Y.

Play-Way Company, 3227 Indiana Avenue, St. Louis 18, Mo.

B. A. Schiff, 901 S.W. 69th Avenue, Miami, 34, Fla.

PREFABRICATED FENCING

Prefabricated fencing of durable timber (such as white cedar) is available in styles particularly suited to drive-in theatres, for defining the limits of the theatre with visual isolation from highways and adjoining property, and to accomplish

this in a rustically decorative manner. It may be had in heights from 4 to 8 feet, in natural bark or peeled palings, in straight-top or scalloped forms. The fencing comes in sections ready for erection, including gates and hardware.

Arnold-Dain Corp., Mahopac, N. Y.
 Habitant Shops, Inc., Bay City, Mich.

SCREEN TOWERS

Prefabricated screen towers are available with steel framing designed to withstand pressures equivalent to wind of 90 miles per hour. Some types are designed for convenient enclosure of the frame with wood or other materials, also for attachment of a stage. The members come complete for erection by local labor, including materials for the screen itself. The structures are designed in several sizes, for screen widths from 40 to 60 feet.

Paint is available especially prepared for drive-in screens and applicable to surfaces of metal, transite, etc.

Steel plates with a screen surface of vitreous enamel (not requiring painting) are available for mounting on existing or new drive-in screen towers.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
 Elizabeth Iron Works, Green Lane, Elizabeth, N. J. (steel).

POBLOCKI & SONS, 2159 S. Kinnebeck Avenue, Milwaukee, Wis. See page 87.

SPEAKER AND UNDERGROUND CABLE

For wiring an in-car sound system, a type of cable (neoprene-covered) is available which may be laid underground without conduit and without reference to frost line.

For safer connection of in-car speakers to the terminal than that provided by ordinary cable, self-coiling cable is available. Leading makes of in-car speakers are obtainable with self-coiling cords instead of the straight type.

General Electric Company, Bridgeport, Conn.
 Koiled-Kords, Inc., Hamden, Conn.
 Western Insulated Wire Company, 1001 East 62nd Street, Los Angeles 1, Calif.
 The Whitney-Blake Company, New Haven, Conn.

STADIUM SEATING

For situations that advise chairs in front of the first automobile ramp, for persons preferring to view the screen performance from such position, or for vaudeville or other special attractions on a stage at the screen structure, standard outdoor stadium type chairs serve the requirements. Typically of hardwood on metal frames, there are portable types, and models designed for safe attachment to wood or concrete.

AMERICAN SEATING COMPANY, 901 Broadway, Grand Rapids, Mich.

GRIGGS EQUIPMENT COMPANY, Box 630, Belton, Texas.

IDEAL SEATING COMPANY, Grand Rapids, Mich. See page 46.

EMERGENCY LIGHTING AND ELECTRIC POWER EQUIPMENT

AUTHORITIES IN some localities require, and all theatres should have, equipment which safely illuminates at least the auditorium and exit areas in the event of power line failure, going into operation automatically. Storage battery systems are available for this purpose. Small portable floodlights that merely plug into an electric outlet and automatically go on when line power fails, taking their power from a dry cell battery, are also marketed for this purpose.

Plants capable of supplying current for continued operation of the theatre in case of line power failure, or where there is no public utility service, are obtainable with either gasoline or Diesel engine power in motor-generator units readily portable on trucks as well as for stationary installation. Such units are made in capacities approximately from 15 to 35 kilowatts. There are also water turbine types. In all cases, for emergencies, switching is automatic.

Chatham Products Company, 15 East Runyon Street, Newark 5, N. J. (battery floodlamp).

Consolidated Diesel Electric Corporation, 230 East Eighth Street, Mt. Vernon, N. Y. (power plants).
 Electric Storage Battery Company, Allegheny Avenue and 19th Street, Philadelphia, Pa. (storage battery lighting systems, and battery floodlamp).

Fairbanks, Morse & Company, 600 South Michigan Avenue, Chicago, Ill. (power plants).

General Electric Company, Schenectady, N. Y. (power plants).

Lamplighter Products Co., Inc., 95 Atlantic Avenue, Brooklyn 2, N. Y. (battery floodlamps).

D. W. Onan & Sons, University Avenue, S.E., at 25th, Minneapolis 14, Minn. (power plants).

Portable Light Company, 216 Williams Street, New York, N. Y. (battery floodlamps).

Ready-Power Company, Kales Building, Detroit, Mich. (power plants).

U-C Lite Manufacturing Company, 1050 W. Hubbard Street, Chicago, Ill. (battery floodlamp).

U. S. Motors Corporation, 412 Nebraska Street, Oshkosh, Wis. (power plants).

Westinghouse Electric Corporation, East Pittsburgh, Pa. (power plants).

EXPLOITATION & PROMOTIONAL DEVICES & MERCHANDISE

FOR QUICK and easy cutting of figures, settings, etc., out of composition or wooden board, in making atmospheric lobby displays, etc., electric saws are available designed especially for such purposes.

Posters can be quickly and conveniently made, often by persons of little or no training in poster art, with the aid of a poster projector.

Slide projectors that plug into electric light outlets are available in small models adapted to projecting advertising on a screen in the lobby or elsewhere.

A motor-driven revolving tree holder is available for Christmas decoration and mounting large exploitation material.

AUTOMATIC DEVICES COMPANY, 116 North Eighth Street, Allentown, Pa. (revolving Christmas tree holder).

Best Devices Company, 10921 Briggs Road, Cleveland, Ohio (slide projector).

Gale Dorothea Mechanisms, 37-61 85th Street, Jackson Heights, New York City (continuous automatic slide projector).

Flowers of Hawaii, Ltd., 670 La Fayette Park Place, Los Angeles 5, Calif. (orchids).

General Die & Stamping Company, 262-272 Mott Street, New York 12, N. Y. (revolving stand).

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

International Register Company, 2620 West Washington Street, Chicago, Ill. (cutout machines).

K & W Automatic Stand Company, Muskegon, Mich. (Christmas tree stand).

F. D. Kees Manufacturing Company, P. O. Box 105, Beatrice, Neb. (slide projector).

WHEN YOU SAY **RAYTONE**
you're right!

**PANTEX
 ALL-VINYL
 SCREENS**

DEPENDABILITY

is our trade mark. Ask our customers. They'll tell you. Contact your equipment supply dealer or write for information.

**VINYL
 COATED
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**DRIVE-IN
 SCREEN
 PAINT**

**PROJECTION
 OPTICS
 LENSES**

The New "TRANSCENIC" SCREEN SURROUND
RAYTONE SCREEN CORP. 165 CLERMONT AVE. BROOKLYN 5, N. Y.

**OUTDOOR
 REFRESHMENT
 SERVICE**
 from Coast
 to Coast
 over 1/4 Century

**Refreshment
 Service for
 DRIVE-IN
 THEATRES**

SPORTSERVICE CORP.
 SPORTSERVICE BLDG. • BUFFALO, N. Y.

Phone
 MA 3014

FABRICS FOR WALLS, CURTAINS & STAGE DRAPES

FABRICS ADAPTED to most drapery requirements of motion picture theatres are of four general types: cotton-rayon damask; fabric woven of glass filament; weaves combining glass and cotton; also glass and asbestos; and fabrics woven of plastic filament.

Fabrics of these types are suited to stage drapes and curtains, to auditorium walls, either for covering acoustical materials or for purely decorative purposes, and for the decoration of all other public areas, as wall coverings, door and window drapes, etc.

Cotton-rayon fabric should be (usually must be) flame-proofed before erection and as necessary thereafter to maintain adequate resistance to fire. Fiberglass, plastic woven and glass-asbestos fabrics are non-combustible. The cotton of Fiberglass-cotton fabric is flame-proofed before weaving.

Chicopee Manufacturing Corp. of Georgia, Lumite Div., 40 Worth Street, New York City (plastic).
Dazian's, Inc., 142 West 44th Street, New York 18, N. Y. (cotton-rayon damasks).
Duracote Corporation, 350 North Diamond Avenue, Ravenna, Ohio.
Goodall Fabrics, Inc., 525 Madison Avenue, New York City (cotton and wool).
Maharam Fabric Corporation, 130 West 46th Street, New York City (cotton-rayon damasks).
Manko Fabrics Company, Inc., 114 East 27th Street, New York 16, N. Y.
New York Flameproofing Company, 115 Christopher Street, New York 14, N. Y.
Plymouth Fabrics, Fall River, Mass. (Fiberglass-cotton).
Thortel Fireproof Fabrics, Inc., 101 Park Avenue, New York City (Fiberglass).
United States Rubber Company, 1230 Sixth Avenue, New York City (glass-asbestos).

FIRE EXTINGUISHERS

FIRE EXTINGUISHING materials available for putting out small fires by means of personally portable equipment are of four basic types—liquids using carbon tetrachloride or comparable compound (not injurious to fabrics), soda-acid, foam, and carbon dioxide. There are extinguishers of various designs for applying them.

A guide in selection of the required preferred type is supplied by the Underwriters' Laboratories, which classifies fires as follows:

Class A—Wood, paper, textiles, rubbish, etc., with which quenching and cooling effect is of first importance.

Class B—Oil, grease, inflammable liquids, etc., which require smothering effect.

Class C—Electrical equipment, with which fire extinguishing material must be a non-conductor for protection of person applying it.

Some compounds are for more or less general use. Carbon dioxide, however, is specific in its efficiency for Class B fires and is effective at temperatures as low as 40° below zero.

Besides such pressure or pump equipment, small extinguishing "bombs" are available. Containing a material of general purpose, they are thrown into the fire; the container is shattered, releasing the extinguishing medium.

American LaFrance & Foamite Industries, 100 East LaFrance Street, Elmira, N. Y.
Bostwick Laboratories, 706 Bostwick Avenue, Bridgeport, Conn.
Buffalo Fire Appliance, 221 Crane Street, Dayton 1, Ohio.
General Detroit Corporation, 2272 East Jefferson Street, Detroit, Mich.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

FIRE PREVENTION DEVICES, PROJECTOR

THESE ARE automatic dowsers and film-cutters that cut off projection light from the film and also sever the film when any of several controls installed on the projector sets the device into operation. The actuating element is usually a fusible link, which melts upon ignition of the film. There is also a safety sprocket which actuates the dowsers

by means of a speed-sensitive mechanism within the sprocket.

Film Treatizer Corporation, 117 West 63rd Street, New York 23, N. Y.
INTERNATIONAL PROJECTOR CORPORATION,
55 LaFrance Avenue, Bloomfield, N. J.

FIRE SHUTTERS, PROJECTION ROOM

FIREPROOF SHUTTERS for projection room ports to isolate the projection room in an emergency, operate either automatically (by melting of fusible links in case of fire), or manually.

A special switch is available for tripping the port shutters by electro-mechanical action, instead of by means of fusible links, and at the same time actuating an exhaust fan to draw the fumes into a projection room ventilation duct.

Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.
Murch Electric Company, Franklin, Me.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y.
The Trumbull Electric Manufacturing Company, Woodford Avenue, Plainville, Ohio.

FLAMEPROOFING

FLAMEPROOFING OF any combustible fabrics used for walls, stage drapes or curtains should be carried out before they are set in place and as often thereafter as is necessary to maintain their resistance to fire. Compounds are available in powder form to be diluted with warm water. Application can be made either by immersion or spraying.

Flamort Chemical Company, 746 Natoma, San Francisco, Calif.
Monsanto Chemical Company, Merrimac Div., Everett St., Boston, Mass.
Neve-Burn Product Corporation, 17 West 60th St., New York 23, N. Y.
New York Flameproofing Company, 115 Christopher St., New York City
Signal Chemical Manufacturing Company, 15116 Kinsman, Cleveland, Ohio.
L. Sonneborn Sons, Inc., 300 4th Avenue, New York City.

FLOOR SURFACING MATERIALS, COMPOSITION

COMPOSITION floor coverings of roll or tile type are available for colorful pattern effects as well as solid tones in heavy-duty qualities adapted to non-public areas of theatres, and to certain sections of public areas, such as lobbies, in front of refreshment counters and drinking fountains, and toilet rooms (not below grade) where terrazzo or ceramic tiles would be too expensive relative to hours of operation.

Such materials make serviceable baseboards, and composition bases of cowed type are available for this purpose.

Composition flooring of heavy-duty grade, without design, is recommended for projection rooms.

American Floor Products Company, 1526 M Street, N. W., Washington 5, D. C.
American Mat Corporation, 1722 Adams Street, Toledo 2, Ohio.
Armstrong Cork Company, Lancaster, Pa.
Congoleum-Nairn, Inc., Kearny, N. J.
Fremont Rubber Company, Fremont, Ohio.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
R. C. Musson Rubber Company, 10 South College Street, Akron 8, Ohio.
Tile-Tex Company, 1232 McKinley Avenue, Chicago Height, Ill.
U. S. Rubber Company, 1230 Sixth Avenue, New York City.

FOUNTAINS AND WATER COOLERS

DRINKING WATER fountains are of two general types: (1) complete water coolers (cabinets with me-

chanical refrigeration equipment enclosed and mounted with bubblers; and (2) ornamental fountains, which may be directly connected to the main where water is available at suitable temperatures (without prolonged running), or be piped to a concealed mechanical refrigeration unit. (In some cities, among them New York, water cooling equipment must be isolated from patrons.)

The simplest kinds of ornamental fountains are white or tinted porcelain-finished pedestals or wall bowls, the latter sometimes being incorporated with mirror or tile ornamentation on the wall or in a niche.

Cabinet fountains, or water coolers, are obtainable in finishes adapted to public areas of theatres where decorative considerations are not of first importance. The usual models for this purpose are approximately a foot and a half square and about 40 inches high, built of steel with baked enamel finish in a limited choice of colors, and equipped with either a.c. or d.c. motors for plugging directly into a power line outlet. To supply cooled water to an ornamental fountain, a unit of this type may be placed in a closet or comparable nearby compartment and piped to the fountain.

To assure sufficient drinking water where cooling is necessary, the equipment should deliver a gallon per hour for every hundred of seating capacity, and have storage provisions for several gallons.

Bradley Washfountain Company, 2203 North Michigan Avenue, Milwaukee, Wis.
The Ebco Manufacturing Company, 401 West Town Street, Columbus, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Puro Filter Corporation of America, 440 Lafayette Street, New York 3, N. Y.
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
Sunroc Company, Glen Riddle, Pa.
The Halsey W. Taylor Company, Warren, Ohio.
Temprite Products Corporation, 47 Piquette Avenue, Detroit 2, Mich.

SMOKING STANDS



Drum type — takes large supply of stubs, ashes and candy empties. Smart appearance, easily emptied — Original in design.

18" x 20" high.

Steel Construction — Black Finish

Write for prices.

ASSOCIATED TICKET & REGISTER CO.

354 WEST 44th STREET
NEW YORK 36, NEW YORK

FURNITURE FOR FOYERS AND LOUNGES

FURNITURE DURABLE enough to be practicable for theatre foyer and lounge areas is obtainable today in a variety of styles, in either metal or wood, and in metal-wood combination (steel frame).

Metal furniture, which is markedly durable, is available in chromium, stainless steel and aluminum.

Wood furniture may of course be selected from the better-built pieces adapted to home living rooms, but to be most practicable these should be of wood or metal-wood construction, with the frame fully covered in durable fabric (eliminating arm rests, feet, etc., of wood).

Moderately priced wood furniture of sturdy construction, without upholstering or with only seat or back cushions, is available in novel "modern" designs, and also in rustic or Early American styles, with "wheat" (pale yellow) or the darker maple finish.

(For foyer and lounge furniture fabrics, see *Upholstering Materials*.)

Admiral Chrome Furniture Company, Inc., 213 Greene Street, New York 12, N. Y.

Art Chrome Company of America (Div. of American Table Manufacturing Company), Melrose, Mass.

ASSOCIATED TICKET & REGISTER COMPANY, 354 West 44th Street, New York 16, N. Y. (smoke stands). See page 89.

Doehler Metal Furniture Company, Inc., 192 Lexington Avenue, New York, N. Y.

HEYWOOD-WAKEFIELD CO., Gardner, Mass.

KROEHLER MANUFACTURING COMPANY, Naperville, Ill.

Lloyd Manufacturing Company, Menominee, Mich.

Royal Metal Manufacturing Company, 175 North Michigan Avenue, Chicago, Ill.

HAND DRIERS, ELECTRIC

ELECTRIC DRIERS for hands, and of course applicable also to the face, eliminate towels, which practically always are of the paper variety in theatre wash rooms; hence, they remove the menace to clean toilet rooms of paper wads on the floor, and the danger to plumbing of wads thrown into water closets; and additionally, the fire hazard of matches tossed into used towel receptacles.

Such driers are available with heating units, and related fans capable of drying hands in about 20 seconds, or less than the time required for comparably thorough drying with paper towels.

They can be had in either pedestal or wall models, the former operated by a foot pedal, the latter by either foot or hand control; and in black, brown, gray or ivory as well as white enamel finish.

Chicago Hardware Foundry Company, North Chicago, Ill.

Electric-Aire Engineering Company, 135 S. LaSalle Street, Chicago, Ill.

Electronic Towel Corporation, 57 William Street, New York 5, N. Y.

National Dryer Corporation, 616 Adam Street, Chicago, Ill.

HEARING AIDS

THERE ARE two distinct types of group hearing aid systems on the market of interest in motion picture exhibition.

Most practicable method uses the principle of audio induction. This device consists physically in a series of loops of suitable electrical conductors, concealed beneath aisle carpeting, in baseboards, etc. This network is tapped into the theatre sound system amplifier through the hearing aid system amplifier. The deafened patron procures from the management a small "receiving set" and is equipped with a lorgnette type earphone. Picture sound is thus available from any seat in the auditorium.

By the other general method, certain seats (usually from five to ten, each outlet serving two adjoining seats) are wired to the theatre sound system either directly or through a hearing aid system amplifier.

Acousticon Division of Dictograph Products Company, Inc., 92-25 149th St., Jamaica, N. Y.

Audivox, Inc. (subsidiary of Western Electric Company), 259 West 14th Street, New York City.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

Sonotone Corporation, Elmsford, N. Y.

TELESONIC THEATREPHONE CORP., 3 East 48th Street, New York 17, N. Y. (audio induction method). See this page.

WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

IN-CAR SPEAKERS—See Drive-In Equipment and Supplies.

INTERCOMMUNICATING HOUSE PHONES

TO INSURE the manager's control over every department of theatre operation, and efficient co-ordination of the activities of different departments, suitable methods of signal or communication are indispensable. The simplest are mere buzzer systems, as sometimes used, for example, to advise the projection staff that a change in sound volume is necessary; but the limitations of the buzzer do not permit communication of any but the simplest instructions.

House phones for more effective inter-department contact range in design from simple, two-station communicating lines to elaborate dial systems by which any station can make contact with any other. Such equipment includes a type requiring no batteries, it being "powered" by the voice itself.

Loud-talking systems, consisting essentially in distant-pickup with any other microphones and miniature speakers are also adapted to theatre intercommunications.

Connecticut Telephone & Electric Corp., Meriden, Conn.

S. H. Couch, Inc., Boston, Mass.

Wheeler Insulated Wire Co., Inc., Division of Sperry Corp., East Aurora Street, Waterbury, Conn.

LADDERS, SAFETY

THE SAFETY ladder minimizes the risk of accident and of law suits arising from accidents occurring while lamps are being replaced, attraction board letters changed, etc. Sizes range from 3 to 16 feet. Besides those constructed of wood with steel reinforcement, there are ladders of aluminum construction.

American Ladder Company, 3700 West 38th Street, Chicago, Ill.

Atlas Industries Corporation, 849 39th Street, Brooklyn, N. Y.

Dayton Safety Ladder Company, 2337 Gilbert Avenue, Cincinnati, Ohio.

Goshen Manufacturing Company Goshen, Ind.

M & M Manufacturing Company, 7517 Hamilton Avenue, Pittsburgh, Pa.

The Patent Scaffolding Company, Inc., 38-21 12th Street, Long Island City, N. Y.

Reynolds Corporation, 1400 Wabansis Avenue, Chicago, Ill.

LAMPS, A.C. PROJECTION ARC

CARBON ARC projection reflector lamps are available for the use of alternating instead of direct current. A component of the equipment is a rotary transformer which alters 60-cycle line current to a frequency of 96 (twice that of shutter) for supplying the arc. The trim is 7-mm. x 14 suprex positive carbon, unrotated.

C. S. ASHCRAFT MANUFACTURING COMPANY, 36-32 Thirty-eighth Street, Long Island City, N. Y.

LEADING HEARING AID MANUFACTURERS ARE NOW TAKING LICENSES UNDER THE TELESONIC PATENTS

WHICH WILL BRING BACK TO YOUR THEATRES THE TENTH PART of your potential patronage who are absentees because they are too deaf to hear with ordinary hearing aids.

The TELESONIC system makes them hear and brings them in. Its moderate installation cost is earned over and over again.

Let us send you full details.

CHARLES H. LEHMAN, Pres.

TELESONIC THEATREPHONE CORP.

3 E. 48th ST., NEW YORK 17

LAMPS, D.C. PROJECTION ARC

PROJECTION ARCS of high-intensity characteristics for 35 mm. film for operation on direct current are of two general classes—*condenser* and *reflector* types.

Condenser type high-intensity projection arc lamps specifically adapted to theatres are those operating at 120 to 170 amperes, and 68 to 78 volts.

Condenser lamps in some models may be fitted with a water-cooled jaw assembly (which includes a special electromagnet unit); a similar device is available also for operation of reflector lamps at the higher amperages.

Reflector type high-intensity carbon arc lamps may be divided into three general groups, providing a capacity range embracing the requirements of theatres from small to large and including what appears to be the practical requirements of drive-in theatres.

The smallest capacity is that of the so-called "one-kilowatt" arc, which employs a cored negative carbon of composition designed to give smooth operation at very low current densities, with operation at 40 amperes, 27½ volts, or about 1 kw at the arc.

In the middle capacity range, the arc is operated at currents from 42 to 65 amperes, and 31 to 40 volts at the arc. Carbon combinations are 7mm positive with 6mm or 7mm negative for 42-45 amperes; and 8mm positive, with 7mm negative for 56-65 amperes.

The large reflector type arc (16-inch mirror) usually uses an uncoated 9mmx20-inch positive for operation at an average of 85 amperes and 58 volts. The lamps are designed for filters or other means of protecting the aperture from heat produced at this wattage, and also may have a water-cooling system to protect the carbon contact assembly.

There is also a model for rotating positive carbons that is adjustable to sizes from 7mm to 9mm.

For arc illumination in 16mm projection, lamps are available for high-intensity carbon trims of 6mm positive with 5.5mm negative operated at 30 amperes and 28 volts. A 46-ampere size is also available.

C. S. ASHCRAFT MANUFACTURING COMPANY, 36-32 Thirty-eighth Street, Long Island City, N. Y. See third cover.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

Forest Manufacturing Corporation, 122 Washington Street, Bloomfield, N. J.

J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.

Morelite Co., Inc., 600 West 57th Street, New York City.

MOTIOGRAPH, INC., 4431 Lake Street, Chicago, Ill. See page 6.

THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 63.

LAMPS, FILAMENT FOR PROJECTION

FILAMENT ("mazda") lamps for theatre motion picture projection are characterized by a high degree of source concentration and relatively high wattage. The most effective lamp for this purpose—the 2,100-watt, 60-volt T-24 bulb—is designed for lower voltage to secure additional source concentration. Hence a transformer with voltage-regulating characteristics is required.

There are also available, 1,000-watt prefocus base, and 1500-watt bipost base, 100-120 volt, T-20 bulb lamps employing the biplane filament construction. This construction makes possible relatively high source concentration for lamps operating at ordinary circuit voltages.

For portable 35-mm. motion picture projectors there are the 500-watt monoplane-filament, and the 750-watt and 1,000-watt biplane filament lamps in T-20 bulbs with medium-prefocus bases. The 750-watt and 1,000-watt require forced ventilation.

Another type of 1,000-watt projection lamp

designed to burn base down gives considerably greater output of light, and does not require the inclusion of anti-blackening electric grids internally.

For stereopticon projectors there are 500-watt short T-20, medium-prefocus base projection lamp, and a 1,000-watt long T-20 bulb, mogul-prefocus base lamp. Both are of the 100-120 volt type and employ monoplane filaments.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

LAMPS FOR GENERAL THEATRE ILLUMINATION

GENERAL SERVICE filament lamps, in sizes from 15 to 1000 watts, serve the majority of lighting applications in and around theatres. Except for the tubular bulb bipost lamps, all are designed for burning in any position; all are available with inside-frosted finish up to 1000 watts, and in clear lamps from 100 to 1000 watts (also a 10-watt). The frosting absorbs little light—in fact, inside-frosted and clear lamps (clear lamps are regularly available in sizes above 100 watts) have the same rating in light output.

Sign and Decorative General Service Lamps:

The 6-watt S14, 10-watt S11, 10-watt S14, 25-watt A19 and 40-watt A21 sizes have outdoor enamel coating on outside of bulb. Principal colors: red, green, blue, yellow, white, flametint, and orange.

Outside coated lamps for interior use include 7½ watt S11, 15-watt A15, 60-watt A21, and 100-watt A23.

Lumiline lamps are a tubular filament type in clear, inside frosted, straw and white; 30 and 60 watts (17¾ inches long), 40 watts (11¾ inches long). Other colors red, orange, blue, green, surprise pink. They may be used exposed or in narrow reflecting and shielding equipment.

Fluorescent lamps (often referred to as F-lamps) are now available in straight tubes of the following sizes:

Length	Diameter	Average lamp watts at 200 ma.
42 inches	¾ inch	25
64 inches	¾ inch	37
72 inches	1 inch	36.5
96 inches	1 inch	49

General line Length	Diameter	Wattage
9 inches	⅝ inch	6
12 inches	⅝ inch	8
21 inches	⅝ inch	13
15 inches	1½ inches	14
18 inches	1 or 1½ inches	15
24 inches	1½ inches	20
36 inches	1 inch	30
48 inches	1½ inches	40
60 inches	2½ inches	100

Color

The two most useful "white" lamps for theatres are the deluxe cool white (keyed to natural daylight) and deluxe warm white (keyed to filament). Lamps are also available in standard cool white, standard warm white, red, green, blue, pink, gold.

Slimline is another type of fluorescent lamp, which is characterized by instant start operation. For general lighting the 1½" diameter group is the most popular. All are designed to operate at 0.425 amperes.

Length	Average lamp watts
48 inches.....	38
72 inches.....	55
96 inches.....	74

Where space is limited, small diameter types are available. These may be operated at 120, 200, or 300 milliamperes.

Circline or *Circlarc* lamps, fluorescent lamps of curved shape, are useful for decorative effects, such as mirror lighting in the lounge. Only white lamps of 12 inches diameter in 1½ in. size tubing are available. The *Circline* forms a complete circle, the *Circlarc* is semi-circular shape.

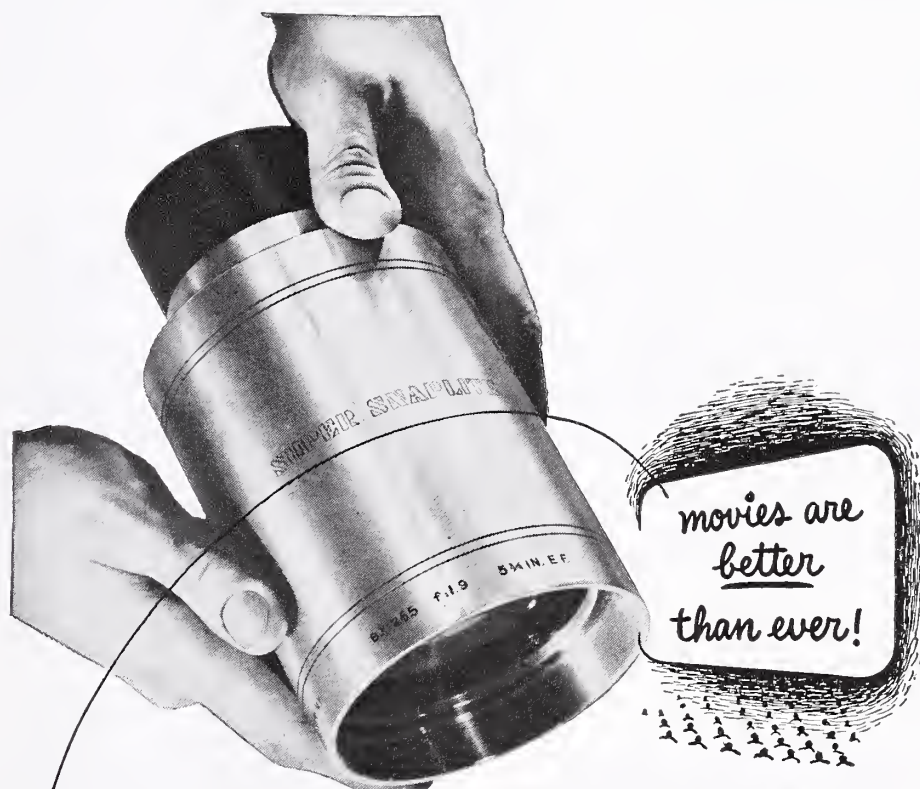
Projector lamps are of filament type with spot and flood lens cover glasses for narrow or wide beams. These lamps differ from the usual type filament lamps in that they contain their own reflecting surface, which is hermetically sealed within the lamp, providing a high-intensity beam of light for supplementary lighting. They are made of rugged, heat resisting glass and are suitable for service inside and outdoors. They are equipped with medium screw bases to fit regular sockets and are available 150 watts (PAR 38), 200 watts (PAR 46), 300 watts (PAR 56). The latter two are narrow-beam spots.

The *Reflector* spot and flood lamps also have built-in, mirror-like surfaces. Available in 75, 150, 300, and 500 watt sizes in spot and flood distribution. The 300 and 500 watt sizes are available in heat-resistant glass for outdoor use. The 75, 150, and 300 watt sizes are available in ordinary glass for indoor use. (See also *Black Lighting Equipment*.)

Germicidal lamps are for air disinfection. They can be used in patron areas in suitable equipment or in air ducts.

Length	Diameter	Nominal lamp watts
12 inches	⅝ inch	8
18 inches	1 inch	15
36 inches	1 inch	30
36 inches	¾ inch	16*
		23
		30
		36

*Slimline type. Average lamp watts at 120, 200, 300, and 420 milliamperes.

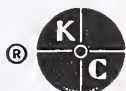


when you use **SUPER-SNAPLITE**

→ **f/1.9** projection lenses

Yes "MOVIES ARE BETTER" and they're "BETTER THAN EVER" if you use Super Snaplite f/1.9 Projection Lenses. These superb lenses give you maximum light, maximum sharpness, and maximum contrast . . . maximum viewing satisfaction for your patrons.

True speed of f/1.9 in every focal length up to 7 inches. Ask for Bulletins 207 and 209.



"You Get More Light with Super Snaplite"

KOLLMORGEN
2 Franklin Avenue
Brooklyn 11, New York
Optical CORPORATION

Ozone-producing lamps (4-watt S11 bulb) are used, with suitable equipment, for odor control in such locations as wash rooms. One lamp per 1000 cubic feet is recommended.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radiant Lamp Corp., 700 Jelliff Avenue, Newark, N. J.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

LAMPS, P. E. CELL EXCITER

THESE LAMPS provide the light which, interrupted or varied by the sound track, actuates the photoelectric cell and initiates the process of sound reproduction.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

LENSES, PROJECTION

THERE ARE two general classes—the *condenser* lens, which focuses light on the aperture and the *objectives*. The latter, commonly referred to as the projection lenses; they focus the light upon the screen. They are made in four standard diameters, and in 4-inch diameter, with focal length as determined by the size of the screen image desired, and its distance from the projector.

Knowing these factors, the supply dealer or the lens manufacturer readily determines the focal length required. In ordering projection lenses, one should also name the type of light source, projection angle and the make and model of the projector.

Speeds of f/1.9 and f/2.0 are available in focal lengths from 2 inches (or 3½ inches, depending on type) to 5 inches, in ¼-inch steps; and slower speeds from 5¼ to 7 or 9 inches all in standard diameter. Speeds of f/1.9 and f/2.0 are available also in focal lengths from 5 through 7 inches in 4-inch diameter. The faster lenses are regularly coated; others may be had either coated or uncoated. Coated lenses are standard in theatre projection.

Coated as well as uncoated lenses are also available for portable model projectors, in focal lengths 3 to 6 inches, speeds f/2.5 to f/3.4.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y. See page 72.
Gundlach Manufacturing Company, Fairport, N. Y.
Ilex Optical Manufacturing Company, 600 Portland Avenue, Rochester, N. Y.
KOLLMORGEN OPTICAL COMPANY, 2 Franklin Avenue, Brooklyn, N. Y. See page 91.
PROJECTION OPTICS COMPANY, INC., 334 Lyell Avenue, Rochester, N. Y. See page 97.

LENS ASSEMBLIES, SOUND

OPTICAL UNITS are composed of lenses or lenses and prisms, and include either a slit opening or a wedge-shaped prism, by means of which the exciting light of the sound system is focused on the sound track, and reduced to the height determined by the smallest frequency to be reproduced.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.
KOLLMORGEN OPTICAL COMPANY, 2 Franklin Avenue, Brooklyn, N. Y.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

LETTERS AND FRAMES FOR ATTRACTION ADVERTISING

CHANGEABLE letter equipment is available in frame design and in styles and sizes of letters and accessories

that allow forceful as well as highly legible announcements of current attractions at the front of the theatre (usually on a marquee), and of coming attractions in the lobby, as above entrance doors, facing the interior. (Also see *Marquees*; and *Attraction Advertising under Drive-In Equipment*.)

Standard practice employs lighted white backgrounds with black aluminum silhouette or translucent colored plastic letters.

Frames designed to fit into marquee or comparable structures, with white translucent glass panels, variously provide for convenient servicing of the lamp box and for attachment of letters. In all, however, bars for letter attachment are spaced 7 inches and all letters (above 4-inch types) are designed to fit interchangeably. Regular sizes are 8, 10, 12, 17, 24 and 30 inches. Four-inch letters are attached by means of a special interlinear frame.

Plastic letters are obtainable in red, blue and green, and other colors may be had to order. Aluminum silhouette letters in color are also available.

Frames of similar letter provisions against steel panels are available for attachment to a wall or other structure, with illumination by shielded lamps placed in front (see *Drive-In Equipment*).

Advertising accessories include pictorial transparencies (such as star portraits) and clip-on plastic colored letters for interior signs (such as coming attraction displays); also projectors

and accessories for projecting slides or film trailers on the attraction panel from inside the marquee structure (see *Marquees*).

For changing attraction board letters at heights that cannot be reached without use of a ladder, a "mechanical hand" device that grasps the letter by use of a tensioning letter at the end of a handle is available.

ADLER SILHOUETTE LETTER COMPANY, 3021 West 36th Street, Chicago, Ill. See page 78.

Falk Glass & Plastics Co., Inc., 48-10 Astoria Blvd., Long Island City 3, N. Y.

POBLOCKI & SONS, 2159 South Nimmick Avenue, Milwaukee 7, Wis.

Polyplastic Forms, Inc., 255 Conover Street, Brooklyn, N. Y.

Theatre Specialties, Inc., 1615 Cordova Street, Los Angeles, Calif.

WAGNER SIGN SERVICE, INC., 218 S. Hoyne Avenue, Chicago, Ill. See this page.

LIGHTING, ARCHITECTURAL AND FOR PUBLIC AREAS

IN ADDITION to the part that sign and marquee play on the architectural effect of the theatre facade, light may effectively contribute to the front design, maintaining its daytime values after dark, or even adding to them, by flooding the entire upper front, or parts of it, by means of reflector sources on the roof of the marquee; by outlining architectural features with neon or fluorescent lamps.

For the public areas of the interior, lighting facilities are to be divided into two general classes—functional and decorative.

Functional devices include coves and troughs, recessed light boxes (usually having a diffusing device, like concentric louver-rings, or covered with flush-set panels of translucent glass with or without diffusing ribs), and so-called downlights, consisting in ceiling reflectors or projectors behind tiny apertures in the ceiling, with the light beam directed to cover precisely a prescribed area.

Decorative fixtures are available in stock designs of great variety—bracket or pylon luminaires, flush-type ceiling drums and boxes, suspended troughs, ceiling bowls, wall urns, etc., constructed of metal or glass or both.

(See also *Lamps for General Theatre Illumination*, "Black Light" Materials and Lighting Equipment.)

Adams Lighting, Inc., 48 W. 27th Street, New York City.

Art Metal Manufacturing Company, 3110 Park Place, St. Louis, Mo.

Century Lighting, Inc., 521 West 43rd Street, New York, N. Y.

Curtis Lighting, Inc., 6135 West 65th Street, Chicago 38, Ill.

The Egli Company, Inc., 29 West 17th Street, New York City.

Gruber Brothers, 72-78 Spring Street, New York City.

Edwin F. Guth Company, 2615 Washington Blvd., St. Louis, Mo.

KLIEGL BROTHERS, 321 W. 50th Street, New York City. See page 99.

McFadden Lighting Company, Inc., 2308 South Seventh Blvd., St. Louis, Mo.

Novelty Lighting Corporation, Emmaus, Pa.

Revere Electrical Manufacturing Company, 6009 Broadway, Chicago, Ill.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

Charles J. Winston & Company, Inc., 41 East 53rd Street, New York City.

LIGHTS, SPOT AND FLOOD

SPOTLIGHTS AND floodlights are available in many sizes and light capacities, and in both lamp bulb and arc types—the former for use on and near the stage, for display and architectural lighting (see *Projector and Reflector Lamps under Lamps for General Theatre Illumination*); the arc sources for stage lighting from the projection room.

Filament lamp spot- and floodlights (most spotlights are adapted to flood applications) are designed for wattages of from 75 to 2,000. Arc equipment is available in capacities of from 25 to 170 amperes.

sell every show

WITH
wagner
ATTRACTION PANELS
AND
wagner
COLORED PLASTIC LETTERS

Write today for big free catalog on changeable copy display equipment.

wagner
SIGN SERVICE, INC.
218 S. Hoyne Ave. • Chicago 12, Ill.

**FOR COLOR IN MOTION,
GET THE GOLDE
ROTOCHROME**

Six beautiful, flowing colors add interest to displays, candy counters, etc. Do more business with changing colors. Compact, light weight, easy to set up. Long-life bulbs, trouble-free mechanism. 500 watts of brilliant color. Pipe clamps, wall and ceiling brackets available. See your dealer—or write to—

GOLDE MANUFACTURING CO.
1220-D W. Madison St., Chicago 7

Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.
 Century Lighting, Inc., 521 West 43rd Street, New York, N. Y.
 Genarco, Inc., 36-56 34th St., Long Island City, N. Y.
 General Electric Company, Schenectady, N. Y.
GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill. See opposite page.
 Killark Electric Manufacturing Company, Vandeventer & Easton Avenues, St. Louis 13, Mo.
 Major Equipment Company, Inc., 4603 Fullerton Avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 W. 50th Street, New York City. See page 99.
 Neumade Products Corporation, 330 West 42nd Street, New York City.
 Strobite Company, 35 West 52nd Street, New York City.
STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio.
 Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

LOBBY POSTS AND ROPES—See *Crowd Control Equipment*.

MAGAZINES—See *Projectors and Accessories*.

MARQUEES

MARQUEES have become more closely associated with the general architectural form of the theatre front than they originally were. They are usually constructed according to specifications supplied by an architect who has designed the marquee itself, along with other display and sign elements of the front, as a part of the facade; or by the design department of the fabricator.

Marquees are generally of sheet metal construction, painted, or with porcelain enamel finish in desired colors, with soffits of metal or glass illuminated by exposed filament or fluorescent lamps.

An inside service type marquee is available with a room for storage of letters, lamps, etc., from which sign copy and lamps, which are mounted in prismatic reflectors, can be changed. The panel bars accommodate standard letters.

American Sign Company, 1911 West 18th Street, Cincinnati, Ohio.
 Artkraft-Strauss Sign Corporation, 820 Twelfth Avenue, New York City.
 Continental Signs, Inc., 550 E. 170th Street, New York City.
 Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis.
 Flexlume Sign Corporation, 1464 Main Street, Buffalo 9, N. Y.
POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. (inside service type). See page 87.
 White Way Sign & Maintenance Company, 1850 W. Fulton Street, Chicago, Ill.

MATS FOR LOBBIES RUNNERS, SPACE UNITS

LOBBY MATS (specifically for vestibule and similar outer lobby areas preceding carpeted space) are available in heavy-duty rubber and thickness in link-belt and perforated types required for scuffing off grit and dirt so that it won't be tracked in upon the carpeting.

Lighter mats, with corrugated surface, are available in runner widths (usually 36 inches) for spreading over carpeting in traffic lanes during stormy weather, laying behind or in front of refreshment counters, etc.; and in various individual mat sizes for placing in front of fountains, vending machines, etc. There are also ribbed types for placing behind refreshment counters, with a variety that may be readily cut to fit the space.

Mats of any of these qualities can be obtained on special order in most any practicable dimensions, and in color, including special patterns.

Portable rubber mats with built-in radiant heating units can be secured for installation in recessed exits and other chilly areas to eliminate discomfort from drafts.

There are also space mats and runners of other materials than rubber, such as cocoa and sisal fiber.

The following manufacturers make rubber mats, unless otherwise specified.

American Floor Products Company, 1526 M Street N.W., Washington 5, D. C.
 American Mat Corporation, 1722 Adams Street, Toledo, Ohio.
 American Tile & Rubber Company, Foot of Perrine Avenue, Trenton, N. J.
 Firestone Industrial Products, Inc., Akron, Ohio.
 Fremont Rubber Company, Fremont, Ohio.
 Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
 B. F. Goodrich Company, 500 South Main Street, Akron 18, Ohio.
HEYWOOD-WAKEFIELD COMPANY, Gardner, Mass. (cocoa mats).
 Interstate Rubber Products Corporation, 908 Avila Street, Los Angeles 12, Calif. (electric).
 O. W. Jackson & Company, 290 Fifth Avenue, New York City.
 Lorraine Rubber Engineering Company, 286 Fifth Avenue, New York City.
 R. C. Musson Rubber Company, 10 South College Street, Akron, Ohio.
 National Mat Company, 106 Kingsley Street, Buffalo 8, N. Y.

Perfo Mat & Rubber Company, Inc., 281 Fifth Avenue, New York City.
 United States Rubber Company, 1230 Sixth Avenue, New York City.

MICROPHONES

THE THEATRE has many uses for microphones, from ballyhoo work on a sound truck, or in connection with the front display, to reinforcement of stage performances, announcements of election returns and sporting events, or emergency talks to pacify an audience in time of trouble. Microphones can be used with separate amplifying and loudspeaker equipment, or can in most cases be operated through the existing picture sound installation.

Crystal magnetic, velocity, dynamic and



For steady, trouble-free power for arc lamps — *direct current at constant amperes at the proper voltage*

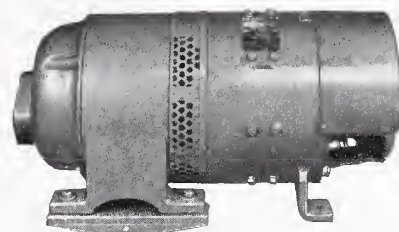
— Hertner motor-generator Transverters are supreme. Cool, quiet performance is always assured. Transverters require practically no attention other than casual inspection.

Plan now to profit by the experience of thousands of motion picture theatre operators who have been enjoying Hertner Transverter dependability for more than *four decades*.

For a complete description of the six types of Hertner Transverters — a model for every requirement — ask for Bulletin No. 301.

TransVerteR

T. M. Reg.



Another New TRANSVERTER

for 50-63 Volt High Intensity and Spot Arcs, for the new type lamps for drive-in theatres. Ask for Bulletin No. 301-A.

Distributed by **NATIONAL THEATRE SUPPLY**

In Canada: **GENERAL THEATRE SUPPLY COMPANY**



THE HERTNER ELECTRIC COMPANY

12690 ELMWOOD AVENUE...CLEVELAND 11, OHIO

A General Precision Equipment Corporation Subsidiary

MOTORS • MOTOR GENERATORS • GENERATOR SETS

cardioid are the type of microphones recommended. Where loudspeakers and microphones are closely associated, the cardioid principle greatly reduces the danger of feedback.

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.

American Microphone Company, 370 South Fair Oaks Avenue, Pasadena 1, Calif.

Amperite Company, 561 Broadway, New York City.

Electro-Voice, Inc., South Bend, Ind.

Operadio Manufacturing Company, St. Charles, Ill.

Racon Electric Company, Inc., 52 East 19th Street, New York City.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

MOTOR-GENERATOR SETS FOR D.C. ARC SUPPLY

MOTOR-GENERATOR sets are made in models specifically designed for motion picture and related direct current carbon arc light sources of all outputs. Capacity provides for operation of two lamps simultaneously during changeover.

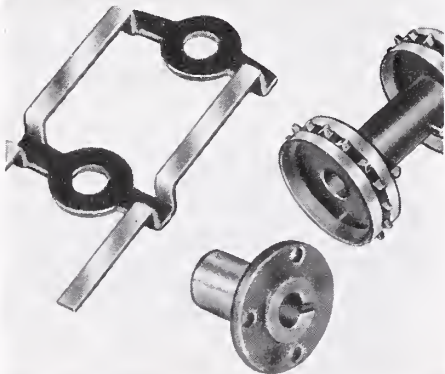
Close-regulation sets for large theatres are available up to 400 amperes at 100 volts for continuous operation, or about 600 amperes at changeover. The larger sets have structural steel bases and vibration dampeners.

Sets of lower voltage for 6mm to 8mm suprex carbon trims have double overload capacity for the changeover period. They are obtainable with vibration dampeners if installation conditions require them.

The type and capacity needed depends on the type of arc and amount of light it must produce (see *Lamps, D.C. Projection Arc*).

AUTOMATIC DEVICES COMPANY, 116 North 8th Street, Allentown, Pa.
Century Electric Company, 1806 Pine Street, St. Louis, Mo.

Free PROJECTOR PARTS



No, we're not giving them away—but, if Projection equipment is maintained the resulting patron satisfaction will boost Boxoffice sales to more than offset the cost—Your theatre will earn more and at the same time earn an enviable reputation for good showmanship.

LAVEZZI MACHINE WORKS
4635 West Lake Street
Chicago 44, Illinois

Crocker-Wheeler Division, Elliott Company, Jeanette, Pa.

General Electric Company, 1 River Road, Schenectady, N. Y.

HERTNER ELECTRIC COMPANY, 12690 Elmwood Avenue, Cleveland, Ohio. See page 93.

Imperial Electric Company, Inc., 64 Ira Avenue, Akron, Ohio.

MOTIOGRAPH, INC., 4431 West Lake Street, Chicago 24, Ill. See page 6.

ROBIN-ESCO DIVISION, ELECTRIC SPECIALTY COMPANY, 267 Rhode Island Avenue, East Orange, N. J. See page 78.

Westinghouse Electric Corporation, East Pittsburgh.

PHOTOELECTRIC CELLS

ALTHOUGH IT has a number of applications in many fields, in the theatre the photoelectric cell operates in the sound system to transform the light of the exciter lamp, after it has passed through the sound track of the film, into the electrical energy which, amplified, actuates the loudspeakers.

Continental Electric Company, Geneva, Ill.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

General Electric Company, Schenectady, N. Y.

Gordos Corporation, 86 Shipman St., Newark, N. J.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

Radiant Lamp Corporation, Newark, N. J.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

PHOTO MURALS

Photo murals produced on portrait paper and mounted on superboard are available in a large variety of sizes for placing on the walls of foyers, lounges, cry rooms and other areas throughout the theatre. Inviting, home-like effects can be achieved through scenes which celebrate a local hero or locale, express the character of the theatre, or supply human interest appeal.

The murals can be mounted in existing theatres without the need for structural changes. They are obtainable in almost any size desired and in black-and-white, sepia or full-color. Manufacturers will supply a series of stock photos to choose from or, if desired, enlarge and reproduce any photographs supplied them.

Foto Murals of California, 8921 West Pico Blvd., Los Angeles 35, Calif.

RCS STUDIOS, 123 North Wacker Drive, Chicago 6, Ill. See page 43.

PROJECTION PORT COVERS

OPTICAL GLASS covers for projection ports (indicated especially where the auditorium had better be acoustically isolated from the projection room) are available in metallic frame units ready for mounting in existing projection room walls as well as in new construction. They may be had in round or square shape.

Best Devices Company, 10921 Briggs Road, Cleveland 14, Ohio.

Murch Electric Corp., Franklin, Me.

PROJECTION LAMPS: See *Lamps, D. C. Projection Arc*.

PROJECTOR REPLACEMENT PARTS

REPLACEMENT PARTS for a projector (provided the model has not been too long obsolete) are of course available from its manufacturer, while some parts are obtainable from other manufacturers for certain makes. When a projector head must be removed for overhauling at the factory, it is usually possible to replace it meanwhile with a head borrowed from the manufacturer or his dealer.

In selecting replacement parts it is highly important to be assured that the new part is precision-tooled for the projector to which it is to be applied.



1952 TOA EXHIBIT: Westinghouse Electric Corporation, Boston (air conditioning).

THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.

CENTURY PROJECTOR CORPORATION, 729 7th Avenue, New York City.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

LAVEZZI MACHINE WORKS, 4635 West Lake Street, Chicago 44, Ill. See this page.

MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.

Edw. H. Wolk, 1241 Wabash Avenue, Chicago, Ill.

PROJECTORS & ACCESSORIES: STANDARD 35-MM., THEATRE

PROJECTOR mechanisms for theatrical and comparable professional projection of 35mm motion picture film are available in both heavy-duty and light-duty models. Heavy-duty equipment is usually indicated even for theatres not operating on a daily continuous policy, but the lighter equipment may suffice for small theatres presenting only a few performances a week. Such light-duty equipment is "portable" in a limited sense.

Even within the classification of heavy-duty there are models which, while adapted to large as well as small theatres, are of somewhat simplified design suggested by the requirements of theatres not operating on a continuous policy.

Heavy-duty mechanisms are available with various types of shutters, but all with rear shutters either exclusively or optionally. Some may be had with rear shutters of single or double type; or with single rear and front shutter.

For reduction of film gate heat, a water-cooled gate assembly may be procured for some models of projectors. If a lamp with water-cooled carbon jaw assembly is used, the film gate device and jaw assembly may use the same water supply.

Made by the manufacturer of the projector head and designed in integration with it, the necessary bases and magazines are separate items of purchase. Bases are adapted to any standard carbon arc lamp, and are adapted to, or include models designed for, tilting upwards as required by drive-in theatres. The takeup for the lower magazine is also a separate item.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha 2, Nebr. See page 19.

CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See opposite page.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

Holmes Projector Corporation, 1815 Orchard Street, Chicago, Ill.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See Fourth Cover.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill. See page 6.

ROBIN-WEBER DIVISION, Weber Machine Corporation, 267 Rhode Island Avenue, East Orange, N. J.
Signal Electric Engineering Company, 179 Hopewell Avenue, Aliquippa, Pa. (belt punching machine).
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill. See page 75.

PROJECTORS, 16-MM. HEAVY-DUTY TYPE

PROJECTORS FOR 16-mm. film, incorporating soundheads and with complete sound reproducing system available, are obtainable in heavy-duty models adapted to regular theatres as auxiliary equipment for such purposes as the presentation of local newsreels, educational subjects, etc. Either low-intensity or high-intensity carbon arc lamps are obtainable for such equipment (see listing under *Lamps, D.C. Projection Arc*).

Ampro Corporation, 2851 North Western Avenue, Chicago, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Eastman Kodak Company, Rochester, N. Y.
Holmes Projector Corporation, 1815 Orchard Street, Chicago, Ill.
Mitchell Camera Corporation, 666 W. Harvard Street, Glendale 4, Calif.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Victor Animatograph Corporation, Davenport, Iowa.

PUBLIC ADDRESS SYSTEMS

PUBLIC ADDRESS and sound re-enforcement systems may provide any one or all of various services. They can be utilized for amplifying stage sound, for managers' announcements, etc.

In the theatre the public address system may consist of microphones suitably connected to the standard sound installation, or an entirely separate system, with its own amplification.

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
General Electric Company, Electronics Dept., Syracuse, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Street, Bloomfield, N. J.
MOTIOPHOTOGRAPH, INC., 4431 West Lake Street, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.

RECTIFIER TUBES

LINES OF Tungar tubes made by the manufacturers listed below embrace types and amperages for exciter lamp and for field supply required by some speaker systems, as well as those for projection arc supply rectifiers. These gas-filled tubes are not of the mercury type, but some may contain a small amount of mercury. Amperages run from 2 to 15. (See *Rectifiers*.)

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
Continental Electric Company, Geneva, Ill.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
Gordos Corporation, 86 Shipman Street, Newark, N. J.
Radiant Lamp Corporation, 300 Jelliff Avenue, Newark, N. J.
Strickland Electric Company, 1427 East 18th Avenue, City.
Westinghouse Electric Corporation, Bloomfield, N. J.

RECTIFIERS AND POWER UNITS

RECTIFIERS for changing the alternating current supply to direct current, for operation of the projection arc, are available in either Tungar tube or dry type employing, according to the various makes, copper oxide, magnesium-sulphide or selenium as the rectifying agent. Regular models are designed for single- or three-phase operation up to four-tube capacities, inclusively; higher capacities are three-phase. Capacities range from 20



1952 TOA EXHIBIT: William Wrigley, Jr. Company, Chicago (chewing gum).

to 80 amperes in most makes, and higher in some.

Sound system rectifiers also are made in tube and disc types.

C. S. ASHCRAFT MANUFACTURING CO., 36-32 Thirty-eighth Street, Long Island City, N. Y. See third cover.

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.

Benwood Linze Company, 1815 Locust Street, St. Louis, Mo.

CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

Forest Manufacturing Corporation, 122 Washington Street, Bloomfield, N. J.

Garver Electric Company, Union City, Ind.

General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.

Kneisley Electric Corporation, 2509 Lagrange Street, Toledo, Ohio.

McColpin-Christie Corporation, Ltd., 4922 S. Figueroa Los Angeles 37, Calif.

MOTIOPHOTOGRAPH, INC., 4431 West Lake Street, Chicago 24, Ill.

Richardson Allen Corporation, 15 West 20th Street, New York City.

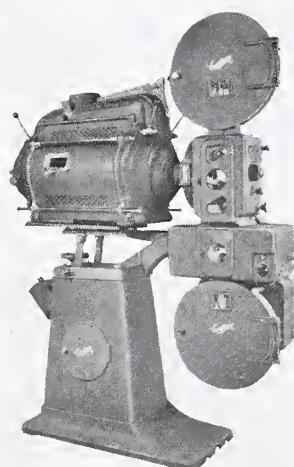
J. E. ROBIN, INC., 267 Rhode Island Avenue, East Orange, N. J.

THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 96.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

REELS

REELS NECESSARY for takeup magazines of projectors (and in best practice, also in place of the film exchange reel in the upper magazine), and otherwise constantly utilized in the projection room, are available in a number of sizes and types of construction. The standard reel in the United States takes 2000 feet of 35-mm. film. Original specifications provided for a diameter of 14½ inches with a 4½-inch hub, but reel manufacturers regularly supply two diameters—15 inches with 5-inch hub, and 14 inches with 4-inch hub. Cast aluminum or stamped steel is



The Best Projector in Sight

CENTURY Projectors are the choice of leading theatres in the United States and the World Over. Why? Because of simplified design, fewer parts, minimum lubrication—which means less wear, easier maintenance and steady, brilliant projection. CENTURY Projectors were the choice of CINERAMA, the new, significant "3rd dimensional" motion pictures now showing in New York.



CENTURY PROJECTOR CORP. NEW YORK, N. Y.

FOREIGN DISTRIBUTORS

IN CANADA

**Dominion Sound Equipments
Limited**

MONTREAL, CANADA

OUTSIDE U. S. A.
AND CANADA



Westrex Corporation
NEW YORK, N. Y.

used for the grades best able to provide maximum protection to the film. Reels of less protective design and cheaper construction are also available and may be practicable for purposes other than regular program projection in theatres.

Reels are also obtainable in 1000-foot sizes, having diameters of 10 inches and 2-inch hubs.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo. See this page.

Neumade Products, Inc., 330 West 42nd Street, New York City.

Taylorreel Corporation, 2 Commercial Street, Rochester, N. Y.

WENZEL PROJECTOR COMPANY, 2500 South State Street, Chicago, Ill. See page 75.

REFLECTORS, PROJECTION ARC

MIRRORS FOR REFLECTOR

type projection arc lamps are available in the diameters required by the various models of lamps in either glass or metal, including both rhodium and aluminum (see *Lamps, D. C. Projection Arc*).

Glass shields, called mirror guards, are obtainable for protection of glass reflectors against pitting. The guards themselves are pitted in time, but are much less expensive than the reflectors.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.

HEYER-SHULTZ, INC., Cedar Grove, N. J. (metal reflectors). See page 74.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

KOLLMORGEN OPTICAL CORPORATION, 2 Franklin Avenue, Brooklyn, N. Y.

J. E. McAuley Manufacturing Company, 552 West Adams Street, Chicago 6, Ill.

Mirror-Guard Company, 837 Eleventh Avenue, New York City.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio.

REWINDERS, FILM

FILM REWINDERS are available in two general types, open and fireproof enclosed. The open type is offered in a number of different models, either as a single unit or as two separate units that are clamped to the rewind table, or bolted in place. The enclosed type is a single unit.

Both open and enclosed types may be hand-driven or motor-driven, may have sleeve bearings or ball bearings, may accommodate either 1,000- or 2,000-foot reels, or both, and may have either one or several driving speeds.

Some of the motor-driven types incorporate accessories by means of which the same motor can be used for general machine work, such as grinding and polishing.

Rewind tables of metal provide a fireproof work bench especially adapted to projection room needs and are available with tool drawer, rack for film cabinet, and clamping blocks accommodating any type of rewind.

Clayton Products Company, 31-45 Tibbett Avenue, New York City.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo. See opposite page.

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

Lakewood Automatic Rewind Switch, 1298 Hathaway Avenue, Lakewood 7, Ohio.

The Neumade Products Corporation, 330 West 42nd Street, New York City.

WENZEL PROJECTOR COMPANY, 2500 South State Street, Chicago, Ill.

Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Illinois.

SAND URNS

THESE RECEPTACLES specifically for cigarette butts and used matches, usually needed at entrances, are available in either metal or ceramic, plain or

modeled types, and in a number of sizes from about 12 to 18 inches high.

ASSOCIATED TICKET & REGISTER COMPANY, 354 West 44th Street, New York 18, N. Y. See page 89.

Atlas Products Company, 9257 South Houston Street, South Chicago, Ill.

Compco Corporation, 2257 West St. Paul Avenue, Chicago 47, Ill.

GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo.

Ex-Cell Products Corporation, 457 North Racine Avenue, Chicago, Ill.

Glaro Machine Products Co., Inc., 3711 Edgemere Avenue, Far Rockaway, N. Y.

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

SCREENS, PROJECTION

MOTION PICTURE screens

are of two basic types: *Diffusive*, for auditoriums having a ratio of width to depth

of approximately 3 or more, to 5; and *Specular*, for auditoriums definitely elongated. Another type is *Translucent*, used with rear projection.

In surface screens are "white," "silver" metallic or "beaded" (glass). Specular screens are either "silver" or "beaded."

Diffusive screens are variously fabricated, being available (1) in cotton or comparable material having the front surface treated with a suitable pigment-carrying coating in several layers; (2) in cotton or comparable synthetic woven fabric, of which there may be several layers; (3) in plastic; and (4) in fabric woven of glass filaments.

For transmission of sound, non-porous screens (Types 1 and 3) are perforated. A plastic screen is available either uniformly perforated, or with perforations graduated recessively from the center. (These types can also be procured without perforations for installation where speakers are not placed behind.)

LUMINOUS-SURROUND SCREEN

Means of installing a screen with a luminous surround (instead of black masking), without an intervening border or edge, so as to free the picture from the delimiting effect of a frame and the extreme contrast of a black border, are available in a system which synchronizes the surround illumination with that of the picture entirely by use of reflected screen light (prevention of a constant level and quality of light in the surround, and of an edging effect between surround and pictures, are critical factors).

Physically, the system consists in screen material mounted on a structure designed to provide the diffusion and reflection of light necessary to absorb normal image vibration and to control reflected light relative to the audience area.

For picture widths of 25 feet or less, a prefabricated form is available for adaptation to existing as well as new auditoriums; larger images may be provided for by special construction.

Da-Lite Screen Company, 2723 North Pulaski Road, Chicago, Ill.

Hurley Screen Company, Inc., 96-17 Northern Boulevard, Corona, N. Y.

Nu-Screen Corporation, 1501 Broadway, New York 8, N. Y. (glass filament fabric).

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. (line includes luminous surround system). See page 17.

Raven Screen Corporation, 124 West 124th Street, New York City.

RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. See page 97.

B. F. Shearer Company, 2318 Second Avenue, Seattle 1, Wash.

VOCALITE SCREEN CORPORATION, 19 Debevoise Avenue, Roosevelt, N. Y. See page 77.

Williams Screen Company, 1620 Summit Lake Boulevard, Akron, Ohio.

Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.

SCREEN PAINT

THE RELATIVELY rapid deterioration of the reflection characteristics of coated motion picture screens (see *Diffusive type under Screens, Projection*) advises either replacement of the screen or resurfacing of it within eighteen months after its installation, and subsequently at somewhat more frequent intervals so long as resurfacing is practicable. For better standards of projection, resurfacing (if done at all) should take place at intervals of from nine to twelve months.

For this purpose various coating materials are available already made up into a paint of proper consistency for spraying without serious filling of the sound-transmission perforations, provided it is skillfully applied. Such resurfacing paint is available from screen manufacturers (see *list under Screens, Projection*), and from the following:

For drive-in screens, flat white paints compounded especially for such outdoor application are available, adapted to metallic or asbestos or comparable surfaces.

Gillespie Varnish Company, Inc., Day & Howell Streets, Jersey City, N. J.

National Theatre Screen Refinishing Company, 129 Zenner Street, Buffalo, N. Y.

WHY *Strong* RECTIFIERS ARE PREFERRED



The only rectifiers especially designed, manufactured and tested in one plant together with and for use with motion picture projection arc lamps. This is highly important, as efficient operation of each type and rating of arc necessitates a rectifier specifically engineered to its particular requirements.

There is a dependable Strong Rectifier for every type projection lamp:

- 2-Tube - 4-Tube - 6-Tube
- Single and Three Phase Models for

- Rotating Feed Angular Trim High Intensity
- Copper Coated Coaxial High Intensity
- 1 K.W. High Intensity
- Low Intensity

All assure smooth output current, long life, low operating temperature, and flexibility in control.

Write for Free Literature

THE STRONG ELECTRIC CORP.

City Park Ave. • Toledo 2, Ohio

PROJECTION LAMPS • SLIDE PROJECTORS
SPOTLIGHTS • RECTIFIERS • REFLECTORS



ALUMINUM REELS

Sold thru THEATRE SUPPLY DEALERS Exclusively

ASK YOUR DEALER

GOLDBERG BROS. Denver, Colo.

Sold thru Theatre Supply Dealers Exclusively



1952 TOA EXHIBIT: The Charles E. Hires Company, Philadelphia (beverages).

RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. See page 88.

SCREEN TOWERS—See *Drive-In Theatre Equipment*.

SEATING—See *Chairs, Auditorium*.

SIGNS (ELECTRIC) FOR THEATRE NAME

ELECTRIC SIGNS (metal) framework with illumination provisions, are available in a wide variety of designs more or less closely associated with the architecture of the theatre front. While they are commonly especially designed by the architect or sign construction company, there are also standardized designs adaptable to the theatre front. (See also *Attraction Advertising under Drive-In Theatre Equipment*.)

Artkraft-Strauss Corporation, 820 Twelfth Avenue, New York City.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.

Flexlume Sign Corporation, 1464 Main Street, Buffalo, N. Y.

Long Sign Company, 61 West Hubbard Street, Chicago, Ill.

POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee, Wis. See page 87.

SIGNS: DIRECTIONAL, BOX-OFFICE, IDENTIFICATION

SIGNS for all the purposes of theatres are available in a variety of materials and modern styles that efficiently perform their function while lending at the same time a detail of decorative interest, and at such low relative cost that ordinary box and painted signs are never warranted.

They can be had either in stock or readily made-up models to indicate exits, location of balcony stairs, toilet rooms, etc., fabricated of decorative metal, etched glass and plastic, and there are types with free-standing luminescent plastic letters lighted by a concealed black-light lamp, still others of plastic with letters so engraved as to be defined by edge lighting.

Signs of engraved plastic are available for such copy as "No Admittance," "Information," etc., and as poster date strips; and for the box-office there are admission price signs available with or without show time clocks of the same material.

BETTER THEATRES SECTION

Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.

Associated & Ticket Register Co., 354 West 44th Street, New York City.

Capitol Stage Lighting Company, 527 West 45th Street, New York 19, N. Y.

L. Bahn Company, 123 West Canton Street, Boston 18, Mass.

Edgar S. Bowman, 124 West 21st Street, New York 11, N. Y.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.

International Metal Products Company, 3110 Park Avenue, St. Louis 4, Mo.

KLIEGL BROTHERS, 521 W. 50th Street, New York City. See page 99.

McFadden Lighting Company, Inc., 2308 South Seventh Boulevard, St. Louis, Mo.

Novelty Lighting, 2480 East 22nd Street, Cleveland 15, Ohio.

POBLOCKI & SONS COMPANY, 2159 South Kinnickinnic Avenue, Milwaukee, Wis. See page 87.

Polyplastic Forms, Inc., 255 Conover Street, Brooklyn, N. Y.

Posteroid Corporation, 693 Broadway, New York 12, N. Y.

The Tablet & Ticket Company, 1021 West Adams Street, Chicago 7, Ill.

Vio-Glo Plastics Corporation, 249 West 34th Street, New York City. (black-light signs).

SLIDES—See *Stereopticons*

SOUNDHEADS

HOWEVER MUCH soundheads may be of comparable design in principle, different models may accomplish their purpose by substantially different methods. This is true even within the lines of some manufacturers, particularly those who include a simplified type, possibly eliminating certain components of their most refined model, for installations of relatively moderate requirements.

Critical points of design in any case are the provisions for filtering out flutter, and for assuring constant accuracy of the optical system.

Not all, but most models are adapted to integration with various makes and types of projector mechanisms.

THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.

CENTURY PROJECTOR CORPORATION, 729 7th Avenue, New York 19, N. Y. See page 95.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See Fourth Cover.

MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill. See page 6.

RADIO CORPORATION OF AMERICA, Engineering products Department, Camden, N. J. See page 3.

S. O. S. CINEMA SUPPLY CORPORATION, 602 West 32nd Street, New York City.

WEBER MACHINE CORPORATION, 59 Rutter Street, Rochester, N. Y. See page 74.

WENZEL PROJECTOR CORPORATION, 2509-19 South State Street, Chicago 16, Ill. See page 75.

WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada. See page 4.

SOUND SYSTEMS, COMPLETE

ALL OF THE components of a sound reproducing installation may be purchased as an integrated system of a single manufacturer, with some of his own fabrication and the rest (notably speakers) the products of other manufacturers on which he has standardized. Thus are offered complete systems for regular theatres of different seating capacities, and also for large outdoor installations such as in drive-in theatres. (See *Amplifiers and Amplifying Tubes; Soundheads, Speakers and Horns*.)

THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Nebr.

CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 95.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See Fourth Cover.

MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill. See page 6.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

WESTREX CORPORATION, 111 Eighth Avenue, New York City (except in U. S. and Canada). See page 4.

SPEAKERS AND HORNS

SPEAKER EQUIPMENT usually recommended for the picture sound system of indoor theatres is a horn system consisting in a low-frequency speaker housed in a suitable horn baffle, and a high-frequency speaker attached to a multicellular horn. Speaker systems are available in many models for the various seating capacities of theatres. (Also see *Drive-In Theatre Equipment and Supplies*.)

In large theatres these speaker systems may incorporate as many as six low-frequency, and four high-frequency units. An integral part of such a system is a dividing network which may,

See it at

TESMA
CHICAGO, NOV. 15-19

The new

"TRANSCENIC" * SCREEN SURROUND

Well-proportioned from any seat. Constant, low-level illumination without distraction. Can be flown if necessary. Stop in at Booth 16 and say hello.

*R. J. Mullen Patents

RAYTONE
SCREEN CORPORATION
165 CLERMONT AVENUE • BROOKLYN 5 NEW YORK

FOR
GREATER
LIGHT
TRANSMISSION

LENSES OF SUPERLATIVE
QUALITY AT
REASONABLE COST

Projection Optics
COMPANY, INC.
330 LYELL AVENUE • ROCHESTER NEW YORK

A Big HIT!

Sold thru
THEATRE SUPPLY
DEALERS... Exclusively

**GOLDBERG Automatic FILM
REWINDER**

**GOLDBERG BROS.
DENVER, COLO.**

Sold thru Theatre Supply Dealers Exclusively



1952 TOA EXHIBIT: Mission Dry Corporation, Los Angeles (beverages).

or may not, incorporate means for high-frequency attenuation.

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.

General Electric Company, Electronics Dept., Syracuse, N. Y.

INTERNATIONAL PROJECTOR CORPORATION, 55 La France Avenue, Bloomfield, N. J.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

SPLICERS AND FILM CEMENT

DEVICES FOR splicing film are available in various models, including those which supply heat for creating a weld in the shortest possible time; however, splicers used in theatre projection rooms are usually of the *pressure* type, depending on mechanical force to effect a firm splice.

Pressure types can be had in either perforated or non-perforated models, and these for 1/10- and 5/32-inch splice. There are 16mm splicers which also splice 35mm film.

Film cement generally recommended for theatre use is of the weld, rather than the adhesive, type, and is classified as *all-purpose*. It is adapted to the splicing of acetate (safety) as well as nitrate film. With acetate, however, the splice should be kept under pressure in the splicer for at least 15 minutes, and it should not be pulled until at least 5 minutes afterward.

Griswold Machine Works, Port Jefferson, N. Y. Lake Products Company, 6576 Oleatha Avenue, St. Louis 9, Mo. (cement).

NATIONAL THEATRE SUPPLY, 90 Gold Street, New York 38, N. Y. (cement).

Neumade Products Corporation, 330 W. 42nd Street, New York City (splicers, cement).

Prestoseal Manufacturing Corporation, 38-01 Queens Blvd., Long Island City, N. Y. (splicers).

installations as footlights, borderlights and strip-lights. What is additionally required depends on the kind of stage productions to be offered; these may need a variety of portable flood and spotlights equipped for color effects.

Most productions, even of home talent, advise the availability of at least one small spotlight for projection room installation or comparable location.

According to these factors of scale, control equipment may be of the simpler dimmer types indicated in the BUYER'S INDEX under *Dimmers*, or elaborate preset interlocking switchboards of resistance, autotransformer or electronic type.

Companies listed below manufacture complete lines of stage lighting equipment (except possibly actual switchboard units); others limited to certain items, are so indicated.

Capitol Stage Lighting Company, 527-529 West 45th Street, New York City.

Century Lighting Equipment, Inc., 419 West 55th Street, New York City.

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

KLIEGL BROTHERS, 321 W. 50th Street, New York City. See opposite page.

STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio (spot and floodlights).

Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.

STAGE RIGGING AND HARDWARE

THESE INCLUDE blocks and pulleys, counterweights, arbors, belaying pins, cleats, curtain tracks, key-stones, pin rails, pin wire, sand bags, manila rope, wire rope, rope locks, trim lamps, carriers, rigging, steel curtains and contour curtains. (Also see *Curtains and Stage Drapes*, and *Curtain Controls*.)

AUTOMATIC DEVICES COMPANY, 116 North 8th Street, Allentown, Pa. (curtain controls).

J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.

Vallen, Inc., 225 Bluff Street, Akron, Ohio (curtain controls).

STEREOPTICONS AND SLIDE PROJECTORS

LIGHT PROJECTORS for advertising copy, pictorial and effect slides are available in single, double and triple dissolving types that permit striking effects and novelties. Light sources are typically filament lamps with reflectors, but carbon arc models are available. The simpler models, some with color wheels, can be obtained at moderate prices.

Slides for the projection of song lyrics, advertising and effects are available made up on glass,

and in a flexible material on which a message can be typewritten at the theatre.

American Optical Corporation, Buffalo, N. Y.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.

Beseler Visual Products Co., Inc., 200 East 23rd Street, New York City.

Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.

Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.

GOLDE MANUFACTURING COMPANY, 4888 North Street, Chicago 40, Ill.

KLIEGL BROS., 321 West 50th Street, New York 19, N. Y. See page 99.

STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio (slide projector). See page 75.

SLIDES

NATIONAL STUDIOS, 145 West 45th Street, New York 19, N. Y. See page 43.

North American Slide Company, 206 North Linden Avenue, Kirklyn, U. D. Pa.

TAKEUPS—See *Projectors and Accessories*.

TELEVISION, LARGE-SCREEN

TELEVISION equipment for theatre auditoriums is obtainable in two general types—*instantaneous* (direct projection of the televised image), and *intermediate* photographing of the televised image on film from almost immediate motion picture projection, automatically).

Instantaneous equipment, with the receiver-projector mounted not more than 65 feet from the screen (on balcony or auditorium ceiling) can reproduce an image up to 20 feet wide. Dual projection equipment (should one projector fail, the other can be switched on immediately at the control panel in the projection room) is available in apparatus of the instantaneous type. Intermediate equipment is obtainable for either 35mm or 16mm film.

General Precision Corporation, Pleasantville, N. Y. Paramount Pictures, Inc., 1501 Broadway, New York City.

RADIO CORPORATION OF AMERICA, Theatre Equipment Div., Camden, N. J.

TRAD-MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill.

TELEVISION SETS FOR FOYERS AND LOUNGES

FOR TELEVISION entertainment in a foyer or lounge, conventional home type sets are sometimes used; however, there is equipment specifically designed for such purposes. Models incorporating the screen and speaker are available for images up to 48 inches wide. Another is essentially comparable to auditorium equipment, with a receiver-projector on a stand or suspended from the ceiling to beam the image to a screen, and with a speaker placed near the screen. Such equipment can reproduce an image up to 6 x 8 ft.

HERTNER ELECTRIC COMPANY, 12690 Elmwood Avenue, Cleveland, Ohio.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

Trad Television Corporation, 1001 First Avenue, Asbury Park, N. J.

TICKET BOXES AND ADMISSION CONTROL SYSTEMS

TICKET collection equipment ranges from simple receptacles for the tickets or stubs, and similar boxes with knives for chopping the tickets to prevent further use, to collection and filing mechanisms designed to effect a record of ticket sequence to prevent collusion.

Simplex boxes are typically of steel construction on an iron base of weight to resist tipping, finished attractively, usually in color, with a

SPOTLIGHTS—See *Lights, Spot and Flood*.

STAGE DRAPES AND CURTAINS—See *Fabrics for Walls, Curtains and Stage Drapes*.

STAGE LIGHTING EQUIPMENT

EQUIPMENT FOR lighting the stage in its use for live-talent performances basically requires such permanent

bowled hinged top of aluminum or comparable metal.

Chopper boxes are of similar construction and design, plus knives actuated manually by an outer wheel.

Collection and filing systems consist in a receptacle of regular ticket box dimensions and comparably attractive in external finish, with means of cutting the ticket in two and filing the stub. One system files the stubs so that they are removable in the sequence of collection on a string. Another files the stubs in a transparent container wherein the tickets, which have been imprinted for the purpose, form a criss-cross pattern, alteration of which indicates a break in the sequence of collection. The latter system is automatic; the other is available for either manual or automatic operation.

GENERAL REGISTER CORPORATION, 43-01 22nd Street, Long Island City, N. Y. (admission control systems). See page 16.

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

TICKET ISSUING MACHINES

AUTOMATICALLY registering ticket dispensers facilitate the handling of box office peaks, and impart the impression of efficiency, cleanliness and businesslike methods; they eliminate all excuses for errors on the part of the cashier (some type of dispensers make the usual errors impossible); and they may be regarded as necessary to any real assurance that box office losses are not occurring through cashier-doorman collusion. They are obtainable in motor-driven and manually operated types.

Ticket issuing machines are also available with the mechanism for the ejection of each channel of tickets built as a complete unit. If any unit gets out of order, it is promptly replaced without disturbing the rest of the equipment. Housings are available to accommodate up to three, and up to five units.

GENERAL REGISTER CORPORATION, 43-01 22nd Street, Long Island City, N. Y. See page 16.

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

National Cash Register Corporation, Dayton, Ohio.

Ticket Register Industries, 1223-27 South Wabash Avenue, Chicago 5, Ill.

WENZEL PROJECTOR CORPORATION, 2505-19 South State Street, Chicago 16, Ill. (manual type)

TOILET ROOM ACCESSORIES—See Hand Drills; also dispensers, soap and towels.

UNIFORMS

WHILE LEADING uniform manufacturers can readily meet special design specifications, their catalog models provide a variety of styles that have proved effective in distinguishing the functions of ushers, doormen, porters and other attendants.

These can be had in such materials as regular weight worsted, tropical worsted, serge and gabardine, with caps to match. Some lines also include such accessories as gloves, hoods and capes, shoulder knots, etc.

Usher uniforms are available in women's styles, while cashier jackets are obtainable with or without matching skirts.

For concession stands of drive-in theatres, and comparable refreshment services, women's uniforms of waitress style are available in nylon, poplin and other materials of comparable durability, washability and lightness of weight, and in a variety of colors.

Collars for ushers are obtainable in reversible type so that when one side gets dirty the collar may be turned with other side out, thus doubling the time that a single collar may be used before laundering.

Angelica Uniform Company, 1471 Olive Street, St. Louis, Mo.

S. Appel & Company, 840 Broadway, New York City. Brooks Uniform Company, 75 West 45th Street, New York City.

Delta Uniform Division, Highway Outfitting Company, 3 East 28th Street, New York 16, N. Y.

Maier-Lavaty Company, 2141 Lincoln Avenue, Chicago, Ill.

Marcus Ruben, Inc., 625 South State Street, Chicago, Ill.

Reversible Collar Company, 111 Putnam Avenue, Cambridge, Mass. (dickies only).

Russell Uniform Company, 192 Lexington Avenue, New York.

UPHOLSTERING MATERIALS

UPHOLSTERING materials are of importance in theatre operation, first in relation to auditorium seating, second as coverings for foyer and lounge furniture. They may be divided into two general kinds—

(1) *woven fabrics*, and (2) *coated fabrics*.

Woven fabrics regarded as suited to motion picture theatre auditorium chairs are mohair, wool flat fabrics (certain high grades), corduroy and plastic-filament.

Fabrics are now being woven of plastic fibres, in a variety of patterns and colors. They are washable and fire-resistant.

There are two general classes of coated fabrics, that having a pyroxylin-base, and that with a vinyl-plastic base. Each is available in different grades and in various leather-grains as well as smooth finish.

The vinyl-plastic base type is the most expensive, but it is also regarded more durable under stress of flexing, while it is not affected by perspiration, hair oil, grease, etc.

The coated fabrics are suited to foyer and lounge furniture. Here, however, and particularly in women's lounges, soft fabrics are often preferred for their suggestion of luxurious comfort, and also for the colorful patterns available. Because of their patterns as well as washability, woven plastic fabrics are also indicated for lounge and foyer furniture.

Athol Manufacturing Company, Athol, Mass.
Bolta Product Sales, Inc., Lawrence, Mass.
Chicopee Manufacturing Corporation, 40 Worth Street, New York City (plastic fabric).
Columbus Coated Fabrics Corporation, Columbus, Ohio.
Cotan Corporation, 331-359 Oliver St., Newark, N. J.
Crompton-Richmond, Inc., 1270 Sixth Avenue, New York City 20.
E. I. du Pont de Nemours & Company, Inc., Fabrics Division, Fairfield, Conn.
Firestone Industrial Products Co., Velon Div., Akron.
Goodall Fabrics, Inc., 525 Madison Avenue, New York City (simulated leather).
A. D. Julliard & Company, Inc., 40 West 40th Street, New York City.
Manko Fabrics Company, 114 East 27th St., New York City.
Masland Durable Leather Company, Amber Street at Wil-lard, Philadelphia, Pa.
The Pantasote Corporation of N. J., 444 Madison Avenue, New York City.

CANADIAN DEALERS

Adamson, M. L., 9921 113th St., Edmonton, Alta.

Dominion Sound Equipment, Ltd., 76 Hollis Street, Halifax, N. S.; 4040 St. Catherine Street, West Montreal, Que.; 114 Bond couver, B. C.; 712 Eighth Avenue, West, Calgary, Alta.; 4 Hazen Avenue, St. John, N.B.; 1299 Boulevard Charest, Quebec City, Que.; 270 McLaren Street, Ottawa, Ont.; 218-222 Fort Street, Winnipeg, Man.; 2300 Dewdney Avenue, Regina, Sask.; 10305 160th Street, Edmonton, Alta.

Dominion Theatre Equipment Company, 847 Davie Street, Vancouver, B. C.

Empire Agencies, Ltd., 573 Hornby Street, Vancouver, B. C.

Gaumont-Kalee, Ltd., 431 Yonge Street, Toronto, Ont.

General Theatre Supply Company, Ltd., 104 Bond Street, Toronto, Ont.; 288 St. Catherine Street, Montreal, Que.; 916 Davie Street, Vancouver, B.C.; 271 Edmonton St., Winnipeg, Man.; 86 Charlotte St., St. John, N. B.

Hutton & Sons, Inc., Charles, 222 Water Street, St. John's, Newfoundland.

LaSalle Recreations, Ltd., 945 Granville Street, Vancouver, B. C.

Motion Picture Supplies, Ltd., 22 Prescott Street, St. John's, Newfoundland.

Perkins Electric Co., Ltd., 1197 Phillips Pl., Montreal, Que.; 277 Victoria Street, Toronto, Ont.; 591 Yonge St., Toronto, Ont.

Rice & Company, J. M., 202 Canada Bldg., Winnipeg, Man.

Sharp's Theatre Supplies, Ltd., Film Exchange Bldg., Calgary, Alta.

Theatre Equipment Supply Company, 906 Davie Street, Vancouver, B. C.

United Electric Company, 847 Davie Street, Vancouver, B. C.

EXPORT DISTRIBUTORS

Bizzelle Cinema Supply Corp., 420 West 45th St., New York 19, N. Y.

Frazar & Hansen, Export Division, 301 Clay Street, San Francisco 11, Calif.

National Theatre Supply, Export Division, 92 Gold Street, New York 7, N. Y.

Norpat Sales, Inc., 45 West 45th Street, New York, N. Y.

Radio Corporation of America, RCA International Division, 1260 Sixth Avenue, New York, N. Y.

Robin, Inc., J. E.; 267 Rhode Island Avenue, East Orange, N. J.

S O. S. Cinema Supply Corporation, Export Division, 303 West 42nd Street, New York 18, N. Y.

K. Streuber & La Chicotte, 1819 Broadway, New York 23, N. Y.

Westrex Corp., 111 Eighth Avenue, New York 11, N. Y.

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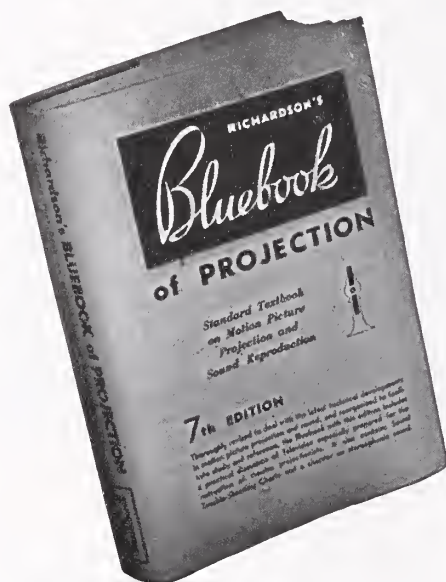
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The Textileather Corporation, 607 Madison Avenue, Toledo, Ohio.
United States Rubber Company, Coated Fabrics Division, Mishawaka, Ind.
Zapon-Keratol Division of Atlas Powder Company, Stamford, Conn.

VACUUM CLEANERS—See Cleaning Mechanisms.

VENDING EQUIPMENT—See Theatre Sales Buyers Index on page 56.

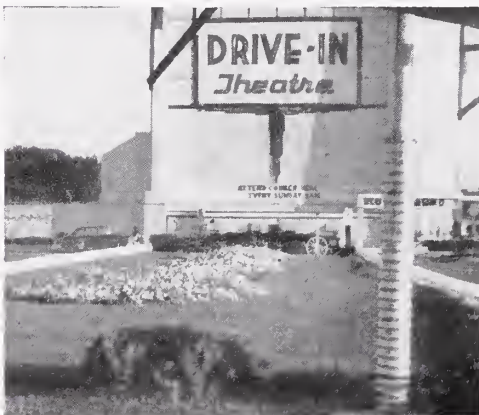
WALLPAPERS AND OTHER FLEXIBLE WALL MATERIALS

WALLPAPER of far more serviceable type than ordinary domestic papers are available in a large variety of patterns that include both large- and small-scale designs and color schemes that make wall paper entirely practicable for theatre foyers and lounges generally, and for some sizes and styles of auditoriums. Wall paper is particularly advantageous for the smaller auditoriums, or for balcony areas, in locations where competent interior decorating service is not locally available. There are heavy-duty papers which can be cleaned repeatedly with soap and water, with even ink stains being removed in this way. These papers also have shown considerable resistance to fire.

For such wall coverings as damask, Fiber-glas and woven plastic, see *Fabrics*.

Other flexible coverings for theatre walls that are comparably applied are linoleum, asphalt-base and plastic sheets, and coated fabrics. The coated fabrics are available in a variety of wall paper-like patterns, and also in leather-like types.

Armstrong Cork Company, Lancaster, Pa. (linoleum).
Frederick Blank & Company, Inc., 230 Park Avenue, New York City (wall paper).
Bolta Products Sales, Inc., 151 Canal Street, Lawrence, Mass.
Congoleum-Nairn, Inc., Kearny, N. J. (linoleum).
Goodyear Tire & Rubber Company, 1144 East Market Street, Akron, Ohio (simulated leather).
Goodall Fabrics, Inc., 525 Madison Avenue, New York City.
Katzenback & Warren, 49 East 53rd Street, New York City (wall paper).
Masland Durable Leather Company, Amber Street at Wil-lard, Philadelphia, Pa. (simulated leather).
The Pantasote Corp. of New Jersey, 444 Madison Avenue, New York City (simulated leather).
Textileather Corporation, 607 Madison Avenue, Toledo, Ohio (simulated leather).
United States Rubber Company, Naugahyde Division, Mishawaka, Ind. (simulated leather).
United Wallpaper, Inc., Varlar Division, Merchandise



The entrance area of a drive-in should be just as attractive and inviting as the inner lobby of an indoor theatre, according to Robert Gross, manager of the Bluemound drive-in, Milwaukee, Wis. How he practices this theory is demonstrated above, where petunias, evergreens and a lawn are planted in front of the screen tower.

About People of the Theatre

AND OF BUSINESSES SERVING THEM

Appointment of JULIUS HABER as director of public relations for the RCA Victor Division, Radio Corporation of America, Camden, N. J., has been announced by C. M. ODORIZZI, operating vice-president of the division. Effective November 1st Mr. Haber succeeded JAMES M. TONEY, who has been appointed director of consumer products distribution. Mr. Haber's



Julius Haber

entire business career has been devoted to public relations, publicity, and advertising activities. His association with RCA dates from 1922 when he joined the company as office boy while still attending night school. In 1931 he was named publicity director for RCA. In 1946 he transferred to the RCA Tube Department to serve as advertising and sales promotion manager. In 1951 he was appointed director of advertising and sales promotion activities for all the division's technical products and worked closely with the RCA Victor Public Relations Department on distributor, customer and community relations. Mr. Haber has also served as publicity chairman for such organizations as the Institute of Radio Engineers, the Radio Club of America, and the Society of Motion Picture Engineers.

ALBERT ALLEN FEINBERG, president of the United States Air Conditioning Corporation, Minneapolis, died on October 7 in the Mt. Sinai Hospital in Minneapolis, at the age of 59. A native of Minneapolis, Mr. Feinberg was one of the founders of the manufacturing firm in 1924.

JOHN K. HASSETT, a veteran of 23 years with Paramount Theatres, has resigned as manager of the Empress theatre, Norwalk, Conn., to become a securities salesman. JOHN R. PATNO, JR., formerly assistant manager of the Allyn theatre, Hartford, replaces Mr. Hassett in Norwalk.

JACK MITCHELL, chief projectionist at the Colonial theatre, Hartford, Conn., for the past several years, has left the industry

to go into the dry cleaning business in Augusta, Ga. Replacing him in the Hartford booth is FRED LEVESQUE, formerly a projectionist at the Eastwood theatre, East Hartford, Conn.

The new Twinair drive-in has been opened at Pensacola, Fla., by T. G. Solomon Theatres, of McComb, Miss. It is their second drive-in operation in that city.

FRANK BELL has been appointed district manager of the seven theatres owned by the Florida State Theatres in Tampa, Fla.

The Strand theatre at Winooski, Vt., owned for many years by GEORGE VALLEY, has been sold to MRS. U. T. BARRETT of Burlington, Vt., owner of the Milton drive-in there.

JOSEPH W. HOLMAN, SR., of the architectural firm of Marr & Holman, designer of more than 100 theatres for the Crescent Amusement Company, Nashville, Tenn., and one of the largest stockholders, died of a heart attack in a hotel in Zurich, Switzerland, while on a combined business and pleasure trip with his son, JOE HOLMAN, JR., to Europe. He was a director of the Crescent company.

A new theatre, the Dixie, has been opened in Gleason, Tenn., by owner R. T. MCKELVY.

MRS. C. N. JOHNSON has purchased the Red Oak drive-in at Red Oak, Iowa, from EDWARD HAALS. Mrs. Johnson will continue to operate the Grand theatre also at Red Oak.

W. S. WILKERSON has been named resident manager of the Palace theatre in Muscatine, Iowa, succeeding CLAYTON BOSTEN.

RICHARD L. ROSENFELD, formerly associated with his father-in-law, WILLIAM BEIN, in the operation of the Bein circuit of neighborhood theatres at Cincinnati, Ohio, has acquired an interest in Standard Vendors, Inc., of Baltimore, which handles theatre concessions.

J. V. SNOOK and MRS. RUTH P. WILLIAMSON are now sole owners of the Fifth theatre at La Grange, Ky., having acquired the interest of the third partner, GEORGE L. PAYTON.

Reopening of its West End theatre in St. Louis, Mo., which has been closed for two years, has been announced by the St. Louis Amusement Company.

A 300-car drive-in has been opened near Piedmont, Ala., by L. H. HOWELL and EDWARD and JOE LITTLE.

CHARLES C. MANN of Montgomery, Ala., has been named manager of the Rex

and Bay drive-ins at Bat Minette, Ala.

EARLE G. FINNEY, manager of Warner Brothers' Ritz theatre at Wilmington, Del., has also taken over the circuit's Grand theatre there. He replaces RUSS GACKENBACK, who has left the industry. Mr. Finney is assisted at both theatres by LOUIS J. FUFFA.

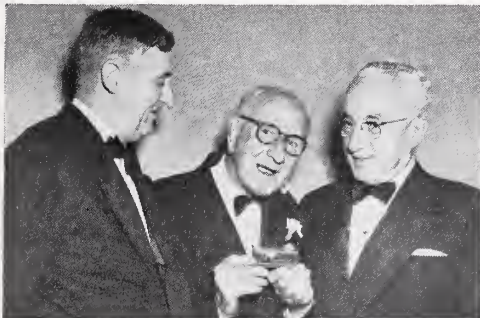
JOSEPH MEALLY, who was with Fox West Coast Theatres in Los Angeles for a number of years, is now manager of the Strand theatre at Modesto, Calif., for Affiliated.

E. W. KERR, owner of the Grand and Marion theatres at Knoxville, Iowa, plans to build a 400-car drive-in near there on Highway 60. Opening is tentatively set for next April.

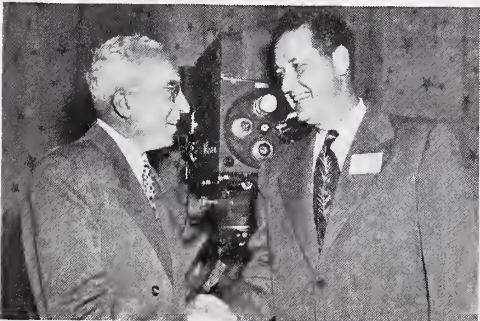
New auditorium seats and carpets have been installed in the Park theatre at Ferndale, Calif., by Western Theatrical Equipment of San Francisco.

EDWARD LEIGH has been named manager of National Theatre Services' Roxy Theatre, Brampton, Ontario, replacing HUGH LITTLEJOHN, who is returning to his college studies.

UDA B. ROSS, Westrex Corporation's regional manager for Latin America, has



Showing the gold life membership card presented him by Peter Mole, SMPTE president (right), is William C. Kunzmann, retiring convention vice-president. Looking on is Dr. John G. Frayne, newly elected executive vice-president of SMPTE.



Congratulating Herbert Barnett (right) of General Precision Equipment Corporation, on his election as new president of the SMPTE is Peter Mole, of Mole-Richardson Company, Hollywood, president of the Society the past two years.

NEW AND DEPARTING OFFICERS OF THE SMPTE AT CONVENTION



William C. (Bill) Kunzmann, retiring convention vice-president of the Society of Motion Picture and Television Engineers, was honored at a surprise testimonial luncheon at the Shoreham Hotel in Washington, D. C., held during the Society's 72nd annual convention in October. Some of those attending the luncheon are shown above, including (left to right) E. (Al) Moyer, E. Gieb, Don Alexander, Peter Mole, H. D. Bradbury, Jack Norling, Ralph Teare, Mr. Kunzmann, Oscar F. Neu (luncheon chairman), Jack O'Brien and Emerson Yorke. A special scroll signed by all his friends who attended the affair was presented to Mr. Kunzmann. He was also presented with a solid gold life membership card in recognition of his 36 years of service to the SMPTE. (See photo left above.) Mr. Kunzmann is also retiring from his position with the National Carbon Company, New York.

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- 106—Marquees
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- 208—Cooling towers
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- 303—Black-light murals
- 304—Decorating service
- 305—Fabric
- 306—Luminescent paints
- 307—Mirrors
- 308—Porcelain enamel tiles
- 309—Tiles, ceramic
- 310—Wall boards and tiles
- 311—Wall paper and plastics
- 312—Wood veneer

DRIVE-IN THEATRES

- 401—Admission control system
- 402—Box-offices
- 403—Design service
- 404—Electric cable (underg'd)
- 405—Fencing
- 406—In-car heaters
- 407—In-car speakers
- 408—Insecticide foggers
- 409—Lighting fixtures (outd'r)
- 410—Screen paint
- 411—Screen towers
- 412—Signs, attraction
- 413—Signs, name
- 414—Signs, ramp and traffic
- 415—Stadium seating

EMERGENCY

- 501—Fire extinguishers
- 502—Lighting equipment

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- 601—Blower, floor cleaning
- 602—Brooms and brushes
- 603—Carpet shampoo

- 604—Cleaning compounds

- 605—Deodorants
- 606—Disinfectants
- 607—Gum remover
- 608—Ladders, safety
- 609—Lamps, germicidal
- 610—Paint, aud. floor
- 611—Polishes
- 612—Sand urns
- 613—Soap, liquid
- 614—Vacuum cleaners

FLOOR COVERINGS

- 701—Asphalt tile
- 702—Carpeting
- 703—Carpet lining
- 704—Concrete paint
- 705—Linoleum
- 706—Mats, rubber

LIGHTING

- 801—Black-light equipment
 - 803—Dimmers
 - 804—Downlighting equipment
 - 807—Luminaires
- (See also Advertising, Stage)

LOUNGE FURNISHINGS

- 901—Chairs, sofas, tables
- 902—Cosmetic tables, chairs
- 903—Mirrors

PROJECTION and SOUND

- 1001—Acoustic materials
- 1002—Acoustic service
- 1003—Amplifiers
- 1004—Amplifier tubes
- 1005—Cabinets, accessory
- 1006—Cabinets, carbon
- 1007—Cabinets, film
- 1008—Changeovers
- 1009—Cue markers
- 1010—Effect projectors
- 1011—Exciter lamps
- 1012—Fire shutters
- 1013—Hearing aids
- 1014—Lamps, reflector arc
- 1015—Lamps, condenser
- 1016—Lenses, condenser
- 1017—Lenses, projection
- 1018—Microphones
- 1019—Mirror guards
- 1020—Motor-generators
- 1021—Non-sync. turntables
- 1022—Photoelectric cells
- 1023—Projectors, standard
- 1024—Projectors, 16-mm.
- 1025—Projector parts
- 1026—Projection, rear
- 1027—Public address system
- 1028—Rectifiers
- 1029—Reel and alarms
- 1030—Reels
- 1031—Reflectors (arc)

- 1032—Renovators, film

- 1033—Rewinders
- 1034—Rheostats
- 1035—Safety devices, projector
- 1036—Screens
- 1037—Speakers and horns
- 1038—Splicers
- 1039—Soundheads
- 1040—Stereopticons
- 1041—Tables, rewind

SEATING

- 1101—Chairs
- 1102—Expansion bolts
- 1103—Fastening cement
- 1104—Foam rubber cushions
- 1105—Upholstering fabrics

SERVICE and TRAFFIC

- 1201—Crowd control equip't
- 1202—Directional signs
- 1203—Drinking fountains
- 1204—Lockers, checking
- 1205—Uniforms
- 1206—Water coolers

STAGE

- 1301—Curtains and drapes
- 1302—Curtain controls & track
- 1303—Lighting equipment
- 1304—Rigging and hardware
- 1305—Switchboards

THEATRE SALES

- 1401—Candy
- 1402—Candy Machines
- 1403—Grills
- 1404—Gum
- 1405—Gum machines
- 1406—Ice cream
- 1407—Popcorn
- 1408—Popcorn machines
- 1409—Popping oil
- 1410—Soft drinks, bottle
- 1411—Soft drinks, syrup
- 1412—Soft drink dispensers
- 1413—Showcases
- 1414—Vending carts

TICKET SALES

- 1501—Box offices
- 1502—Changemakers
- 1503—Signs, price
- 1504—Speaking tubes
- 1505—Ticket choppers
- 1506—Ticket registers

TOILET

- 1601—Hand driers, electric
 - 1602—Paper dispensers
 - 1603—Soap dispensers
- (See also Maintenance)

VENDING—See Theatre Sales

returned to the company's New York headquarters following a three month's trip throughout South America and the Caribbean area where he visited Westrex subsidiary company offices in Brazil, Argentina, Chili, Peru, Colombia, Panama, and Cuba.

Election of JOHN MOSLER as executive vice-president of the Mosler Safe Company, Hamilton, Ohio, builders of safes and bank vaults, has been announced by EDWIN H. MOSLER, JR., president of the firm. A



John Mosler



Martin S. Coleman

vice-president since 1950, Mr. Mosler assumes the post recently vacated by HARRY H. LYNN, who was elected chairman of the board in August. Elected as new vice-president of the company was MARTIN S. COLEMAN. He will continue as treasurer of the 104-year-old firm, a position he has held since 1950.

Two new district managerships for Dominion Sound Equipments Ltd., Montreal, Quebec, have been announced by F. E. PETERS, president of the company. DAVID E. DANIEL, formerly district manager for the company in Winnipeg, has been named district manager in Toronto, replacing C. C. CURRAN, who has been transferred to Halifax. RICHARD R. HUSTON, formerly of the sales department of the company's branch in Regina, will take over as district manager in Winnipeg.

HERB ELLISBURG, veteran Chicago exhibitor who operated the Ziegfeld theatre there for many years, has joined the Schoenstadt Circuit as manager of the Piccadilly theatre in Chicago.

Enlargement of the seating capacity of the Rapids theatre in Wisconsin Rapids has been reported by the Rapids Theatre Company, headed by TOM POLOUS. Manager of the theatre is JIM STARK.

A new RCA "Synchro-screen" has been installed in RKO's Trent theatre in Trenton, N. J.

New Westinghouse Electric air conditioning equipment has been installed in the Empress theatre, a neighborhood house in north Minneapolis.

GENERAL INQUIRY COUPON

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Time after time we have demonstrated the Super-High "100" against all makes of lamps and at all currents up to 185 amperes. In every instance the Super-High "100" attained greater brilliancy.

Its large diameter, high speed reflector and water-cooled 10mm. positive carbon, good for currents up to 100 amperes, produce more light than ever has been seen on a Drive-In Screen before.

Low-priced, efficient Water-Recirculator can be supplied to eliminate plumbing and to insure constantly perfect operation.

ASHCRAFT SELENIUM RECTIFIERS

The ideal power source for all Drive-In operations—either 90 or 110 ampere capacity—standard for 3-phase, 220 volts.



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**RIVOLI
THEATRE**

UNITED ARTISTS THEATRE CIRCUIT, INC.

OFFICE OF THE
MANAGING DIRECTOR

49th St. & Broadway
New York City 19
Cl. 7-1633

September 22, 1952

Mr. Walter E. Green
President
National Theatre Supply
92 Gold St.
New York 7, N.Y.

Dear Mr. Green:

When we decided upon a definite date for the world premiere of THE SNOWS OF KILIMANJARO at the Rivoli, we realized the importance of the picture was such as to make imperative the best possible projection equipment for its presentation.

In THE SNOWS OF KILIMANJARO, Darryl F. Zanuck had already turned out a masterpiece for 20th Century-Fox. It was now up to us at the Rivoli to bring it to our screen in all the beauty and brilliancy of its Technicolor and new techniques in photography in order to make certain that it would prove one of the foremost box-office pictures in the history of the industry.

As a result of our surveys and through the cooperation of Mr. Allen G. Smith, manager of your New York branch, we installed three Simplex X-L projectors with four-inch diameter F:2.0 Bausch & Lomb projection lenses.

The result was everything we could hope for. We are immensely pleased, and you are to be congratulated for having available such great projection equipment and an organization which can do so splendid a job in engineering and installation.

Unquestionably, 1952 photography needs 1952 projection equipment.

Sincerely

Montague Salmon

Montague Salmon

ms
m



Simplex X-L

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MOTION PICTURE HERALD

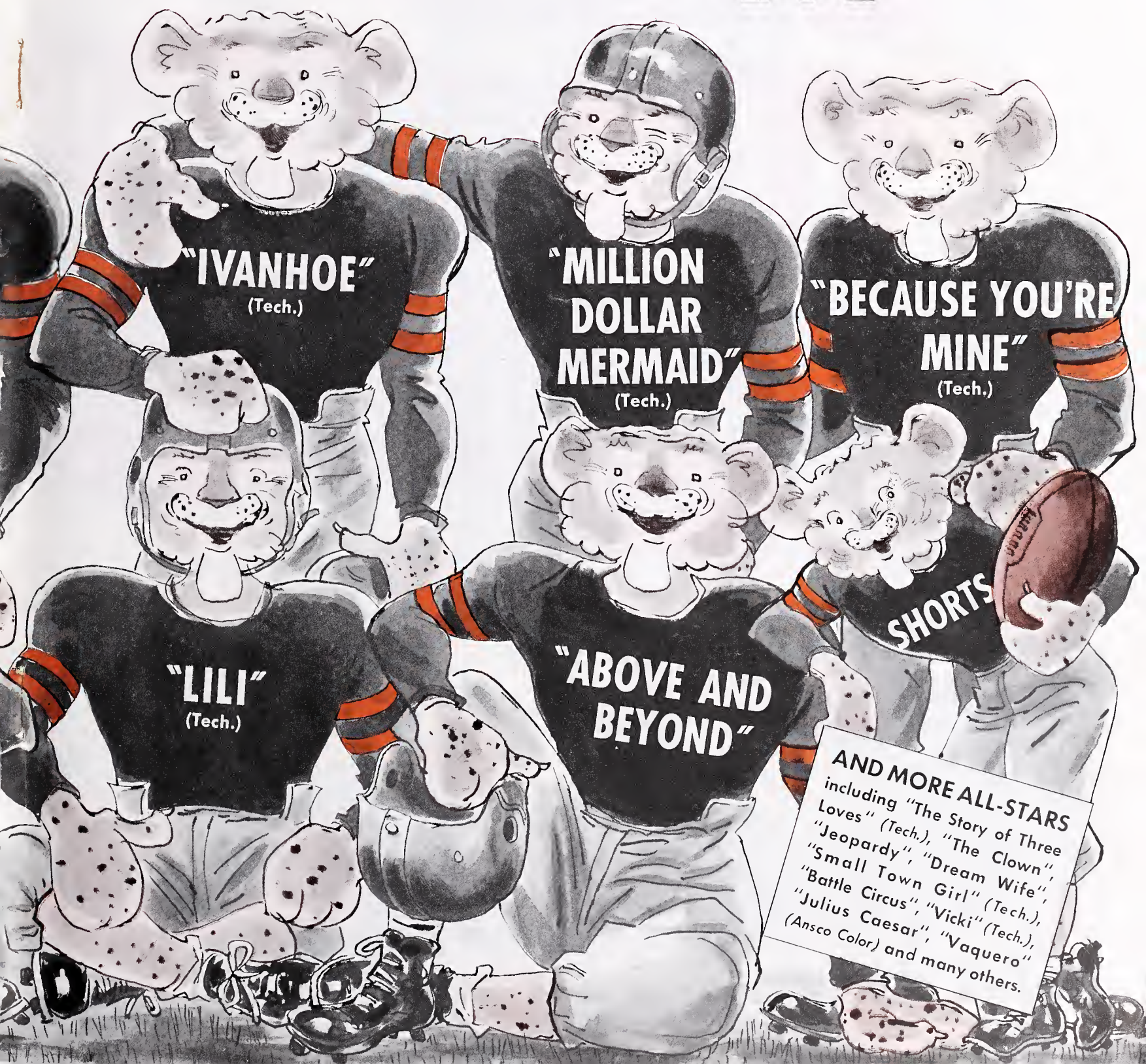
**Allied Will Seek U. S.
Aid on Price Forcing;
Rejects Arbitration;
Continues in Compo**

REVIEWS (In Product Digest): ROAD TO BALI, THE BAD AND THE BEAUTIFUL, ABOVE AND BEYOND, STARS AND STRIPES FOREVER, ANDROCLES AND THE LION, FLAT TOP, CATTLE TOWN, BLUE CANADIAN ROCKIES, TROMBA THE TIGER MAN

THE WINN



ING TEAM! G M



Happy New Year!

DORIS DAY

RAY BOLGER

WARNER BROS.
April in Paris



WITH CLAUDE DAUPHIN AND EVE MILLER • GEORGE GIVOT • PAUL HARVEY • JACK ROSE AND MELVILLE SHAVELSON WRITTEN BY Musical Numbers Staged and Directed by LeRoy Prinz • Song "April in Paris"



When
they
sing...
your
heart
dances!
When
they
dance...
your
heart
sings!

Paris

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Lyrics by E. Y. Harburg, Music by Vernon Duke • Original Songs, Lyrics by Sammy Cahn, Music by Vernon Duke • Musical Direction by Ray Heindorf • PRODUCED BY WILLIAM JACOBS • DIRECTED BY DAVID BUTLER



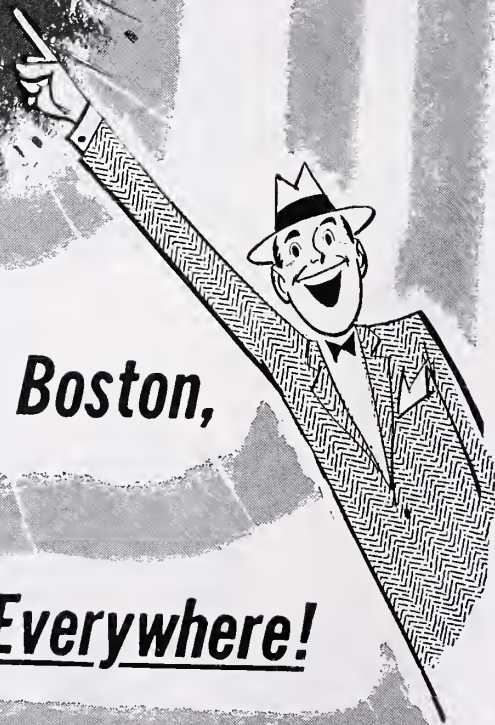
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BOXOFFICE
DYNAMITE

IN

**"The Steel
Trap"**

Smash Business in New York, Boston,

Pittsburgh, Cleveland, Cincinnati... Everywhere!



MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 189, No. 8

November 22, 1952



Allied's "Drastic Action"

FROM an all-industry point of view the "drastic action" planned by Allied through litigation and appeals to Government agencies and Congressional committees against distributor sales practices which result in increased admission prices must be regretted.

The last time Allied adopted a major policy of seeking solutions to trade practice problems through intervention of the Department of Justice and the Federal courts the results were not altogether successful. While it is true that Allied won on divorcement and the elimination of block-booking, the new pattern of bidding, reduced clearances and simultaneous runs has not helped the lot of many exhibitors. At no time is the intervention of the Government in an industry an unmixed blessing.

The basic quarrel of Allied today with the distributors is on film rentals, with particular attention to sales practices which compel an increase in admissions in order for an exhibitor to make a profit. Although certain Allied leaders assert categorically that the forcing of increased admission prices violates the consent decrees, the point remains uncertain. Mr. Abram F. Myers, Allied chairman and general counsel, in his report on the arbitration plan wrote, "But the Department of Justice, as at present constituted, holds the view that the injunction (against fixing of admission prices) is not violated merely because a distributor extorts so high a film rental as to force an exhibitor to raise his prices."

Irrespective of the merits of the arguments against sales practices that result in higher admissions, one aspect of the matter is to be universally deplored—that is, in a number of communities some big pictures are not played at all or not until months and years have passed because certain exhibitors feel their patrons can not or will not pay higher prices (or if they do pay the prices they will stay away from the theatre for a considerable period afterwards). Every community needs all the top product it can get when these pictures are at the peak of national interest. Distributors and exhibitors should cooperate to eliminate to the fullest extent possible the so-called "second class citizen," defined as patrons in areas where theatres won't play advanced price films.

From any point of view this topic is more suitable to prompt and equitable solution in talks between sales executives and exhibitors than by "drastic action" in appeals to the Government for help. The burden and the responsibility for finding a solution rests just as much on the distributors as on the exhibitors.

■ ■ ■
Q It may be of comfort to advertising specialists in distribution and exhibition to note that while motion picture advertising is occasionally criticized for extravagant language, rarely—if ever—is it alleged to be false

or misleading. On the other hand some of the biggest companies in merchandise lines are regularly being ordered by the Federal Trade Commission to make changes in their advertising copy. Just last week four major soap companies were forbidden to continue asserting that their products washed clothes cleaner without rinsing than with rinsing—a manifest impossibility yet an advertising tag on which millions in advertising was hooked.



Target: Hollywood

REPORTS from abroad are that the Communists in many countries have singled out Hollywood and American films as prime propaganda targets. There is nothing new about criticism of Hollywood and its product on the part of nationalistic critics. What is new is that attacks are now being directed as a part of Red psychological warfare. The fundamental aim is to strike at the United States through its motion pictures.

From the point of view of the United States it is perhaps comforting that the Communists no longer believe that peoples abroad can be turned against this country by criticism of economic and military aid. Moscow's experts in propaganda apparently have concluded that friendship for the Soviet Union cannot be spread by attacking the dollars, the goods and the men sent to help various countries.

As has been pointed out a number of times, Hollywood's output of features is its own best defense. The American motion picture industry could not have survived if it were not for the fact that its films have basic, universal appeal. The popularity of Hollywood product everywhere that it is permitted to be shown undoubtedly is a major factor in arousing Communist ire.

There is little that Hollywood and its representatives abroad can do to resist Red attacks on U.S. films except to be always vigilant against providing any shadow of an excuse or pretext for such criticism. Furthermore attacks which are reported to be having an influence on local populations should be aggressively answered.

Hollywood producers need to be especially careful when making films abroad or doing large scale location shooting. Care should be exercised to make sure that through employment or in other ways Communists are not given special consideration. Members of the American Federation of Labor recently have voiced some criticism in this regard, asserting that—presumably unwittingly—some American producers have favored Communists or non-Communists in foreign employ over technically qualified Anti-Communist film workers. It goes without saying that no Communist in production, distribution or exhibition anywhere in the world is going to help wholeheartedly any American film project.

Letters to the Herald

Availability

TO THE EDITOR:

I am a newcomer to the theatre business (four years). I was a movie fan long before entering the field, and I feel we have some of the best shows today ever filmed. I feel in my situation, and know others who feel as I do, that the Drive-in's greatest problem is product. I am unable to get product until it is old, due to a slow playoff in my town, and can get no help from film exchanges since my opposition is a large circuit. I feel this will have to be corrected before good will and cooperation can be outstanding among all phases of the industry.—*Exhibitor, Athens, Tennessee.*

Wants "Made in U.S.A."

TO THE EDITOR:

There are too many foreign-made pictures and too many slow tragedies. Let's show pictures "made in America." Only art houses can do business on tragic dramas. I'm doing a nice business only because I have choice of all product and refuse all tragic and foreign-made films.—*MRS. H. A. FITCH, Erin Theatre, Erin, Tenn.*

For Advanced Prices

TO THE EDITOR:

I think an occasional really big picture at advanced prices is good for business, if you can get a fairly early date for it. I did almost an ordinary month's business in five days on "The Greatest Show On Earth."—*Exhibitor, Chicago.*

Reissues

TO THE EDITOR:

With the exception of top "A" pictures, we do better business with top "A" reissues than anything. Most reissues are not strong enough, but there are vaults full of good grossers of former years that beat today's A minus and B pictures all to hell. The product now being released is far below that of last year.—*Exhibitor, Kettle Falls, Washington.*

Wants Patriotism

TO THE EDITOR:

Pictures like "It's a Big Country" are very educational and the people of America should realize what we're fighting for—real democracy is found out on the battlefield, but our movie fans laugh at pictures like "Big Country." They have lost respect for

the men who fought to give them the privileges they enjoy. Yes, America needs to be told with pictures what hell war is.—*STEVE ODANOVICH, Hancock, Minn.*

Brotherhood

TO THE EDITOR:

I have great satisfaction in reading MOTION PICTURE HERALD each week and particularly the very large space devoted to activities in this country. As you will appreciate, conditions over here are not quite the same but I can assure you, on behalf of my colleagues, that at no time do we let up in exploiting our product.—*HAROLD SHAMPAN, Gaumont Theatre, Islington, England.*

On Polls

TO THE EDITOR:

I was quite elated when I tuned in my television Sunday, November 2, to hear one of the New York commentators commenting on several election polls. The one that interested me was the mention of the Interstate Theatre Circuit poll in Texas, giving Ike the lead in the poll prior to election. This was the only poll I have ever heard or read of, in which any branch of the amusement world participated. I sure take my hat off to the executives of Interstate in releasing their poll figures prior to election, regardless of party or outcome of the election. The Interstate Circuit should be commended for this honesty and fortitude.—*JOHN H. THOMA, Amusement Publicist, Chicago, Ill.*

Multiple Bills

TO THE EDITOR:

We have been forced into showing a multiple feature program (four pictures) on Friday and Saturdays to compete with other local drive-ins. We feel this is ruining the business for drive-ins since it cheapens the operation and lowers the value of movies. It seems the conditions could be solved by restriction of the distributor to not more than two features per program.—*Exhibitor, Twin Drive-In, Louisville, Ky.*

Business OK

TO THE EDITOR:

Pictures are really better than ever, and we find our business the best in many years. However, we had to get back in the selling business. No TV here, however.—*ROY ROWE, Pender Theatre, Burgow, N. C.*

Exhibitor Reports

TO THE EDITOR:

In these times when the pictures that hit seem to hit harder than ever, and those that die seem to die harder, the producers, directors and writers around here are studying the exhibitor reports in "What the Picture Did for Me" more intently than at any time since the silent picture era.

"So many of them have told me in recent months of their dire need for more of this kind of first hand box office guidance that I'm sure a substantial increase in the number of reports from exhibitors would be reflected, in short order, in a proportionate increase in the number of hit pictures. Everybody would benefit.

Although it is not to be denied that some of the producers, directors and writers develop an arty disdain for advice or guidance of any kind when the living is easy and the public is buying theatre tickets with both hands regardless of what's on the screen, that decidedly is not the state of the professional Hollywood mind now.

On the contrary, with studio contract lists cut to minimum, and with more and more talent people accepting a gambler's share of potential profits instead of salary for their efforts, the voice of Exhibition, uncontradictable, is the one that calls the turn. There was never a time when the exhibitor could do himself and his business so much good by reporting regularly, fully and frankly on the pictures he plays, in the "What the Picture Did for Me" department of the HERALD.—*BILL WEAVER, Hollywood.*

Blames Product

TO THE EDITOR:

What this industry needs is a few good pictures—that is all, brother. Biographies are simply a bust, including "The Story of Will Rogers." I often wonder if they have any idea in Hollywood of making a few good pictures.—*LEO TONER, Wood and Rialto Theatres, Woodbury, N. J.*

Show Us

TO THE EDITOR:

Stars should keep the public movie minded by making more personal appearances—especially in the smaller places. It should be part of their job—no public appearances, no contract.—*G. R. MILLER, Vogue Theatre, Wynyard, Sask., Canada.*

MOTION PICTURE HERALD

November 22, 1952

ON THE HORIZON

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SCHUTZ, *Better Theatres* editor, honored by equipment leaders Page 24

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ABC-PARAMOUNT merger approved by examiner for FCC Page 27

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► The Federal Communications Commission has put back from January 12 to January 26 the start of the main phase of the theatre television hearings. Witnesses found they couldn't get rooms earlier because of the influx of visitors to Washington for General Eisenhower's inauguration January 20.

► Odds are that the full Federal Communications Commission will sustain hearing examiner Leo Resnick's report on the ABC-UPT merger and other questions affecting Paramount companies.

► Industry officials hope for a better deal in the future for U. S. films in Pakistan. The country some time ago raised duties on all film imports. But this was aimed mainly at films from India. Recently, it banned Indian films completely; industry officials think the duties might be lowered now that the original reason for the boost is gone.

► What will happen to the Senate Small Business Committee investigation of business practices in the motion picture industry? Well, for one thing, it is continuing at least until the year ends. Committee investigator William Amis is again on the Coast. The committee itself will have new members, and probably will have to decide whether the investigator has turned up enough to justify further investigation. Previously, he had termed business practices in the area monstrous.

► The other day, a Federal Communications Commission examiner refused to notice that Ralph Stolk, Sherrill Corwin, Edward Burke, owners of RKO Radio stock, had sold their interests in the Mt. Hood Radio and Television Company, hoping to operate a television station in Portland, Ore. He denied the application by Ted Gamble, a major stockholder, to take note of new ownership.

► Kodak employees will have a mighty melon to slice, as they say,

come March 6. It is \$22,200,000, and will go to approximately 51,000 persons. They will receive \$27.50 per each \$1,000 earned during the past five years.

► Looks as if the travail of the industry in television areas will have to continue for a while, "until the novelty has worn off." This enunciation of a now familiar principle has particular application in the Los Angeles area, a veritable forest of television antennae, where questioners recently alleged they found only 37 per cent with television receivers, and 72 per cent of the remainder apparently intent on getting themselves a television receiver within the next year.

► With Natural Vision world-premiering in Los Angeles on Nov. 26, the British Tri-Optician process getting its American try-out next month in Los Angeles, Chicago and New York, and with Cinerama continuing to prove by its astonishing popularity the point that predicting what the public's going to like in entertainment is an even more uncertain business than predicting presidential elections—anybody who walks out of the motion picture business now ain't got no imagination, grit or plain horse sense.

► Down Texas way an exhibitor meeting was discussing arguments to use on Congressmen for admission tax repeal and the talk got around to the value of the theatres to their communities. Col. Cole qualified as an expert on the subject. Said that when he operated a theatre in the oil city of Ranger many years ago he was hampered by a strict Sunday closing law. "But," said the Colonel, "there were an average of two killings every Sunday in Ranger, and it wasn't long before the sheriff came to me asking me to open the theatre and promising he would overlook the violation of the law. The sheriff's problem became greatly simplified."

► The strike of the Screen Actors Guild against the producers of television-commercial pictures is a dead cinch to command the widest public support of any organized work-stoppage in the whole history of union labor.

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This week in pictures



HONORING THE MEN WHO "ROCKED THE INDUSTRY CRADLE." The scene at the left is from the Canadian Motion Picture Pioneers dinner at Toronto. Holding their scrolls for contributions to our industry are John Schuberg, Vancouver; George Ganetacos, Montreal; Jule Allen, Toronto; Nathan A. Taylor, president of the Pioneers; Archie J. Mason, Springhill, N.S.; Ernest Ouimet, Montreal; and Gordon Spencer, receiving for his father, the late Fred G. Spencer, St. John, N.B.

AS THE THEATRE OWNERS of North and South Carolina met at Charlotte the other day: In front are C. A. Dandelake, Alfred Starr, W. G. Fussell, Pauline Griffith, H. E. Buchanan, and Howard McNally. Rear, Jack Fuller, Bill Hendrix, H. F. Kinley, A. F. Sams, H. C. Cook, Bob Bryant, Worth Stewart, J. B. Harvey, Roy Rowe, and Harold Armistead. Mr. Fussell succeeded Mr. Bryant as president; the latter was elected first vice-president; Mr. Sams was elected second vice-president; and Mrs. Griffith will serve her 25th year as executive secretary-treasurer. Mr. Starr, TOA president, was a featured speaker.



FORMAL OPENING, complete with ribbon cutting and a Hollywood atmosphere. At left, opening Alliance Theatres' new Embassy, Fort Wayne, Ind., Pete Panagos, Alliance executive; Carter Bowser; S. J. Gregory, Alliance vice-president; Mayor Harry Baals; and Sam Greisman, Embassy manager.



M. GUTH, Jerusalem exhibitor, now in New York buying product. He is building a new first run house in Israel's capital, Tel-Aviv.

By the Herald



SEEING THE PRODUCT they sell: Universal branch managers visit at the studio with cartoon producer Walter Lantz, left. They are, in order: Ernest Piro, Portland; Joseph Leon, Philadelphia; Arthur Greenfield, Seattle; Sam Oshry, Indianapolis; and Dave Miller, Buffalo.



THE HOST, and his guests, New York children. Samuel Goldwyn relaxes at the showing, Saturday morning, in the Paris Theatre, New York, of his "Hans Christian Andersen." Mr. Goldwyn earlier in the week was cited for his philanthropy by the fund raising committee for the Will Rogers Memorial Hospital, and gave it an additional \$25,000.

AS A CHARTERED PLANE arrived in Reno for "The Blazing Forest" premiere. In array are Rosco Ates, Mayor Francis R. Smith, Rhonda Fleming, Richard Arlen; Community Chest chairman Merrill Inch; its president, Les Kofed; William Demarest, John Payne, Susan Morrow, V. Lane-Dyer, and co-producer William Thomas.



LUNCHEON IN SAN DIEGO preceding screening of Allied Artists' "Flat Top" aboard the USS Princeton, in the bay. Above are Steve Broidy, Allied Artists president; Mayor John D. Butler; and star Marilyn Maxwell. The screening was the picture's world premiere.



By the Herald

AS NEW YORK and national clubwomen honored Samuel Goldwyn at luncheon Tuesday for his "Hans Christian Andersen." Above, Ralph Hetzel, MPAA; Mrs. Charlotte Baruth, N. Y. City Federation of Women's Clubs president; Mr. Goldwyn; Mrs. Dean Gray Edwards, General Federation of Women's Clubs; and Arthur De Bra, MPAA.



AS THE BOARD OF DIRECTORS of National Allied States Association met Sunday. Seated are officers John Wolfberg, Wilbur Snaper, Abram F. Myers, Ben Marcus and Stanley D. Kane. Standing, R. V. McGinnis, Col. H. A. Cole, Jay Wooden, Reuben Shor,

Martin Smith, Allen Johnson, Chris Pfister, Jack Kirsch, Benjamin Berger, Leo Wolcott, Trueman T. Rembusch, Al Myrick, Dwight Blissard, Nathan Yamins, Leon B. Back, Irving Dollinger. The next day the convention opened at the Morrison Hotel in Chicago.

ALLIED DEMANDS TOTAL REFORM; ASKS U. S. AID

by MARTIN QUIGLEY, JR.

Allied is again on the war path.

The board in a policy statement, unanimously endorsed by the national convention, calls for U. S. Government help to stop alleged forcing of increased admission prices.

No complete break is planned in industry unity as Allied's membership in COMPO was renewed despite strong minority objection.

The distributor's draft of an industry arbitration plan was rejected. Allied, at least for the time being, refuses to participate in further arbitration negotiations with the distributors.

These actions highlighted the 19th annual convention of Allied States Association of Motion Picture Exhibitors, November 17-19, at the Morrison Hotel, Chicago. Some six hundred exhibitors attended the convention held for the first time in conjunction with the TESMA trade show.

(For news of the TESMA trade show and the concurrent TESMA and TEDA conventions see page 24.)

Film rentals and sales tactics were uppermost in the minds of the exhibitors who journeyed to Chicago from all parts of the country. Not only was the Morrisons' stadium-type Terrace Casino crowded during the business sessions but also the six film clinics, divided by size of exhibition operations, attracted large attendance.

The fundamental policy decision taken by the Allied board during its two-day meeting preceding the opening of the convention was in protest against "insupportable film rentals."

Allied leaders were directed to "confine their participation in co-operative undertakings to those projects which promise direct, immediate and substantial benefit to the exhibitor." From time to time the Allied board will apply the tests of "direct, immediate and substantial benefit" to proposed activities.

COMPO, the first all-industry co-operative project reached in the board agenda, was endorsed on a conditional basis for another year. Allied's membership has been on such a year-to-year basis since the start of COMPO. Approval was given to continu-

ing membership in COMPO despite a strong dissenting minority board report delivered to the convention by Nathan Yamins. It was on account of the tax fight that Allied decided to stay in the all-industry organization.

Announcement of the Allied board on rejection of arbitration came Wednesday afternoon at the end of a careful analysis of the distributors' draft of an arbitration



WILBUR SNAPER, National Allied president and permanent convention chairman.

plan delivered by Abram F. Myers, general counsel. The stand taken by the board was unanimously approved by the delegates.

While emphasizing that Allied did not oppose the principle of arbitration, Mr. Myers said the board rejected the distributors' draft and refuses to negotiate now on the subject for two reasons:

1. That the draft contains no provisions for the arbitration of film rentals as demanded by the Allied resolution passed in New York at the last year's annual convention.

2. That it contains provisions believed not to be in the exhibitors' best interests.

Mr. Myers listed the following as "plus" factors in the plan: (1) the system proposed is "one way arbitration," i.e. it may be instituted by an exhibitor, not by a distributor; (2) the provisions on clearance "are about as good as could be devised"; (3) there is protection against the arbitrary refusal of a run; (4) a "partial remedy" for hardships and abuses of competitive bidding is offered; (5) forcing of pictures is barred; (6) there is a provision for arbitration of alleged contract violation; (7) a kind of conciliation is provided for, and (8) damages, including actual damages—and where arbitrators find a deliberate purpose to injure an exhibitor, up to double damages—may be awarded.

"Minus" Factors of Draft Are Listed by Myers

As "minus" factors, Mr. Myers listed: (1) the absence of the provision to arbitrate film rentals, a point on which distributor negotiators said they would never yield; (2) pre-release engagements are authorized up to two per year per exhibitor and such pre-release engagements would be exempt from the restrictions on the institution of competitive bidding; (3) bidding reforms should have been volunteered by the dis-

(Continue on opposite page)

(Continued from opposite page)

tributors and exhibitors do not wish to acknowledge the right of a distributor to reject all bids and then widen the number of bidders; (4) the limitations of the awards to double damages in contrast to the mandatory triple damages provided by the anti-trust laws and also suggested limitation of four years, a period less than the statute of limitations in some states.

Myers Sees Arbitration Not Meeting Tests

Mr. Myers in a semi-humorous vein commented that, after studying Col. Cole's letter that Allied leaders withdraw from all-industry activities, he concluded "arbitration—my baby on which I have lavished tender, loving care—was going to be thrown to the wolves. For arbitration is expendable. The plan proposed does not meet the tests set forth in the board statement of an activity providing 'direct, immediate and substantial benefits to the exhibitor.'"

The convention, not only one of the most important in Allied's history, also was certainly one of the largest. As a consequence of the crowds the facilities of the Morrison were put to a severe strain. At the Wednesday night banquet alone, there were at least 100 more applicants for tickets than could be accommodated in the large ballroom of the Hotel Morrison.

The crowded convention floor, with state delegations seated together under state banners, resembled a national political convention. Wisconsin claimed the largest delegation with over 100 members in attendance, followed by Ohio, Michigan, Illinois and other middle western states. Action from the convention floor probably never before had been so vital as at this industry meeting.

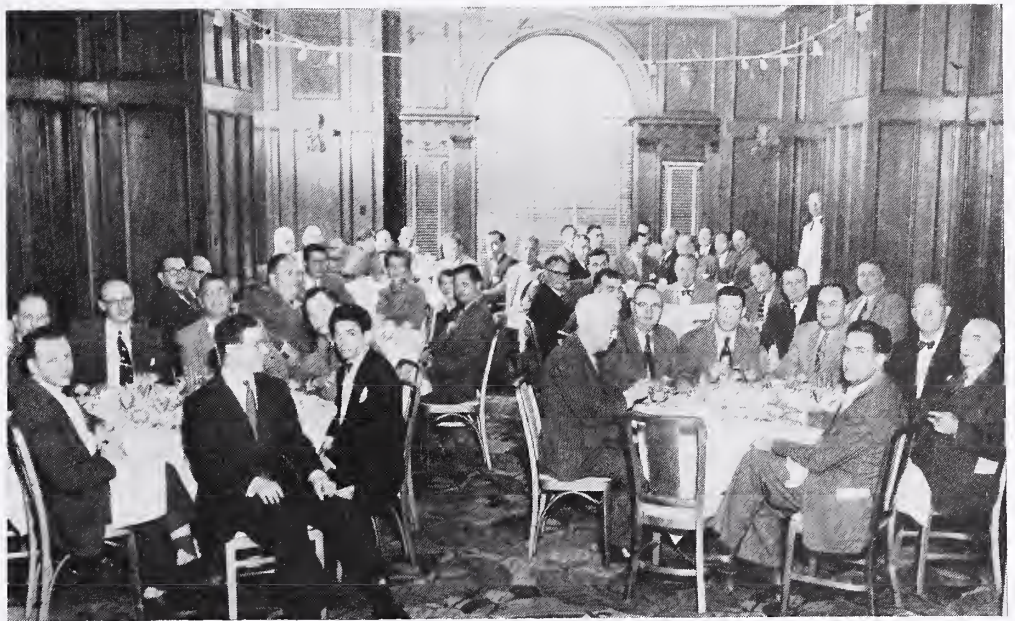
Emphasizing the combustible nature of the convention, the Allied board of directors, after their two and a half days of parleys over the weekend, dodged the responsibility of taking final action on major controversial issues and decided to refer such issues to the convention itself.

Jack Kirsch, general convention chairman, tipped the board's thinking on such issues, including arbitration, in his keynote address Monday. The delegates, after being called to order by Ben Marcus, Allied treasurer, and having been officially greeted by Chicago's Mayor Martin Kennelly, were immediately told by Mr. Kirsch that the arbitration plan does not include arbitration of film rentals, which Allied's convention in New York last year made requisite of any plan acceptable to it.

Says Conciliation Policy As Proposed "Nothing New"

On conciliation, Mr. Kirsch said that it appeared only to accord an open-door policy at film exchanges which, he said, is nothing new. "Allied has been doing it for years," he added.

The keynoter, on a note of high optimism, praised COMPO's tax repeal campaign and the COMPO financing effort of the past summer, indicating the COMPO endorsement which came later in the meeting. He then promised a campaign against exorbitant



LUNCHEON BETWEEN SESSIONS: the dining scene as directors relaxed during the pre-convention meeting.

film rentals and reaffirmed Allied's militant stand and policies.

Mr. Kirsch expressed confidence that present difficulties would be overcome, adding that "my devotion to the business is not so great, nor am I so old, that I would not be out trying my hand at some other line of endeavor if I felt that the motion picture business is washed up and has no future." That, he said, "goes for all of you."

After dismissing TV as not the only factor in the slump in theatre business and reviewing the efforts of Allied leaders and COMPO in seeking repeal of the Federal admission tax, he went on to warn that a great deal still was to be done to offset the Government's suit to compel the film companies to turn over their choicest films for TV exhibition. If this action should coast along to a freak decision in favor of the Government, or should the companies tamely submit to a consent decree, Mr. Kirsch said,

it would not be an exaggeration to say that "such a calamity would spell ruin for every motion picture theatre in the United States." He then admonished the convention to be "bold in your thinking and action. Don't act like whipped dogs."

The keynote speech received praise from Wilbur Snaper, National Allied president and permanent convention chairman, who said it set "the tenor and tempo of the convention."

The most eagerly awaited Allied action was, of course, on arbitration, after the convention approved continuation of membership in COMPO and altered Col. H. A. Cole's proposal that the organization withdraw from all-industry undertakings to a resolution that the board act on such cooperative projects individually. The direction of the arbitration action was clearly pointed in the report on the distributors' draft prepared by Abram F. Myers, Allied general counsel. There was certainly no unqualified enthusiasm and no lack of criticism.

Competitive Bidding Curb Sought by Exhibitors

The proposals for arbitration of competitive bidding complaints perhaps aroused the most regret in Mr. Myers' report. He noted that exhibitor members of the drafting committee stood solidly for curbing the use of competitive bidding as much as possible. His report to the convention said that that aim was weakened "by the exceptions upon which the distributors have insisted."

By way of example he cited uncertainty as to the definition of a pre-release. He says that if distributors claim, contrary to his own views, that a pre-release means: "After a pre-release first run in any city, the distributor is free to require bidding on all subsequent engagements, then this provision will afford no remedy for one of the worst of the current abuses."

He added that "under the distributors' wording they could, if so minded, reject all offers first submitted and then bring all the

(Continue on following page)

WHAT'S A LAWYER?

In his clear and thorough analysis of the distributors' draft of an arbitration plan, Abram Myers could not resist occasional rays of wry humor even in the midst of the deadly serious discussion. Referring to the "legal gobbledegook" in the draft he pointed out that it even went so far as to define a lawyer as meaning "a person who shall have been admitted to practice before the Courts of any state or shall have passed the Bar examinations for admission to practice before the Courts of any such state or shall have received from any accredited School of Law the law degree of such school." The only apparent purpose for the definition, said Mr. Myers in a footnote, was "end Col. Cole's legal career."



RUNNING THE CONVENTION—Allied's officers. Seated are John Wolfberg, secretary; Wilbur Snaper, president; Abram F. Myers, chairman and general counsel. Standing, Ben Marcus, treasurer; Jack Kirsch, convention chairman; Stanley D. Kane, recording secretary.

ALLIED MEET

(Continued from preceding page)

theatres in the city into competition for the picture."

In discussing another proposal covering rejection of bids, Mr. Myers said: "We tried to limit the competition to those who showed enough interest in the pictures to make an initial offer; the distributors apparently want to make the rejection of bids the occasion for enlarging the competition and, possibly, a cloak for favoritism and discrimination."

Of awards in competitive bidding cases, the report said: "The clear and simple language of the August 20 draft has been supplanted by gobbledegook and one important provision has been mislaid. . . ."

The report began by pointing out that the distributors' draft is not the "all-inclusive plan" contemplated by the Allied board "because it makes no provision for the arbitration of film rentals as stipulated by Allied."

Taking up the subjects of arbitration individually, the report had little criticism to make of the provisions governing clearance disputes. The second subject, runs, also got off with only minor comment. Mr. Myers did point out that if all of the nine distributors subscribing to the arbitration plan availed themselves of the provision permitting each of them two pre-release pictures a year to be sold on special terms, there would be 18 such pictures annually. He added, however, that at present there is no limitation on the number of such pre-release pictures.

On the subject of forcing pictures, Mr. Myers said the proposal to curb the abuse "does not go to the heart of the evil." Salesmen, he said, no longer condition the licens-

ing of one picture on the licensing of additional product. He asserted they raise the price of the desirable pictures "to the point where an exhibitor finds he can make a more advantageous deal by taking them all. In other words, instead of direct forcing, we have forcing by price differentials."

Mr. Myers said an Allied proposal which attacked the practice "was rejected by the distributors." This was resolved, he said, by distributors writing in the words forcing "directly or by any means." Mr. Myers said he feels that forcing by price differentials is forcing "by any means" and he would expect any "fairminded arbitrators to accept that view."

He added: "I do not need to remind you, however, that an argument is an unsatisfactory substitute for a clear-cut provision."

Contract violations in the draft and the provisions governing them escape Mr. Myers' criticism. However, in discussing



JACK ROSE, of the Manta and Rose circuit.

damages, he indicated some dissatisfaction, particularly with the language on the four-year limitation period, or less. Distributors, he said, have added to the provision language "which will hardly prove enlightening to the non-lawyers who will administer the system and serve as arbitrators, not to mention the poor devils whose interests will be at stake in the proceedings."

He warned the distributors that their aim of reducing anti-trust litigation through arbitration would succeed in large measure according to their liberality in subjecting themselves to damage awards. With double damages now the likely amount that could be won by a complainant, Mr. Myers said "it remains to be seen whether aggrieved exhibitors will resort to arbitration or continue to go to court."

Least Enthusiastic Words For Conciliation Plans

Perhaps his least enthusiastic words were left to the conciliation proposals. He said these were proposed when distributors rejected Allied's requests for arbitration of film rentals. Despite its "engaging language," Mr. Myers said, the conciliation plan "provides nothing more than that the distributors shall maintain an open-door policy, which some companies are doing now." He said the plan does not go as far as the old UMPI plan and that based on Allied's experience and that of its officers engaged in handling trade practice complaints to date, "I have grave doubts as to whether the plan now offered will solve the problems uppermost in the exhibitors' minds, having to do with current selling policies and high film rentals."

On practices and procedure, Mr. Myers had mild criticism of the form of awards and appeals. On the matter of obtaining Justice Department and court approval of the plan he said that if "Allied elects to go along with this arbitration movement I would have to insist that the negotiations with the Attorney General include counsel for all the participating organizations and be not limited to counsel for the film companies."

He said a proviso has been added to the draft that, should the plan be abandoned at the end of its 18 months trial period, he thinks "outstanding cease and desist orders" would be ineffective 12 months after but unpaid damage awards could still be collected.

Says Selection Should Be Left to Local Groups

He also said that the selection of local exhibitor arbitrators should be left to the local and regional exhibitor associations and not chosen, as proposed, by exhibitor members of the national administrator of the plan.

The first real fireworks at the convention came Tuesday when Mr. Yamins read the board's minority report which would have limited Allied's continuation in COMPO only for the duration of the tax fight. Mr. Yamins scored distribution trade practices and said the purpose of his suggested action was to make sure that no one would mis-

(Continued on page 23)

it's Gonna be a
**Wonderful
Winter**

with **U-I** to keep your Box Office
WARM!!!



Here's the Big Winter News from
Universal-International . . . proudly proving once
again that all year . . . every year . . . U-I delivers
the pictures with the consistent Boxoffice power!

XMAS-NEW YEAR'S WEEK RELEASE

FROM ADVENTURE'S GOLDEN AGE
COMES ITS MOST EXCITING TALE!

...when one man dared the might of
Modogoscar's pirate stronghold...to spike
its guns...to scuttle its fleet...and steal
the love of its Corsoir Queen!



Universal International presents

ERROL
FLYNN · O'HARA

AGAINST
ALL FLAGS

COLOR BY

Technicolor

with ANTHONY QUINN · ALICE KELLEY · MILDRED NATWICK

JANUARY

ALL TECHNICOLOR Month from U-I!

COLOR BY **TECHNICOLOR**

OUTLAW QUEEN OF A RENEGADE LAIR! The **REDHEAD** from **WYOMING**

starring
Maureen O'HARA
Alex Nicol

with
ROBERT STRAUSS
ALEXANDER SCOURBY



"THE REDHEAD FROM WYOMING"

"MEET ME AT THE FAIR"

"THE LAWLESS BREED"

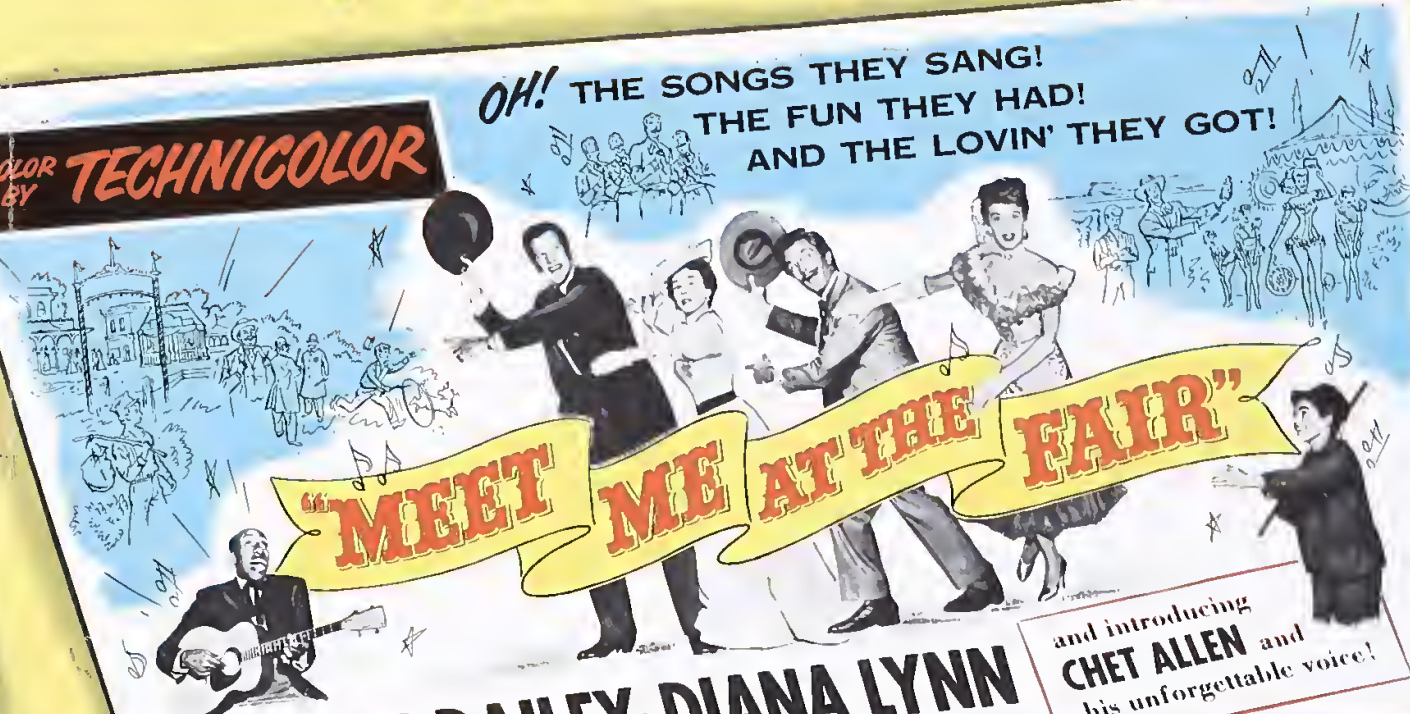
COLOR BY **TECHNICOLOR**

OH! THE SONGS THEY SANG!
THE FUN THEY HAD!
AND THE LOVIN' THEY GOT!

"MEET ME AT THE FAIR"

starring **DAN DAILEY · DIANA LYNN**
with HUGH O'BRIAN · CAROLE MATHEWS · "SCAT MAN" CROTHERS

and introducing
CHET ALLEN and
his unforgettable voice!



COLOR BY **TECHNICOLOR**

RAOUL WALSH'S

Director of "The World in His Arms"

"THE LAWLESS BREED"

Starring

ROCK HUDSON
JULIA ADAMS

The sensational young stars
of "Bend of the River"

with JOHN MCINTIRE A RAOUL WALSH PRODUCTION

THE STORY OF THE GREATEST GUNFIGHTER OF THEM ALL!



LOOKING FOR LOVE IN THE SHADOWS!
BUYING DREAMS WITH CASUAL KISSES!
...they roam the streets after dark like cats—in a big city jungle!

FEB.

GIRLS IN THE NIGHT

with
JOYCE HOLDEN
GLENDA FARRELL
HARVEY LEMBECK
LEONARD FREEMAN
and introducing
PATRICIA HARDY



THE FIGHTING STORY OF CHIEF OSCEOLA
AND THE GREAT EVERGLADES INDIAN WARS!

SEMINOLE

COLOR BY
Technicolor

MARCH

Starring

Rock
HUDSON
Barbara
HALE
Anthony
QUINN
Richard
CARLSON



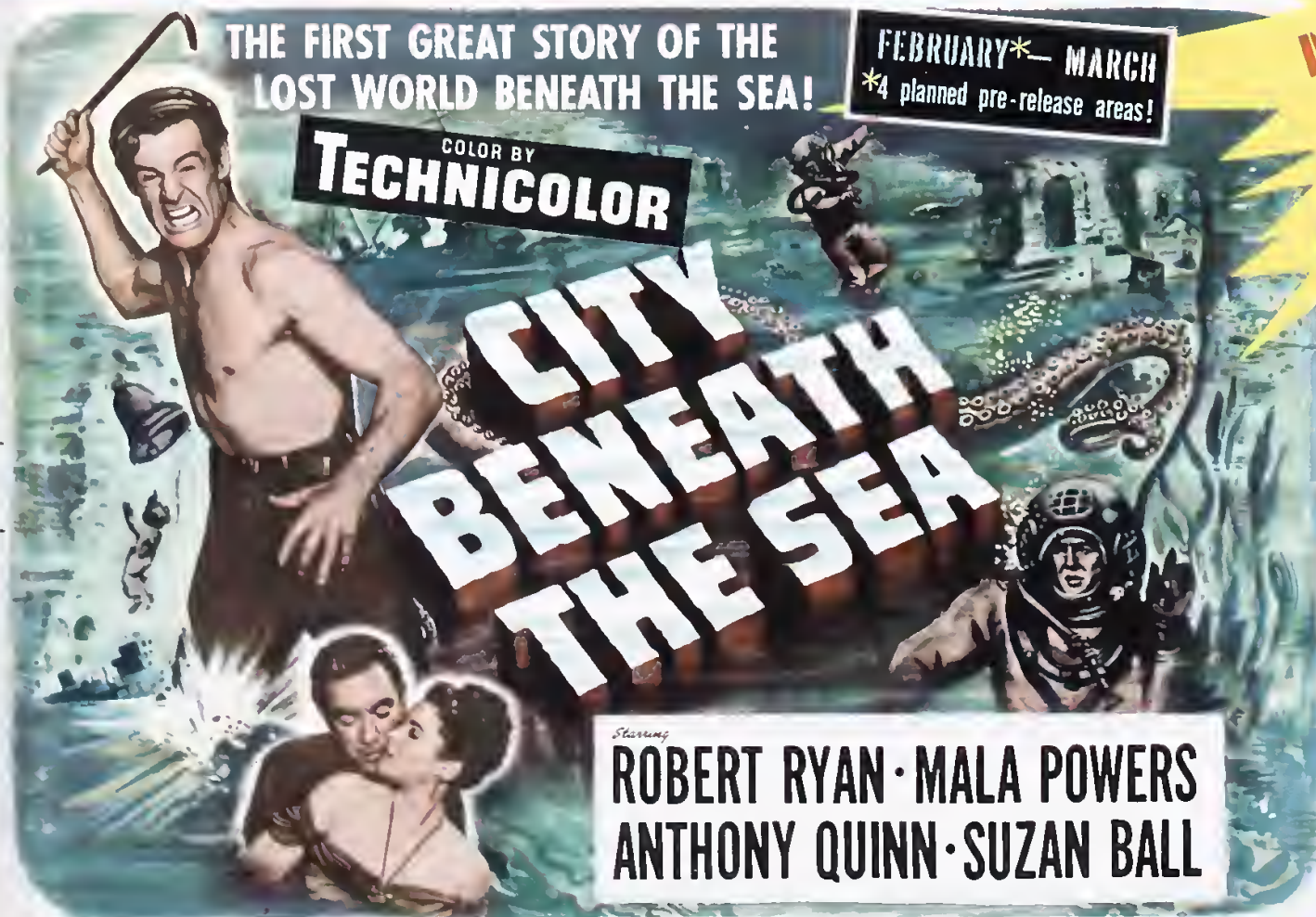
THE FIRST GREAT STORY OF THE
LOST WORLD BENEATH THE SEA!

COLOR BY
TECHNICOLOR

CITY BENEATH THE SEA

FEBRUARY*—MARCH
*4 planned pre-release areas!

Starring
ROBERT RYAN · MALA POWERS
ANTHONY QUINN · SUZAN BALL



MARCH will be
another great
ALL **TECHNICOLOR**
MONTH!

LAND OF THE LAWLESS AND THE HUNTED!

MARCH

A MAN'S COUNTRY

COLOR BY
TECHNICOLOR

Starring

Audie MURPHY
Susan CABOT · Paul KELLY
with CHARLES DRAKE · MARY CASTLE



MEET THE FABULOUS MARK FALLON ... HIS GAME
IS FANCY WOMEN ... AND HIS LUCK
IS IN THE CARDS!

FEB.

**TYRONE
POWER**

in The

**MISSISSIPPI
GAMBLER**

COLOR BY *Technicolor*

Down the lusty,
rolling river he rode
... staking his
fortune or his life
... to win the taunting
lips of the New Orleans'
temptress who forever
lured him on!

CO-STARRING **PIPER LAURIE • JULIA ADAMS**

MOTION PICTURE HERALD—NOV. 22, 1952

NOW IN RELEASE!

"Because of You"



Loretta **YOUNG**
Jeff **CHANDLER**

CO-STARRING

ALEX NICOL • FRANCIS DEE
with **ALEXANDER SCOURBY**

Irene Dunne



It Grows on Trees

CO-STARRING

DEAN JAGGER • JOAN EVANS
with **RICHARD CRENN**

The Black Castle



Starring

RICHARD GREENE
BORIS KARLOFF
STEPHEN McNALLY
PAULA CORDAY
LON CHANEY

RICHARD CONTE
VIVECA LINDFORS

with
BARBARA BRITTON • HUGH O'BRIAN



THE RAIDERS

COLOR BY

Technicolor

ALLIED MEET

(Continued from page 14)

construe Allied's continued membership in COMPO as a sign of weakness or indifference to trade practice complaints of its members.

After disposing of the COMPO business, the convention next turned to reports of the film clinics, which had been in continuous closed sessions since Sunday. William Carroll of Indiana Allied reported 12 complaints which had developed in virtually all of the six separate clinics, representing individual types of theatres and situations. These most frequent complaints, he said, were: advanced admission prices, "bottlenecking" of pictures, clearances, the "silent treatment" of exhibitors by salesmen, competitive bidding abuses, trailers, accessories, film costs, print shortages, film buying methods and tie-in sales.

Mr. Carroll said that almost every company on occasion has endeavored either to force advanced admission prices by demand or by terms; that "illegal, arbitrary clearances exist between theatres not in substantial competition; that salesmen frequently do not call on some exhibitors for extended periods of time; that bidding is used by distributors largely to further their own ends; that trailers are excessively priced; that accessories are inadequate; that film costs are continuing to increase and that the print shortages are so bad "they put playdates on the auction block."

In this connection then the convention approved a three-point program for combatting alleged abuses in film pricing practices drawn up by the Allied board. Relief is to be sought by any or all of the following means:

- (1) Instituting and conducting litigation.
- (2) Petitioning the Department of Justice and other executive and administrative agencies for action.
- (3) Appealing to appropriate Congressional committees such as the Senate Small Business Committee for relief.

In line with the resolution, Allied is requesting its members to submit all evidence of alleged abuses to it for use in the three avenues of action to be taken.

The resolution giving partial approval to Col. Cole's proposal read in part: "For the time being and until the distributors shall reform their destructive policies and practices, Allied leaders should confine their participation in cooperative undertakings to those projects which promise direct, immediate and substantial benefit to exhibitors, so that they may be free to devote their available time and energy to measures for the protection of Allied members."

"To this end," the resolution continued, "the directors will reexamine all such cooperative undertakings in which Allied leaders are now engaged, and will carefully screen all such projects that may be here-

LARGE SCREEN TV IS HIT OF SHOW

A demonstration of large screen television in the Allied convention auditorium at the Hotel Morrison, Tuesday, held an audience of 400 in rapt admiration. The show was provided by RCA on a 12 by 15-foot screen and the program originated in NBC's Chicago television studio, WNBQ, about two miles from the hotel. It consisted of a panel composed of Jack O'Brien of RCA, Nathan Halpern of Theatre Network Television, Trueman Rembusch, Nathan Yamins, A. R. Blocher, John Wolfberg and Leon Back of Allied. Questions were posed for Mr. Halpern to answer.

Mr. Halpern said that 50 theatres which showed the Walcott-Marciano fight early this autumn grossed a total of \$400,000. The average net profit was about \$5,000 for large theatres and \$1,000 to \$2,000 for small ones. He discounted concern about obsolescence of present equipment and estimated that it would take about five years for the average theatre to liquidate the cost of an installation.

after promoted, to determine whether they meet the test."

The Tuesday afternoon session was led off with reports from Col. Cole and Pat McGee, co-chairmen of the industry tax repeal campaign, on progress of the fight. Col. Cole said that to date 195 Congressmen have pledged repeal and 60 a cut.

He said, however, that he was not satisfied with the progress; that a 218 majority would be unsafe, since legislators change their minds. He urged regional chairmen to do their jobs better to insure success. The campaign plan is to introduce a tax repeal measure on the first day of the new session of Congress in January. He then asked all exhibitors for the vital information on what the tax is doing to their busi-

ness, to present to the Congressmen when the hearings for repeal are held.

The board also approved New England Allied's bid for the 1953 convention. It will be held at the Sheraton Plaza Hotel in Boston, with the tentative dates being November 7-11. Also scheduled for the future was a national convention of drive-in theatre operators for March 23-25 in Milwaukee. The meeting will be held in conjunction with the annual convention of Allied Theatre Owners of Wisconsin.

Ask "Grass Roots" Support Of Litigation Plans

Before the final business session adjourned, several resolutions were passed. One, proposed by John Blachos, Michigan, called for "grass roots" support of the board's plan to institute litigation and take complaints to the Department of Justice. Ted Mann and John Wolfberg supported this resolution, unanimously approved.

Other resolutions, likewise passed unanimously, criticized the Department of Justice for instituting the 16mm suit to force the sales of features to television; praised Mr. Kirsch, Mr. Myers and Mr. Snaper for their part in making the convention a success; Mr. Rembusch for his work in COMPO; Martin Smith for the fight in Ohio against newsreel censorship; Col. Cole and Pat McGee for the campaign against the admission tax. The Crusade for Freedom also was endorsed.

Also at the afternoon business session Wednesday there was a brief discussion read by Mr. Snaper on topics discussed in the film clinics. Various exhibitors spoke from the floor, including Morris Finkel, Irving Dollinger, Jeff Jeffries, Leo Jones, Charles Niles, Ben Marcus, Elmer Huhnke and others. The delegates approved a plan to broaden the Caravan service to provide a speedy exchange of information on deals.

Bringing the convention to a close Wednesday night was the formal banquet having as its guest of honor star Greer Garson. Ronald Reagan was toastmaster and entertainment was provided by Morton Downey.



BEN MARCUS, national treasurer, calls the convention to order.



JACK KIRSCH, a keynote speaker, and general convention chairman.

Equipment Trade Show Sets Record

by GEORGE SCHUTZ
Editor, Better Theatres

If numbers and spirit vouch for the future, the new pattern for an annual theatre equipment exhibition on a national scale was enduringly affirmed in Chicago this week by the first concurrent conventions of theatre owner, manufacturer and dealer organizations, with the TESMA trade show as a co-ordinate event of the 1952 meetings of the Theatre Equipment and Supply Manufacturers Association, the Theatre Equipment Dealers Association, and Allied States Association. Close to 2,500 persons identified with the motion picture industry taxed the liberal spaces of the Hotel Morrison, and the equipment exhibition, which was open from the 16th through the 19th, was seen by close to 2,000 theatre owners, according to figures issued by Roy Boomer, TESMA secretary-treasurer.

Expressed Faith in Future

These included many hundreds not members of Allied. Besides swelling theatre owners' attendance of an equipment exposition to almost twice the figure ever previously attained in this industry, the presence of a national exhibitor organization was interpreted as an expression of unity and faith in the future of the business.

"What is amazing to me," said Abram F. Myer, Allied board chairman, at an opening all-industry luncheon, "is that it took so long for equipment and exhibitor organizations to get together."

Most of the speakers at the luncheon emphasized the need to rehabilitate and modernize theatres. Referring to the possible revocation of the twenty per cent admissions tax, Col. Cole, Allied leader in the tax repeal movement, said: "The theatre owner is not going to get the \$300,000,000 saved. You equipment manufacturers and dealers are going to get it." Other speakers were Jack Kirsch, Trueman Rembusch and Wilbur Snaper of Allied; H. M. Richey, MGM exhibitor relations; Col. William McCraw, vice-president of Variety Clubs of America; J. Robert Hoff, president of TESMA; and Ray Colvin, executive director of TEDA.

Exhibit Covers Two Floors

In the seven years since the tentative beginnings at Toledo, the TESMA-TEDA scheme for an all-industry equipment exposition has grown beyond the facilities of even most large hotels. Next year it will return to the gigantic Conrad Hilton in Chicago, where the exhibits will be able to enjoy the convenience of an amply designed exhibition hall on one floor. In 1953, when the exhibitors' organization will be TOA, the dates will be October 31 through November 4.

Distributed over two floors of the Hotel

EQUIPMENT LEADERS HONOR 'BETTER THEATRES' EDITOR

A group of theatre equipment manufacturers, exhibitors and supply dealers this week paid tribute to George Schutz for his 25 years of service as editor of *Better Theatres*. The "25th Anniversary Salute" to Mr. Schutz, prepared by a committee led by Oscar Neu, founder of TESMA, came to a climax Tuesday night in Chicago at a dinner at the Ivanhoe Restaurant attended by leaders in the exhibition and equipment fields.

Presented to the veteran editor on this occasion was a citation which read in part:

"In recognition of his consistent editorial leadership in pioneering in the interests of better standards of theatre design, better equipment and better theatre maintenance," and "in appreciation of his continuous assistance in the mutual interests of equipment manufacturers and theatre operators throughout a quarter of a century, this citation in honor of his 25th anniversary as editor of Better Theatres, is tendered to George Schutz."

A special section honoring Mr. Schutz appeared in last week's *Better Theatres*.

Members of the "Salute" committee were:

Ben Adler, Adler Silhouette Letter Co.;

C. S. Ashcraft, Ashcraft Mfg. Co.; Joseph Basson, IATSE and MPMO; Martin Bennett, RCA; Frank Cahill, Jr., Warner Bros. Theatres; George Carrington, Altec-Lansing Corp.; Ray Colvin, director of TEDA; Larry Davee, Century Projector Corp.; John E. Devine, Alexander-Smith, Inc.; William DeVry, DeVry Corp.; John Eber-son, architect; James Elderkin, Forest-Harrison, Inc.; Albert Floersheimer, Walter Reade Theatres; J. Robert Hoff, Ballantyne Co.; George Hornstein, Joe Hornstein, Inc.; Charles Horstman, RKO Theatres.

Also, Lester Isaac, Loew's Theatres; D. B. Joy, National Carbon Co.; Emil Kern, J. E. Robin, Inc.; Edward Lachman, New York Variety Club; Tom LaVezzi, La Vezzi Machine Works; Fred Matthews, Motiograph, Inc.; Arthur Meyer, International Projector Corp.; Boyce Nemec, manager of SMPTE; Ben Perse, Capitol Supply; Harry Peterson, Kroehler Mfg. Co.; Harry Rubin, United Paramount Theatres; Leonard Satz, Raytone Screen Corp.; J. W. Servies, National Theatre Supply; B. F. Shearer, B. F. Shearer Co.; Wilbur Snaper, Allied States Association; W. C. Stober, Burroughs Adding Machine Co.; Harry Strong, Strong Electric Corp.; Earl J. Vallen, Vallen, Inc.; and Erwin Wagner, Wagner Sign Service.

Morrison, this year's trade show covered practically every aspect of both the enclosed and the drive-in theatre with 110 exhibits presented by 80 manufacturers. Approximately 25% of the exhibits concerned vending operations.

The manufacturers' association elected four directors to three-year terms. New members of the board are Donald Hyndman of Eastman Kodak, and Tom LaVezzi of the LaVezzi Machine Works, Chicago. Re-elected were Ben Adler, president of the Adler Silhouette Letter Company, Chicago; and Larry W. Davee, sales manager of the Century Projector Corporation, New York.

Citation Voted to Strong

The manufacturers voted a Citation of Merit to Harry M. Strong, president of the Strong Electric Corporation, Toledo, presenting a scroll citing him as one of the six founders of the organization, which was formed in 1933; and further pointing out that in 1946, "when TESMA was reorganized, it was his foresightedness, personal financial support, and faith that made possible the first trade show at Toledo."

TESMA also adopted a new trade-mark, which expresses the significance of its members to the industry in the slogan, "That the show may go on."

TEDA elected two new directors—S. E. Burns, Modern Theatre Supply Company, Seattle; and Homer Tegmeier, B. F. Shearer

Company, San Francisco. The dealer unit also voted F. A. Van Husan, Omaha dealer who is retiring from the equipment field, a life membership in the organization.

New York ITOA Ready To Establish Arbitration

The Independent Theatre Owners Association announced Wednesday in New York that regardless of any action taken by other exhibitor organizations, it was prepared to go ahead with arbitration and "establish" the necessary machinery for the peaceful settlement of trade disputes in the city of New York. Harry Brandt, ITOA president, said, "ITOA believes that it can make arbitration work and we are prepared to go ahead with it, working out any and all problems that may arise. There has never been a time when it was more necessary for the industry to work together . . . a trial period of 18 months under a properly functioning arbitration system should help create an industry atmosphere of mutual understanding."

The ITOA action is in sharp contrast to the resolution passed by the Allied convention in Chicago this week rejecting the distributors' approved draft. In turn, the Allied action was practically a reversal of the optimistic attitude toward arbitration plans held officially by Theatre Owners of America.

A HOWL!

THEY'RE RAISING CAIN ON THE BOUNDING MAIN!

Abbott and Costello Meet Captain Kidd

YOU CAN HAVE THE GALLEONS--
JUST GIVE US THE GALS!!!

YOU CAN HAVE THE GALLEONS--
JUST GIVE US THE GALS!!!

CO-STARRING THE MIGHTY 'MUTINY' MAN AS 'CAPTAIN KIDD'--

CHARLES Laughton

A SUPER-RIOT IN
SUPERCINE COLOR

**SALTY SONGS!
SAUCY BABES!**
and that
SPICY SONGSTRESS-
Introducing
FRAN WARREN

HILLARY BROOKE • BILL SHIRLEY • LEIF ERICKSON

WRITTEN BY HOWARD DIMSDALE and JOHN GRANT

Songs by Bob Russell and Lester Lee

PRODUCED BY ALEX GOTTLIEB

DIRECTED BY CHARLES LAMONT

A WOODLEY PRODUCTION

DISTRIBUTED BY

WARNER BROS.

Their All-Time Biggest—Their All-Time Funniest—IN TIME FOR **XMAS** FROM **WARNER BROS.**

GRANT, PICKER QUIT AT RKO

Fill Vacancies on Board; Stockholder Suit Cites Hughes' Management

Resignations and speculation kept RKO Pictures prominent in trade news the past week, as in previous weeks.

Arnold Grant resigned last Thursday as chairman of the board of directors and chief executive officer of RKO Pictures Company and subsidiaries, posts he had held since October 2, following the purchase of Howard Hughes' controlling stock interest by the Ralph Stolkin syndicate. Also resigning the same day was Arnold Picker, executive vice-president, who was next in command to Mr. Grant.

Three Vacancies Filled

The resignation of Mr. Grant left four vacancies on the company board of eight members. The same day, however, three of the vacancies were filled with the election to the board of Charles Boasberg, general sales manager; William Zimmerman, company attorney, and Ross Hastings, assistant secretary of the company.

Sherrill Corwin, studio vice-president, was named acting chairman of the board following Mr. Grant's resignation. Mr. Corwin announced he had been directed by the board to consult on the company's current situation with David Tannenbaum, west coast attorney who arrived in New York last week, and Ned E. Depinet, former president and consultant to the company.

Mr. Grant's law firm, Bautzer, Grant, Youngman and Silbert, also resigned as the company's legal counsel, and subsequently the resignation of Mr. Youngman from the board also was confirmed.

Meanwhile, an order directing RKO Pictures Corporation and its subsidiary, RKO Radio Pictures, to show cause why a temporary receiver of the property of both companies should not be appointed was signed by New York Supreme Court Justice Henry Clay Greenberg, with a hearing to have been held November 21.

Stockholder Suit Filed

The order stems from a minority stockholder's suit filed Thursday in New York Supreme Court by Louis Kipnis, attorney representing three stockholders claiming to own 2,500 shares. It names Howard Hughes as defendant, charging him with "gross mismanagement" and resultant losses "of many millions of dollars."

In addition the complaint also seeks to recover for RKO the \$3,000,000 which the suit says Mr. Hughes made on the sale of his stock, charging that the profit was derived from the alleged sale of officer and director posts in RKO.

Receivership was sought, according to Mr. Kipnis, "in order to preserve and protect the business and assets of the RKO enterprise." "I desire to add," Mr. Kipnis said, "that the immediate solvency of the companies is in no way involved." The affidavit went on to say that the only reason for naming the Chase National Bank of the City of New York as a party was that it is RKO's stock transfer agent.

Last week in Chicago negotiations by a syndicate headed by Matthew Fox to buy the company's controlling stock from the Stolkin group were held, and the rumors and reports were many and varied.

Says Discussions Continue

On his return to New York this week, Mr. Fox said discussions on the project were continuing, discounting reports from Chicago that the deal had become cold. Mr. Fox, head of Films-for-Television and a partner in United Artists, said it might be several days before he would know the final outcome of the parleys, "one way or the other."

Mr. Fox said he had not conferred with the RKO board, all his talks having been with the Stolkin group in Chicago. However, he said he might go to Chicago later this week for further parleys, or Mr. Stolkin may come here.

From other sources it was reported that Mr. Fox had returned to New York from Chicago to get commitments for further necessary finances to complete the deal. Unofficial reports in Chicago were that the price of the stock loomed as a barrier to any early deal. The resignations of Mr. Grant and Mr. Picker as RKO's chief executive officers last week sent the stock down about one point at the time, although it went up a quarter of a point Monday to 35 $\frac{1}{8}$, in a day that saw 10,200 shares traded.

Prospective purchasers, on the one hand, are said to be angling to take advantage of the lower quotation, whereas the Stolkin group, on the other hand, is not prepared to take any heavy loss on its investment.

Early this week it was reported that Mr. Stolkin had left Chicago for Hollywood for conferences with Mr. Corwin. Presumably they will confer on the sale of their 29 per cent interest.

Picker Back at U. A.

Meanwhile, in New York, Arnold Picker was back at United Artists. Arthur Krim, company president, officially confirmed that Mr. Picker will continue as a stockholder and vice-president of U. A.

In announcing his resignation from RKO, Mr. Grant gave as his reason an inability to fill the board vacancies and proceed with the reorganization and reactivation of the company. He said he was opposed in his efforts to have new board members elected

by Mr. Corwin and Edward J. Burke, the latter also a member of the Stolkin syndicate, and both of whom are members of the board.

The reluctance of Mr. Burke and Mr. Corwin to proceed with election of new directors was attributed to continuing negotiations in Chicago for the sale by the Stolkin group of its 29 per cent stock interest in the company. They took the position that in the event the company was sold, it most likely would be necessary to reconstitute the board again and therefore, they preferred to wait upon the outcome of the negotiations.

Mr. Grant said he believed the situation to be urgent and proposed the election to the board last week of Robert Butler of St. Paul and Lawrence Cowen of New York, in the absence of nominations by Mr. Burke and Mr. Corwin. Mr. Grant asserted he was unable to obtain seconds for his nominations, and, feeling his "hands were manacled" and his continuance as an "officer, director or employee of the company would be a false assurance to stockholders, employees and others that the affairs of the corporation are moving forward with reasonable satisfaction," he could not remain in such a "misleading and futile position."

National Theatre Week To Promote Cowan Film

A "National Theatre Week" will help boost the appearances of Lester Cowan's "Main Street to Broadway," now being filmed, the producer believes. He is planning to induce collaboration between stage and screen in a "go to the theatre" movement. Mr. Cowan left Hollywood last week for New York for filming of "Broadway opening night" sequences of the film. He also will promote a luncheon there of exhibitors, film industry and stage leaders to discuss the National Theatre Week which he expects will be launched with the day and date release of the picture.

San Francisco Variety Club Elects Levin as Barker

SAN FRANCISCO: Variety Club of Northern California (Tent 32) elected Jesse Levin, chief barker for the year 1953. Also elected were: Spence Leve, reelected first assistant; Nate Blumenfeld, reelected second assistant; John Parsons, property master, and J. Leslie Jacobs, treasurer. Others named to the board were Robert Naify, H. Neal East, George Mitchell, Mel Klein and Ralph Clark.

IATSE Inaugurates Its Health And Welfare Plan

The motion picture industry health and welfare plan promoted by the International Alliance of Theatrical Stage Employees and management, is in effect, according to announcement by the union, in Hollywood, and the Association of Motion Picture Producers. It provides for a fund, and benefits such as group life insurance, accident insurance, surgical operation benefits, etc.

ABC-PARAMOUNT DEAL APPROVED BY EXAMINER

FCC Approval Expected; Resnick Also Finds No Domination of Dumont

WASHINGTON: Plans of the motion picture industry to invade the television field got a sharp leg up the ladder last week.

After 93 days of hearings and months of deliberation, Federal Communications Commission hearing examiner Leo Resnick ruled for the industry in all phases of the complicated United Paramount Theatres-American Broadcasting Co. merger case. Specifically, he:

Approved the proposed ABC-UPT merger;

Found that nothing in the past records of UPT or Paramount Pictures, including their anti-trust activities barred them as radio-television licensees; and

Decided that Paramount Pictures did not control Allen B. Dumont Laboratories, paving the way for each company to apply for additional television stations.

Mr. Resnick's decision is not final; the full Commission still has to make a final ruling in the case. Objections to the examiner's report can be filed for 20 days. However, since all the industry parties in the case got all they asked for, the only objection could come from the FCC's own Broadcast Bureau, which submitted proposed findings to Mr. Resnick strongly opposing everything he finally ruled for. Even if the Broadcast Bureau does appeal to the full commission, Mr. Resnick's findings will get a lot of weight there.

Although his decision applies to only the two Paramount companies, it holds out hope for other industry firms. In the first place, it sets a precedent that there is no automatic bar to a merger between a film company and a broadcasting company. Secondly, he indicated he felt the Paramount companies had been behaving themselves pretty well since the Justice Department consent decree. Finally, the Commission itself ordered him not to consider anti-trust violations more than three years old, and industry lawyers in other cases will certainly argue they are entitled to the same cut-off date.

New Company Would Own 600 Theatres, Other Outlets

Should the Commission ratify Mr. Resnick's decision in favor of the ABC-UPT merger, the new merged company, to be known as American Broadcasting-Paramount Theatres, Inc., would have over 600 theatres; would own one AM, one FM and one TV station in each of five cities—New York, Detroit, Chicago, Los Angeles and San Francisco; and would own 50 per cent

10 NEW STATIONS GET TV PERMITS

WASHINGTON: The Federal Communications Commission last week approved 10 more television stations in nine cities, bringing to 108 the number of new commercial and educational stations approved since the lifting of the TV freeze early this year. Two of the new stations are to be in Tucson, Ariz. The other cities, getting one new station each, are Fort Smith, Ark.; Santa Barbara, Cal.; Pueblo, Colo.; Pensacola, Fla.; Williamsport, Pa.; Waco, Tex.; Lynchburg, Va.; and Green Bay, Wis.

of an AM and an FM station in New Orleans. In addition, it would have an AM network with over 300 affiliates, an FM network with about 100 affiliates, and a TV network with about 65 affiliates.

In granting the merger application, Mr. Resnick said UPT's money and managerial talent would help put ABC in a position to compete with the two major television networks—Columbia Broadcasting and National Broadcasting. He admitted there might be some drawbacks: the size of the new company, UPT's power to suppress some television competition if it desired, the fact that the company's theatres might be competing for the same films as its TV stations.

Approves Sale of TV Unit In Chicago for \$6,000,000

However, he minimized the drawbacks of each of these, and concluded that while the merger "may result in some lessening of some aspect of the competition that exists either presently or potentially between ABC and UPT, there is no reasonable probability that the merger will substantially lessen competition or tend to monopoly in any section of the country or in any line of commerce. . . . The merger will not only fail substantially to lessen competition but will promote competition. . . . Furthermore, the increased competition which the merger will foster appears certain, substantial and immediate, whereas the lessening of competition which may occur would be minor, limited and remote."

As part of the over-all merger phase, Mr. Resnick approved UPT's acquiring E. V. Richards, Jr.'s interest in WSMB and WSMB-FM, New Orleans, giving the company a full 50 per cent interest in the two stations. He also approved plans of UPT to sell the Balaban and Katz Chicago television station, WBKB, to Columbia Broad-

casting for \$6,000,000. This sale was required since ABC already has a TV station in Chicago and FCC rules bar any company from having two TV stations in the same city.

Mr. Resnick found nothing in the recent anti-trust history of UPT or Paramount Pictures to disqualify either as a licensee. He specifically granted the application of Paramount Television Productions, a Paramount subsidiary, for a license for television station KTLA at Los Angeles. The company has been operating the station for years under a temporary construction permit, but never has been able to get a permanent license.

Sees No Anti-Trust Move In Field of Broadcasting

The examiner's decision pointed out that under the cut-off rule, no anti-trust violations before Aug. 7, 1948 were considered.

"Meanwhile," he said, "we are impressed by the great progress that has been made and we have a reasonable expectation that the anti-trust activities which the Paramount people are abandoning in the unregulated field of motion picture distribution will not be imported into the licensed field of broadcasting. They have not done so in their broadcast applications in the past and we do not anticipate they will in the future. . . .

"Their officers and directors demonstrated that they understood that broadcast stations are licensed to operate in the public interest and that free competition is a basic principle of the Communications Act. They have committed themselves on the record and we shall hold them to it."

Mr. Resnick emphasized that Paramount has been ready to sell its films and story rights to television, providing the price was right, and that Paramount stars were reasonably free to appear on TV programs.

Overtakes 1948 Ruling on Control of Dumont

The ruling that Paramount does not control Dumont overturns a 1948 proposed FCC decision which held that Paramount did dominate the television firm. Under that 1948 ruling, Paramount and Dumont would have been barred from acquiring additional TV stations, since together they owned five, the maximum the FCC allows one licensee. Mr. Resnick's finding that the picture company does not have control leaves the two firms free to apply for additional television stations up to five each.

Mr. Resnick said that under the stock and director setup in Dumont, Paramount could conceivably exercise veto power over some actions but that the "actualities" were that Dr. Allen B. Dumont was the controlling factor and that Paramount did not wield any great power over Dumont affairs.

THUNDERING

ACROSS THE NATION IN JANUARY!

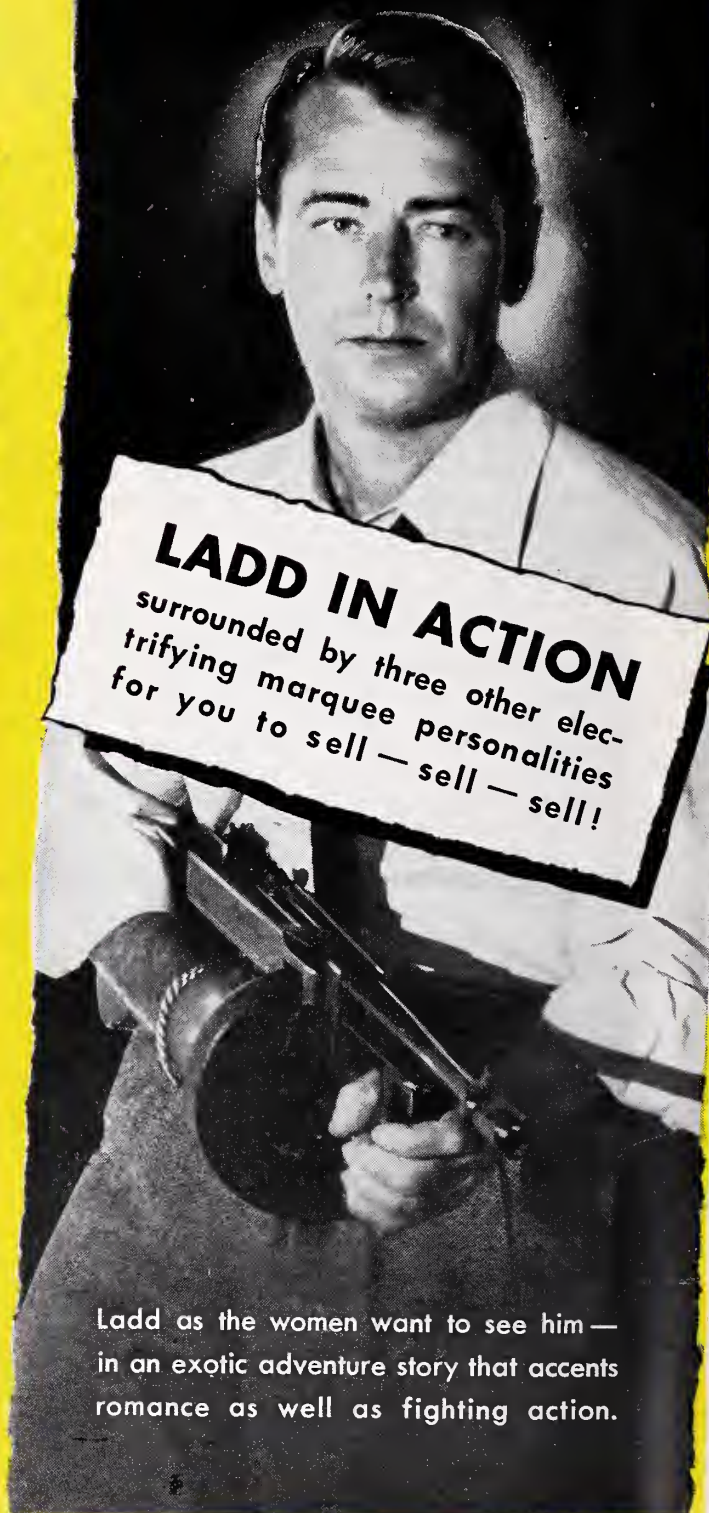
**Paramount's First
Dramatic Super-Hit of '53**

DEBORAH KERR



The lovely star of "Quo Vadis" as the woman who knows all about the East — but is innocent in the ways of love.

ALAN LADD



LADD IN ACTION
surrounded by three other electrifying marquee personalities for you to sell — sell — sell!

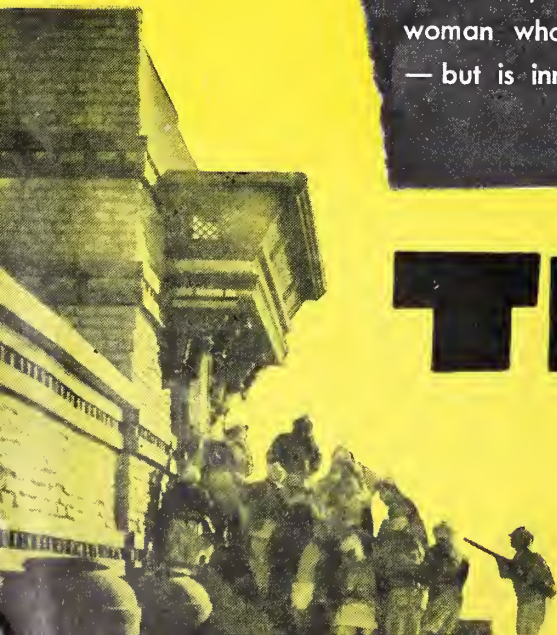
Ladd as the women want to see him — in an exotic adventure story that accents romance as well as fighting action.

THUNDER II

Produced by EVERETT RISKIN •

Screenplay by JO SWERLING • Adaptation by GEOR

From the novel by



We've tagged our '53 releases *super*-hits because every one has *extra* values.

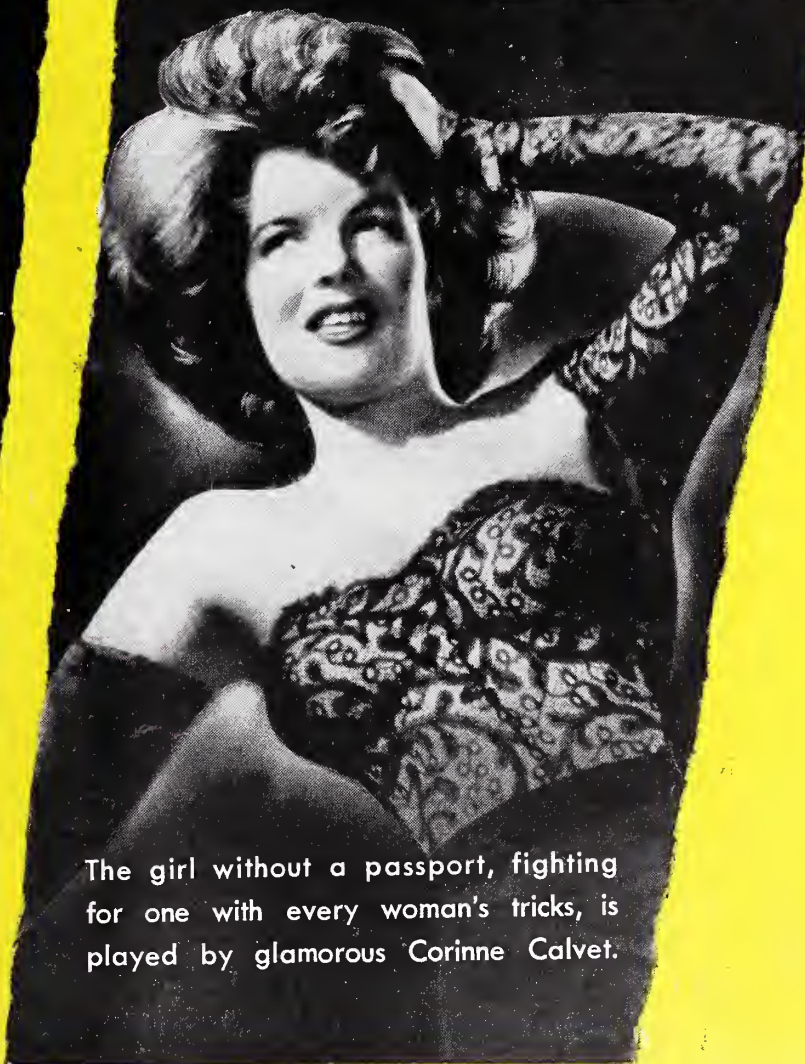
For instance, the standout January comedy is "Road To Bali," with its extra of being the first "Road" picture in color. Now here's January's outstanding suspense film—with your big-drawing star, Ladd, and the extra value of his greatest co-stars of his entire career.

CHARLES BOYER



A milestone role for one of the screen's truly great actors! Boyer plays the Maharajah's minister opposed to violence.

CORINNE CALVET



The girl without a passport, fighting for one with every woman's tricks, is played by glamorous Corinne Calvet.

N THE EAST

Directed by CHARLES VIDOR
GE TABORI and FREDERICK HAZLITT BRENNAN
Alan Moorehead



Terry Ramsaye Says



PUBLICITY CRITERIA—Simultaneously there have come upon us "Plymouth Adventure," an expensive, ambitious "movie" made to entertain the multitudes, and an inside pictorial attention in detail by a magazine circulating to somewhere around three millions, with a readership vastly greater, exposing the fact that the spectacular high pitched storm scenes at sea were made with a model in a tank with the aid of squirt guns, wind machines and animated dolls.

A capable, but perhaps routinely conceived, campaign had been had for months about the painstaking historical research and pursuit of reality. It made good copy, given vigor by contradiction of the Puritan-Pilgrim legend as concocted by Longfellow, who may have read history but always wrote poetry.

The attention in pictures and text by *Life* results in several million customers, if they can read, being invited to sit in the theatre, where they buy dramatic illusion, equipped and challenged to be watchful about where the production gadgetry comes in.

They would compare with a procedure whereby the children would be assembled in the nursery and informed that Santa Claus is a gaudy fake, and then taken down to the living room to see the fairy magic of the Christmas tree.

This represents a chronic practice—a pratfall policy.



GARDEN NOTE—In a book review the famed Sean O'Casey set down the other day: "What a man Bernard Shaw was for sending his blasts and benedictions, falling over the land like the thistledown from a blown-out dandelion." That would indeed be magic; the thistle relating to the dandelion about as porcupine does to rabbit. But Mr. O'Casey ploughs on: "... busy hands will be gathering them up ... for most of them have the core of wisdom's wheat in them, and a few ... the heady laughter hidden in the barley grain." The O'Casey has stepped into something in the field up to his what-you-call-it.

This comes from his dissertation in the *New York Times* about that compilation of the silly correspondence between Mr. Shaw and Mrs. Patrick Campbell. And while we are in the dramatic department, let it be observed that so far as the published record goes, it disappointingly seems that the grand affairé, which cost

Mr. Shaw grave infelicity with the wife whose fortune empowered his egocentric career, was all on paper. A more forthright fellow would have had it over and done with in action and left no gossip memoirs of an ineffectual yearning.

He merely itched. Is that a book?

We campaign about forest fires and the while slay acres of spruce to make pulpwood for the printing of such works and the derivative profound piffle about them. And that's no thistledown, off'n no dandelion.



WALTER WANGER is writing a series of articles for International News Service in which he does considerable philosophizing, including: "In fact, there is probably a larger percentage of 'con men' in business than in prison ... sharp practices in business seldom jail a man but a misdemeanor may." That is true, perhaps, but the lesson is "Don't play too rough." The line between morals and manners is extremely thin, and some times there isn't any. Morals pertain to purpose, manners to performance, the law to codes approximating accepted practice, right or wrong.



RADIO'S public relations functionaries might well give a thought to the growing policy of some of its best known announcers and commentators to thrust their offspring into spots on their programs. Three radio "names" have been at it of late, and one of them also obtruded a long pitch for a motion picture project in which he has investment. The material involved is not sufficiently entertaining, the efforts painfully obvious.



A RECOGNITION of demonstrations in movieland and the oft frenetic amusement trade is afforded again in the august institution of Rockefeller with the election of Russell V. Downing, president of the Radio City Music Hall, to the board of directors of Rockefeller Center, Inc. There he is further officially associated with Gus Eysell, who, a few years back, moved from the Music Hall to the presidency of the Center. In its contribution of executive manpower that big movie theatre is proving to be something more than a successful cinema hippodrome.

Opera Set on Theatre TV

The Metropolitan Opera production of "Carmen" will be theatre-televised from coast to coast on December 11 from the stage of the Metropolitan Opera House in New York, it was jointly disclosed by Rudolph Bing, general manager of the Metropolitan Association, and Nathan Halpern, president of Theatre Network Television.

TNT also "will be in there pitching" in order to get the projected return world heavyweight match between Rocky Marciano and Jersey Joe Walcott on theatre TV, Mr. Halpern said.

The uncut, three-hour performance of "Carmen" will be televised exactly as it will be witnessed in New York by the audience at the Met. TNT is seeking a 40 cents per seat guarantee against 50 per cent of the net box office receipts in its sale of the opera show to TV-equipped theatres.

I. E. Chadwick, IMPPA President, Dies at 68

HOLLYWOOD: Isaac E. Chadwick, 68, president of the Independent Motion Picture Producers Association since 1940, and recently appointed chairman of the labor-management Health and Welfare Fund, died here November 19 at Temple Hospital, which he entered a week ago for treatment of a heart condition. Born in London and educated in America, Mr. Chadwick entered the industry in 1910 as American agent for Pathe Freres, France, and counsel for Exclusive Pictures. He later formed several production companies and was a charter member of the Film Club, New York. He was among the founders of Temple Israel and its president in 1930 and 1948. At the time of his death he was a member of the executive committee of the Motion Picture Industry Council.

Report 4,547 Film Houses In Western Germany

WASHINGTON: The U.S. Commerce Department estimated there are 4,547 theatres with a total seating capacity of 1,836,462 in Western Germany, including West Berlin. Film chief Nathan D. Golden said the majority have a capacity of from 300 to 500, while there are only 90 with over 1,000 capacity. Price controls over rentals and admission prices were lifted in April, Mr. Golden said, and has resulted in no significant price rise.

Plans Albuquerque Drive-in

Tom Griffing, owner of the Terrace drive-in, Albuquerque, last week announced plans for construction of a second open-air theatre in that city. Construction of the \$50,000 theatre will begin immediately and an opening next March is tentatively set for the operation.

IFE Forming Release Unit

Italian Films Export's newly created organization for the distribution of Italian product on a nationwide basis will be known as the IFE Releasing Corporation, Dr. Renato Gualino, director general of IFE and chief executive of the new organization, announced in New York this week.

At the same time, Dr. Gualino made known the appointment of Bernard Jacon as vice-president in charge of sales and distribution of the new corporation. Mr. Jacon, a veteran of many years experience in American distribution and exhibition, has for the last seven years specialized in the distribution of foreign films.

The IFE Releasing Corporation, said Dr. Gualino, will be officially established December 1 and will be in full operation by the end of the year. In process of being organized now are five regional sales offices in New York, Cleveland, Chicago, Atlanta and Los Angeles. Sales representatives will operate out of these offices to cover each of the 26 exchange areas.

Dr. Gualino also announced that a national release schedule currently is being made up as follows: (1) six to eight features with general audience appeal to be re-recorded with American dialogue; (2) eight to 12 features to be subtitled for the more discriminating audience; (3) 20 to 30 films to be subtitled to serve the needs of theatres in Italian and Italo-American neighborhoods.

Father Peyton Speaker At Pioneers Dinner

The Rev. Patrick Peyton, Catholic priest who has achieved international renown in motion pictures, television and radio, will be one of the principal speakers at the Jubilee Dinner of the Motion Picture Pioneers at the Hotel Astor on Tuesday evening, November 25th, it was announced this week by Jack Cohn, President of the Pioneers.

N. J. Blumberg, chairman of the board of directors of Universal Pictures Company, is being honored at the dinner as the "Motion Picture Pioneer of 1952" and George Jessel will be toastmaster.

Father Peyton of the Congregation of the Holy Cross, who recently drew an overflow crowd of 75,000 to the Polo Grounds in New York for a mass service to encourage the idea of the family praying together, will be one of a number of important personalities who are scheduled to occupy the dais. Ned E. Depinet is chairman.

Loew's Poli Theatre Sold

The Strand theatre, Waterbury, Conn., of the Loew's Poli-New England Theatres, Inc., was purchased by Murray Schoen Associates, Inc., New York, for a reported price in excess of \$143,000. The 1,409-seat theatre has been closed the past year.

SAN FRANCISCO HOUSE RUNS TELECASTS PICKED OFF AIR



On hand for a special telecast at John Parson's Telenews theatre in San Francisco are, left to right: Russell Hoss, manager of the Vogue theatre, Salinas; Rotus Harvey, vice-president, Westland Theatres; Homer Tegtmeier, vice-president, B. F. Shearer Co.; Bud Parker, manager of the Centre theatre, Watsonville.

San Francisco: Exhibitors throughout northern California are made aware of the potential of increased box office dollars by the activities of John Parsons, district manager of Telenews Operations, who is featuring telecasts picked out of the air at his Telenews theatre here.

The invitational opening was launched recently with the program, "What's Your Opinion," from local station KPIX, preliminary to the showing of the Walcott-Marciano fight telecast. Public response was highly encouraging, and Mr. Parsons followed through with a series of other television shows.

It is necessary to go through the procedure of getting permission from the network or sponsor as well as the producer of each show lifted because of legal technicalities involved.

Mr. Parsons is convinced that by continued televising of shows and billing them on his marquee, the man in the street will become not only a large screen television fan but a theatre patron as well. Mr. Parsons' plans for the future call for specially produced news programs which will integrate up-to-the-minute newsreel films as well as spot news photos. He also will show football games and other sports, as well as any material which may be of local interest.

Mr. Parsons asserted, "It will be a problem to keep the large screen projection supplied with material that can be telecast." However, he definitely plans to make use of the equipment, Trad-Motionograph Giant Screen Television, on a spot news basis as well as to closed circuit attractions.

Spanish Production Lures Five Hollywood Producers

Five Hollywood producers are said to be preparing for production in Spain. Alfred Zugsmith plans "Conquest and Desire" and "Female of the Species." Frederick Brisson hopes to begin "It Happened in Spain" about April 1. Mike Frankovitch, who has completed "Decameron Nights" in Madrid, hopes to make another picture there early next year. John Huston has announced plans for making "Matador," and Rouben Mamoulian, a director, is proposing to make "Carmen" as his independent production venture.

Master Says Booth Rules Are "Unreasonable"

The regulation of the Commissioner of Public Safety of Massachusetts requiring two licensed operators in a booth has been

found to be "unreasonable and arbitrary" in a finding handed down by Master Arthur Brown in Suffolk Superior Court last week. In his findings, Mr. Brown stated that the regulation has no reasonable or rational relation to safety operation. The case was brought by three Massachusetts exhibitors operating the Community Playhouse, Wellesley; Telepix, Boston, and the Flint Theatre Company, Fall River.

Paramount Plans Youthful Musical in Technicolor

Paramount this week announced plans for the production next June of a new musical in color by Technicolor to be filmed in the national parks of Utah and Arizona and concerned with young college folk who work there during summer vacations. Mel Epstein will produce the picture, to be called "Summer Song," starring Anna Maria Alberg and many young players.

FOX TO INVEST \$100,000,000



By the Herald

ANNOUNCING \$100,000,000 investment. The scene last Thursday in New York, as Al Lichtman, 20th-Fox distribution director, disclosed the new program, and noted its worth, in production, advertising and distribution costs. Facing him, at the table, are Bryan D. Stoner, assistant western division sales manager; Harry Ballance, southern division manager; Paul S. Wilson, assistant southern division sales manager; and M. A. Levy, midwest division sales manager. Foreground, William C. Gehring, executive assistant general sales manager, and Edwin C. Aaron, western sales manager.

Twentieth Century-Fox concluded its two-day meeting of division managers at the home office last Friday with an announcement by Al Lichtman, distribution chief, that the company will invest in 1953 \$100,000,000 in the production, distribution and advertising of its films. This figure, he declared, "shows the greatest possible faith in the future of our industry."

Charles Einfeld, vice-president, underscored the announcement by stressing that the advertising and exploitation portion of the \$100,000,000 will be spent, for the greater part, in local point-of-sale merchandising.

A strong lineup was announced of 24 pictures to be released in the period from January to September, 1953, with 13 to be in color by Technicolor.

Cites Specialized Handling

The specialized handling of pictures, coupled with flexibility of showmanship approach, was cited by Mr. Einfeld as a key to better merchandising practices. Stressing that field officers can guide alert showmen to larger grosses by carefully gauging ways whereby advantages can be derived from local exhibitor conditions, Mr. Einfeld disclosed that greater emphasis in the months to come will be on intradivision campaign coordination and integration.

He enumerated the plans for the company's attractions for the next five months. Mr. Einfeld summed up his special presen-

tation by urging the sales leaders to spread the news about the company's coming product to their staffs and customers.

Following the close of the home office meetings, strategy meetings were set for the two following weeks by division managers with their branch heads, to put into motion the merchandising and advertising plans.

Visits to Exchanges

The division managers, who returned to their respective offices last weekend, began visiting their exchange centers to discuss immediate plans for Thanksgiving releases, "Pony Soldier," and "Bloodhounds of Broadway." Campaign direction of Christmas and New Year attractions, "Stars and Stripes Forever," "My Cousin Rachel," "Ruby Gentry," and "The I Don't Care Girl," will follow, also with continuing handling of Darryl F. Zanuck's "The Snows of Kilimanjaro."

TV Set Sales in September Over 3 Previous Months

WASHINGTON: September sales of television sets to the public were greater than the combined sales for June, July and August, the Radio and Television Manufacturers Association reported last weekend. September sales totaled 875,290, compared with 700,490 sold in the preceding three months.

Dismissal of Suit Upheld

WASHINGTON: The Supreme Court this week refused to hear an appeal by two California exhibitors against a lower court decision dismissing their anti-trust suit against 10 distributors and two other independent exhibitors. The suit was brought by Steve and Emma M. Chorak, owners of the Puente theatre in Puente, Calif.

They charged the defendants with conspiracy to give them inferior playing time and unreasonably long clearances. The California District Court and Court of Appeals held there was no conspiracy but that the distributors had acted independently.

The Choraks appealed to the Supreme Court, but a majority of the justices indicated they would not take the case. Exhibitor defendants were A. L. Sanborn, owner of the El Monte theatre in El Monte, Calif., and James Edwards, Jr., operator of the Valley and Tumblewood theatres in El Monte.

Seadler Lectures AMPA On Planning Advertising

The "Creation and Planning of Advertising" was the subject explored last week by the Associated Motion Picture Advertisers, of New York, in one of its series of lectures at the Hotel Woodstock, in that city. The lecturer was Silas F. Seadler, advertising manager of MGM. In detail, Mr. Seadler covered: the idea, or campaign theme; art and basic copy appeals; fitting the idea to the medium; adapting the idea to other forms of promotion. He also gave a visual demonstration of the making of an advertisement for MGM's "Plymouth Adventure." He displayed 39 steps in its progress from an idea to newspaper appearance.

Detroit Authorities Raise Theatre Parking Issue

Reopening of Detroit theatres once closed may be difficult if the recent action of River Rouge officials is a measure. They are demanding that the Rouge Theatre, reopened two weeks ago by Associated Theatres, comply with a parking ordinance requiring space for one car per four patrons. At the 900 seat house, it would mean parking for 225 cars. The ordinance exempts "established" theatres.

Plan New Drive-in

CLEVELAND: John Gardner, former Paramount salesman in the Columbus area, and his son, John Gardner, Jr., announce the purchase of 20 acres, 12 miles south of Hebron, Ohio, for a deluxe drive-in. Immediate facilities will be provided for 500 cars but there will be space to expand to 800-1000 cars. The Gardners now operate three drive-ins, the Rayland, Rayland, O., the Riverside, near Martins Ferry and the Grove, at Elm Grove a suburb of Wheeling, W. Va.

Bishops See Improved U. S. Films

The moral tone of motion pictures during the past year has improved, the Catholic bishops' committee on motion pictures reported last week.

More than 45 per cent of the pictures made in the United States have been classified morally unobjectionable for general patronage and more than 38 per cent unobjectionable for adult patronage, the Most Rev. Michael J. Ready, committee chairman, said. He added that during the year no picture made by the organized industry was condemned. One was so treated, but this was from an independent, he noted.

Of foreign films, the report went on to say that more than 17 per cent were condemned. The year 1950 seemed a critical one, the report remarked. Then, more than 20 per cent were morally offensive.

Meanwhile, a change occurred on the committee. The Most Reverend Joseph T. McGuckin, Auxiliary Bishop of Los Angeles, completed his term, and is replaced by the Most Reverend Timothy Manning, also an Auxiliary Bishop of the same city.

Virginia MPTA Meeting Scheduled for Dec. 4

RICHMOND: The tax repeal program and 16mm films will be the featured points of the annual one-day winter meeting of the Virginia Motion Picture Theatre Association at the Jefferson Hotel, Richmond, Thursday, December 4.

Business meetings are scheduled to start at 10:30 A.M. with principal features being (1) planning the final stages of the tax repeal campaign, (2) the policy to be adopted toward the 16mm anti-trust suit, and (3) legislation regarding 16mm free showings. Also, there will be a special meeting for drive-in operators. On Wednesday night, December 3, there will be a board of directors meeting at the hotel. An invitation is extended to exhibitors in the surrounding states of Maryland, West Virginia and North Carolina. Officers of the association are Sidney L. Bowden, president; Leonard Gordon, first vice-president; Seymour Hoffman, second vice-president; F. M. Westfall, third vice-president; Harold E. Wood, treasurer; Morton G. Thalheimer, Jr., secretary, and Robert T. Barton, Jr., counsel.

Open Two in Canada

TORONTO: Two theatres have been opened recently, and a third is due to be opened December 1. Recently opened were the 500-seat Richelieu in Sorel, Quebec, by A. Lacouture, and the 350-seat Salle Bellcourt, the first in Baie du Febvre, Que. Due to open in December is the 400-seat Lux, built by Robert Shibley and J. T. McDonald in Peace River, Alta.

ABBOTT & COSTELLO SIGN U-I CONTRACT

Universal-International this week announced the signing of a new contract with the comedy team of Bud Abbott and Lou Costello which calls for their services through 1955. The agreement, which takes effect immediately, provides that the two comedians star in a minimum of four pictures for Universal. The first of the four will be "Abbott and Costello Meet Dr. Jekyll and Mr. Hyde," a high-budget production which will go before cameras in mid-January. The film will be the 25th to be made for Universal by the noted comedians. They began their long association with the company in 1940 and since then have become one of the industry's top box office attractions.

3 Producers To Columbia

HOLLYWOOD: With an immediate program of 22 top features to be produced during 1953, Columbia Pictures has added three new producers to its roster, Lewis Rachmil, William Fadiman and Robert Arthur, who will work under the supervision of executive producer Jerry Wald.

Mr. Rachmil, who started in the motion picture industry as an art director, had charge of all production at General Service Studio from 1947 to 1949, and has since been a producer at RKO.

Mr. Fadiman, also from RKO, has producer status for the first time. He has been an executive in charge of stories and writers at RKO.

Mr. Arthur started as a writer, later becoming a producer at Universal and Warners. At the former studio he produced the first of the "Kettle" and "Francis" series, and at Warners, such pictures as "Starlift" and "The Story of Will Rogers."

Daff in 7-Year Contract As Universal Executive

WASHINGTON: A new seven-year contract between Universal and Alfred E. Daff, executive vice-president of the company, calling for a weekly salary of \$1,350 the first year, was disclosed in a report filed with the Securities and Exchange Commission.

Dated Oct. 28, the contract will run from Jan. 1, 1953 to Dec. 1, 1959. Under its terms, Daff will receive \$1,450 per week during the second year and \$1,500 per week thereafter.

It also calls for a month's vacation per year, cumulative if not taken in a 12-month period, and reimbursement for business expenses.

Bid Policy of MGM Waits Arbitration

Because there is a specific detailed plan for the disclosure of bids before the deadline date in the proposed arbitration agreement, MGM has decided "it would be preferable to await the final approval of the arbitration plan rather than to institute, in the meantime, an individual plan of our own," Charles M. Reagan, MGM general sales manager, said in New York Monday.

"While we have every reason to believe that our system for handling bids has worked out well and has gained the confidence and recognition of exhibitors generally," Mr. Reagan said, "we have no objection to the disclosure of bids after the deadline date and before the award is made if this is desired by our customers."

Has Limited Bids

The sales executive said that MGM had been striving to further its policy of limiting its competitive bidding situations only where necessary to meet legal requirements and it has to some extent been successful. Continuing, he said:

"Naturally, bidding situations present many complicated problems at times not easy to solve. Where performance in a given case points to a division of product as a practical solution, we have done this where agreeable to all concerned. We have little doubt that the theatre-going public prefers to have a theatre identified with a particular producer's product rather than the confusion which results when the public does not know which theatre will play a picture, particularly our type of pictures.

Aware of Exhibitor Feeling

"We shall continue to exert our efforts to confine competitive bidding to those situations where there is no other alternative as we are fully aware of the feelings of the rank and file of exhibitors on this subject.

"In the meantime, we are hopeful of the adoption of the proposed arbitration and conciliation plan upon which so much time and attention have been given by all parties. I sincerely hope and do believe that the conciliation system to which I shall personally devote myself, will effectively deal with many of the exhibitor-distributor problems now confronting all of us, and that it will in fact make arbitration in many cases unnecessary."

Set Two Texas Drive-ins

Lee Bell, manager of the H. Mulkey Estate and owner of the Mulkey theatre in Claredon, Texas, plans a drive-in north of Claredon just past the Fort Worth and Denver overpass on State Highway 70. At Houston, Texas, a drive-in theatre and a tourist court for Negro patrons will be constructed on a 19-acre tract off South Main, W. J. Settegast has announced.

The New

RKO IS READY TO GO!

**WITH THE MOST POWERFUL
PRODUCT LINE-UP IN YEARS!**

Golden days ahead for RKO's exhibitor friends...with the new RKO unfurling its biggest array of boxoffice dynamite in time for the big holiday business and beyond! Just look...



"BLACKBEARD, THE PIRATE"

RKO presents "BLACKBEARD, THE PIRATE"
Color by Technicolor • An Edmund Grainger
Production • Starring Robert Newton • Linda
Darnell • William Bendix • Keith Andes

NATIONAL RELEASE DEC. 25



"MONTANA BELLE"

Jane Russell as "MONTANA BELLE" • Co-star-
ring George Brent • In Trucolor • With Scott
Brady • Forrest Tucker • Andy Devine • Pro-
duced by Howard Welsch • Associate Producer
Robert Peters

NATIONAL RELEASE NOV. 11

R K O
RADIO
PICTURES

**Walt Disney's
"PETER PAN"**

A New Achievement in
Cartoon Entertainment
Color by
TECHNICOLOR
KEY-CITY PRE-RELEASE IN **FEB.**

**Samuel Goldwyn's
"HANS CHRISTIAN
ANDERSEN"**

Samuel Goldwyn presents "HANS CHRISTIAN
ANDERSEN and the Dancer" • Color by Tech-
nicolor • Starring Danny Kaye and Farley
Granger and introducing Jeanmaire

PRE-RELEASE **NOV. 24**

**"BEAUTIFUL BUT
DANGEROUS"**

Howard Hughes presents Robert Mitchum •
Jean Simmons • Arthur Hunnicutt in "BEAU-
TIFUL BUT DANGEROUS" with Edgar Buch-
anan • Wallace Ford • Raymond Walburn

NATIONAL RELEASE **FEB. 27**

**"ANDROCLES
AND THE LION"**

Gabriel Pascal presents Bernard Shaw's
"ANDROCLES AND THE LION" starring Jean
Simmons • Victor Mature • Robert Newton •
Maurice Evans and Alan Young as 'Androcles'
• With Elsa Lanchester • Reginald Gardiner •
Gene Lockhart • Produced by Gabriel Pascal

NATIONAL RELEASE **OCT. 28**

"ANGEL FACE"

Howard Hughes presents Robert Mitchum •
Jean Simmons in "ANGEL FACE" co-starring
Mona Freeman • Herbert Marshall

NATIONAL RELEASE **FEB. 11**

**"NEVER WAVE
AT A WAC"**

Frederick Brisson presents Rosalind Russell •
Paul Douglas • Marie Wilson in "NEVER WAVE
AT A WAC" • An Independent Artists Picture

NATIONAL RELEASE **JAN. 16**

"FACE TO FACE"

Huntington Hartford presents "FACE TO
FACE" • A Duo-Drama comprising James
Mason in "THE SECRET SHARER" by Joseph
Conrad with Gene Lockhart • Michael Pate
and Robert Preston in "THE BRIDE COMES
TO YELLOW SKY" by Stephen Crane • Intro-
ducing Marjorie Steele with Minor Watson

RELEASED **NOV. 14**

Titles and Release Dates subject to change.

Tax Battle Continues on All Fronts

The industry's campaign against "discriminatory" admission taxes, Federal and otherwise, continued unabated this week. Action was taken in Pittsburgh, Philadelphia and Richmond, Va., toward repeal of local admission taxes. The Columbus, Ohio, exhibitor who instituted the "free" admission policy last week reported more than normal receipts, while down in Texas 41 Fort Worth exhibitors met their Congressman at luncheon to outline their grievances.

Finkel Headed Unit

Morris Finkel, chairman of the board of Allied Motion Picture Theatre Owners of Western Pennsylvania, headed the group of exhibitors who appeared before the Pittsburgh City Council requesting the abolition of the city's 10 per cent amusement tax. The request was referred to the Committee on finance for further discussion. Philadelphia City Councilman Victor H. Blanc, who also is chief barker of the local Variety Club, introduced a bill to repeal that city's 10 per cent amusement tax.

To replace the amusement levy, Mr. Blanc said he would introduce another ordinance calling for a tax on open land used for parking public and private motor vehicles. The Richmond action was announced by Seymour Hoffman, acting for the Richmond Theatre Owners Association, who announced he would appear before the City Council November 24 to request the abolition of Richmond's 5 per cent tax on admissions.

Lee Hofheimer, co-owner of the Little theatre, Columbus, reported he was "definitely pleased" by his "free admission" policy designed as a protest against the 20 per cent Federal admissions tax. Instead of regular admissions, Little patrons are asked to donate whatever they think the picture is worth as they leave the theatre. So far receipts have been above normal and national publicity for the theatre and the cause quite spectacular.

Ohio Group Hits Tax

In a letter to the joint Congressional Committee on Internal Revenue, Robert Wile, executive secretary of the Independent Theatre Owners of Ohio, said recently the Federal admissions tax was a "soak-the-poor" levy for which there could be found no justification.

This sentiment was echoed at the Fort Worth luncheon, called by Frank Weatherford, chairman of District 12, so that exhibitors might meet and present their problems to Congressman Wingate Lucas. Highlighting the presentations were the remarks of Col. H. A. Cole, who cited Department of Commerce and Internal Revenue Bureau figures to substantiate reports of a recent downward trend in theatre business.

BOOK REVIEW

CANADIAN FILM WEEKLY 1952-53 YEAR BOOK—reference annual of the Canadian motion picture industry, edited by Hye Bossin. Red cloth, illustrated, 224 pages. \$2.25. Film Publications of Canada, Ltd., Toronto.

This second Year Book under the auspices of the industrious Hye Bossin builds upon the effective foundation laid by the first. The contents include the most complete information of the structure and operations of the motion picture institution in Canada, much of it presented for the first time. Notably, too, Newfoundland statistics are to be found in print for the first time now that it has joined Canada.

Complete listings for all Canadian film enterprises will be found, including all theatres indoor and out, with data on seating capacities, days open and population figures. The production units and the entire distribution plant are recorded in detail.

The issue contains an array of historical information, including some slightly known facts about the ancestors of Thomas A. Edison in Canada. It also presents "The Story of L. Ernest Ouimet, Pioneers," by Mr. Bossin. It is laden with interesting memories.

This reader regrets to note a restatement of the claims and legend of the late Jean Acme LeRoy concerning priorities in motion picture projection, certainly no contribution to the archive, and certainly not verified by research. Mr. LeRoy enjoyed a retroactive memory under some special pressures. That's a detail.

The Year Book renders a service long needed by the Canadian industry.

—Terry Ramsaye.

Indiana Allied Meet to Feature Film Clinics

Film clinics are to be an important feature of the Allied Theatre Owners of Indiana convention program again this year. They will have top priority on the mornings of both days of the annual meeting at the Hotel Lincoln in Indianapolis December 2-3. Leading the various discussions will be E. L. Ornstein, J. P. Finneran, A. H. Borkenstein, E. L. Millee, D. Irving Long, J. R. Pell, T. R. Mendelsohn and Jack Armstrong. Trueman Rembusch, president of Indiana Allied, announced that Wilbur Snaper, president of National Allied; Abram F. Myers, Allied general counsel, and Max E. Youngstein, vice-president of United Artists, already have accepted invitations to speak at the convention. An ATOI directors meeting will precede the convention the night of December 1.

Kaye to Play Palace

Danny Kaye has been signed to appear with his own variety show at the RKO Palace theatre, New York, starting January 19, it is announced by Sol A. Schwartz, president of RKO Theatres. The contract calls for a limited reserved seat engagement. Meanwhile the house will continue its policy of vaudeville plus pictures.

Franco-U.S. Pact Set By Johnston

A new Franco-American film agreement, covering a period of one year and retroactive to last July 1, has been concluded between the Motion Picture Export Association and the French Government, it was announced in New York last weekend on the return from Paris of Eric Johnston and Joyce O'Hara, MPEA president and vice-president, respectively.

The agreement provides for the issuance of 110 import permits to U. S. companies, the same number as last year. Member companies of the Society of Independent Motion Picture Producers will be allowed 11 permits, also the same number as permitted for the year ended July 1.

While the details on the matter of remittances were not disclosed publicly, it is understood the pact does not call for subsidies to the French industry, as in the case of the Italian film agreement. It also is reported that the French agreement calls for closer cooperation between American companies and the French film industry, as well as the French Government.

Because of the absence of a subsidy clause, it is believed the SIMPP will approve the pact, although negotiations by Mr. Johnston were only for MPEA members. After spending the weekend in New York, Mr. Johnston left by plane for a three-week trip to South America on association business.

Levy Attacks Majors For Industry Warfare

Although conscious of the expensive and unnecessary legal warfare weakening the industry, its segments continue to do nothing to alleviate the situation, and to a certain degree the major distributors are to blame, Herman M. Levy, counsel to the Theatre Owners of America, told the Motion Picture Theatre Owners of the District of Columbia last week. Mr. Levy criticized allegedly continued unnecessary competitive bidding; maintenance of high and irrelevant film rentals; a national rather than local rental policy; excessive terms for admittedly unusual pictures, forcing increased admissions; encouragement to exhibitors to move up to prior runs, forcing competitive bidding.

Decca Net \$487,168

Consolidated net earnings of Decca Records, Inc., for the nine months ended September 30, 1952, amounted to \$487,168 after provision of \$325,721 for income tax. These earnings are equal to 47 cents per share on the 1,035,533 shares of capital stock outstanding on September 30, 1952, and compares with net earnings of \$401,793 or 52 cents per share on 776,650 shares outstanding on September 30, 1951.

Check List

of recent or forthcoming
releases featured in advertising in
MOTION PICTURE HERALD *

(alphabetically by title)

<u>Title</u>	<u>Distributor</u>
Abbott and Costello Meet Captain Kidd	Warner
Above and Beyond	MGM
April in Paris (2 Pages)	Warner
The Bad and the Beautiful (2 Pages)	MGM
Battle Zone	All'd Artists
Because You're Mine (6 Pages)	MGM
Blackbeard the Pirate	RKO
The Blazing Forest (2 Pages)	Paramount
Cattletown	Warner
Eight Iron Men	Columbia
The Four Poster	Columbia
Hangmans Knot (3 Pages)	Columbia
The Happy Time (3 Pages)	Columbia
The Iron Mistress (6 Pages)	Warner
It Grows on Trees	Universal
Ivanhoe (28 Pages)	MGM
The Merry Widow (6 Pages)	MGM
Million Dollar Mermaid (3 Pages)	MGM
The Miracle of Fatima (14 Pages)	Warner
My Cousin Rachel	20th-Fox
Niagara	20th-Fox
One Minute to Zero (2 Pages)	RKO
Operation Secret (2 Pages)	Warner
Plymouth Adventure (3 Pages)	MGM
The Prisoner of Zenda (3 Pages)	MGM
Quo Vadis (5 Pages)	MGM
Road to Bali (4 Pages)	Paramount
Ruby Gentry (3 Pages)	20th-Fox
Rudolph the Red-Nosed Reindeer	Jam Handy
The Savage	Paramount
Skirts Ahoy!	MGM
Son of Geronimo	Columbia
Stars and Stripes Forever (3 Pages)	20th-Fox
The Steel Trap (2 Pages)	20th-Fox
The Thief	Un. Artists
The Thief of Venice (2 Pages)	20th-Fox

 **The Vital Spark** that ignites the interest of exhibitors for specific pictures, so that it can flame into that enthusiasm which inspires real showmanship, is a soundly planned program of trade advertising. *Without that, no exhibitor can be blamed for lacking in excitement over pictures which are offered to him virtually "cold".*

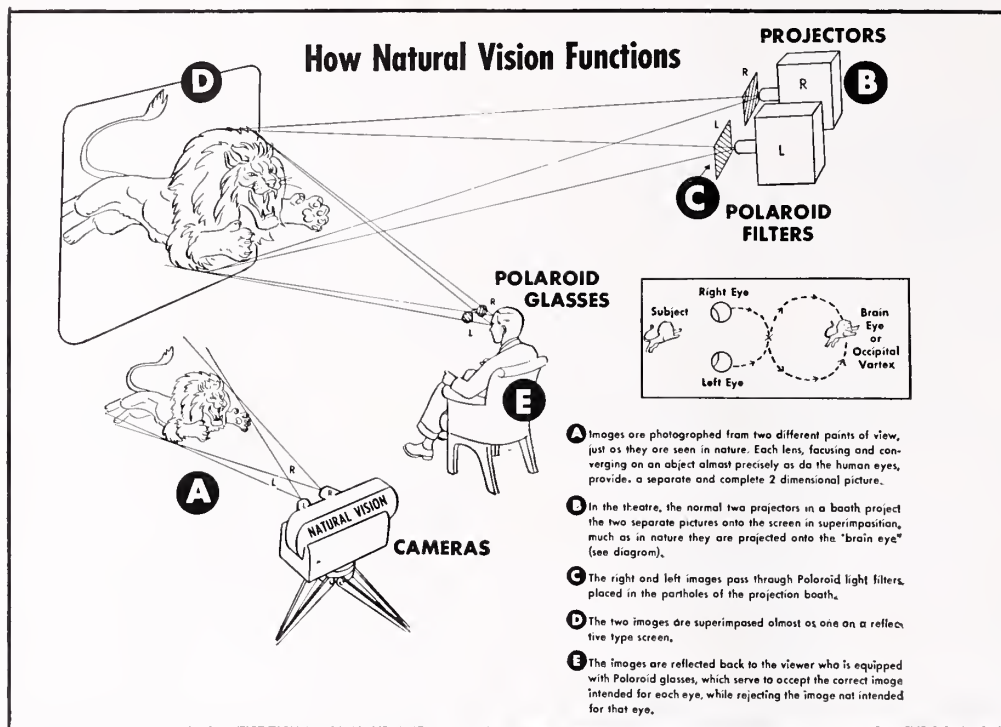
It is obvious that the extent of a distributor's confidence in product he has available is generally indicated by either the telling—or *lack of telling about it*—in trade paper messages.

There never was a greater need for good product. There never was a greater interest among exhibitors to know about the product they should plan to obtain and exploit. There never was a keener readership of trade paper messages.

Requisites for successful motion picture trade paper advertising of good product are: (1) Start it *soon enough*; (2) Make it effectively proclaim the *box-office values* of the picture; (3) Publish a *sufficient continuity* of sales messages to impress and remind.

Soundly planned trade advertising is the basic telling that leads to successful selling. Its cost is dimes that bring dollars. It is *the vital spark* for the power that produces greatest results!

NATURAL VISION READY FOR PUBLIC SHOWING



The diagram above shows how the Polaroid filters on the twin synchronous projectors separate the two images on the screen and how the audience, viewing the screen through similar filters, sees a left eye and right eye image. Pictured at right is the camera unit, with two regular 35 mm cameras mounted facing each other with their lenses aimed at 45 degree prisms.

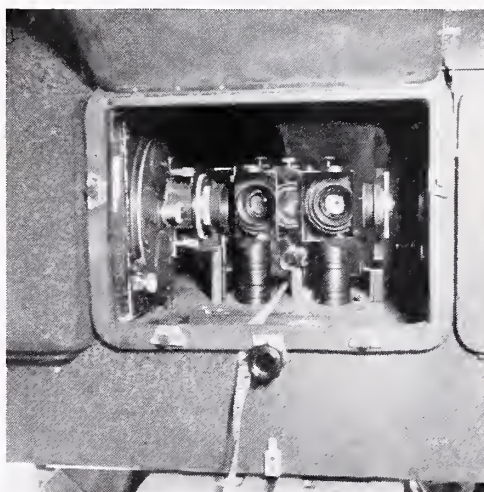
by WILLIAM R. WEAVER
Hollywood Editor

This is the first presentation anywhere of the accompanying chart showing showmen how the Gunzburg Natural Vision 3 Dimension system works.

The first presentation anywhere of the system in public operation will take place next Wednesday evening at the Hollywood and Los Angeles Paramount theatres where Arch Oboler's "Bwana Devil," the first feature length picture ever filmed with the NV camera installation, will have its world premiere.

The first formal notice to the public concerning this double premiering was given in the Sunday, November 16, editions of the Los Angeles newspapers in a display ad 9½ inches deep and two columns wide. It was the beginning of an advertising and exploitation campaign geared to build up to full-page co-ops before premiere night, with radio and television stations, commercial organizations and camera clubs (amateur and professional; plain and stereo-realist) swelling the promotional tide.

The Sunday advertisement is headed, "The World's First Feature Length Motion Picture in Natural Vision 3 Dimension," and the optical accent is kept on the phrase "3 dimension" through three repetitions. There are no extravagant statements or claims—



no attempts to overwhelm a reader—either in connection with the process or the picture, described in the copy simply as "Arch Oboler's 'Bwana Devil' in thrilling color, starring Robert Stack, Barbara Britton, Nigel Bruce." This is in line with the feeling of all concerned in the enterprise that the responsibility for overwhelming the public rests properly with the process and the picture, and that a fair trial of both requires that the public be brought in neither undersold nor oversold, but open-minded and expectantly disposed.

The process coming now to the court of public reception is the fruit of two years of work by Milton L. Gunzburg, the inventor, Julian Gunzburg, a distinguished optical scientist, and Friend Baker, a camera technician. It could have been thrown into public exhibition on a novelty basis more than a year ago (some of the armed services have used it for private purposes that long) but it was withheld until

its economical use in any and all existing theatres had been made practical. It has been brought to a point of simplicity and economy at which, its sponsors say, it can be installed in any theatre in the nation at a cost a good deal under \$100.

The picture coming now to public trial in Natural Vision 3 Dimension is a subject written, produced and directed by Arch Oboler in full awareness of the characteristics and capacities of the process, which he had studied exhaustively, and also with the firm conviction that a good story enacted by good players well directed is as essential to the satisfaction of a customer seeing it in 3 dimensions as if he were seeing it in the usual two. "Bwana Devil" is about Africa and people and animals, with Robert Stack, Barbara Britton and Nigel Bruce heading the human cast, and it's in Ansco Color.

The double world premiere at the two Paramounts next Wednesday evening is an easy sellout at \$2.40, and the admission price drops to normal on Thursday morning. What happens after that, business-wise, is no more predictable than a national election. Natural Vision 3 Dimension is (if you care to credit these eyes) exactly that, and "Bwana Devil" is (if the reel of it witnessed by this witness be representative) a precisely appropriate feature picture. The polaroid spectacles required for viewing are totally unobtrusive, entirely forgettable after five minutes or so (again according to this witness). The long dream of so many showmen who, like the late George K. Spoor, invested so many millions in futile pursuit of its realization, is on the point of coming, for all practical purposes, true. It looks as rosy as ever—no, rosier.

Legion Approves Six of Seven New Productions

The National Legion of Decency this week reviewed seven films, putting one in Class A, Section I, morally unobjectionable for general patronage; five in Class A, Section II, morally unobjectionable for adults, and one in Class B, morally objectionable in part for all. In section I is "Breaking Through the Sound Barrier," and in Section II are "Cairo Road" (rating applies only to prints distributed in the U.S. and its possessions), "Gods of Bali," "The Lawless Breed," "Plymouth Adventure" and "Thief of Venice." In Class B is "Androcles and the Lion" because it "tends to misrepresent and ridicule fundamental Christian and traditional religious beliefs; moreover it contains suggestive sequences and material unsuitable for entertainment motion picture theatres."

"Androcles" to Capitol

Gabriel Pascal's production of the George Bernard Shaw classic, "Androcles and the Lion," will have its New York premiere at the Capitol theatre early in January, it was announced this week by Charles Boasberg, general sales manager for RKO Radio, which is distributing.

Rank Plans Filming With Own Friends

by PETER BURNUP

LONDON: The J. Arthur Rank Organization announced last week that starting with the new year, it will produce a program of British films entirely with its own resources. This means that joint production of films by British Film Makers, Ltd., in which the Government-sponsored National Film Finance Corporation and the Rank Organization have been interested together, will cease as pictures now in production are completed.

According to the Rank announcement, this assumption of all the risks of production has been made possible by the Eady Plan, which creates a fund for production derived from a proportion of seat price increases which, instead of going to the Government in taxes, is made available to British producers.

Continuation of the Eady Plan, which ceases in August, 1954, has been up for discussion at a meeting of the general council of the Cinematograph Exhibitors' Association. While Mr. Rank was making his optimistic announcement, the C. E. A. refused to commit itself to the Plan's continuance, issuing only a watered down resolution calling for an exhibitor's delegation to meet with representatives of other trade organizations "to explore the best ways of assisting British production."

A Letdown for Rank

That seemed a letdown for producers generally and Mr. Rank in particular. Exhibitor Rank as a C. E. A. delegate had made eloquent pleading in the debate in behalf of producer-distributor Rank. Much as theatre men dislike the working and implication of the Eady Plan, their leaders anyway are more than fully aware that the Plan, or some refinement thereof, will go on.

The exhibitors, however, are intent on exacting their full price for cooperating. Their demands are four-fold. They want (1) a greater say in how the Eady Pool is distributed; (2) reduction of the levy from three-farthings to one-farthing on cheaper seats; (3) special treatment of exhibitors taking a loss; (4) adjustment with distributors of "break" figures on seat price increases.

A current thorn in exhibitor flesh is the mounting number of Eady defaulters. Some 400 theatres are refusing to pay the levy. Some for the legitimate reason that to turn over the money would put them in the red, while another group is known to be cynically pocketing the money intended for the producers.



First break in the tightly controlled carbon market here is seen in the announcement that importation of Italian-made arc-

People in The News

HAROLD MIRISCH, Allied Artists vice-president, was recently named to the company's board of directors.

TERRY TURNER, former director of exploitation for RKO Radio Pictures, will join the staff of General Teleradio, Inc., (parent company for the Mutual network), December 1. He will direct his efforts towards accelerating attendance in motion picture theatres, with heavy aid of radio and television.

HARRY L. WAXMANN, veteran Atlantic City exhibitor, has received the annual award of the B'nai B'rith Lodge there.

ALFRED HART, president of Hart Distilleries, has been elected to the board of directors of Columbia Pictures.

DR. LEON LORTIE of the University of Montreal has been named to the board of governors of the National Film Board of Canada, succeeding GRATIAN GELLINAS.

ROY O. DISNEY, president of Disney Productions, and CARD WALKER, advertising and exploitation director, arrived in New York from Hollywood last weekend.

lamp carbons is expected to start in early December. No carbon imports have occurred since they became dutiable in 1934. The new carbons are the product of Elettro-carbonium of Milan. They will be marketed here by Jemerton Ltd. through a number of equipment service firms. Prices will be competitive with British manufactured carbons.



Due here this past week was W. S. Tower, Jr., to take over from Harry Allin-smith, the London managing director of Western Electric. Mr. Allin-smith will return to New York about December 1 to assume the Westrex vice-presidency hitherto occupied by Daniel C. Collins. Mr. Tower comes from Australia where he has been in charge of Westrex activities.



Preliminary skirmishes in the coming sponsored TV fight were scheduled for the House of Commons November 19. No fewer than eight questions were set down on the House's Order Paper for that day. Inquisitors want to know why public interest is not represented on the lately appointed BBC's Television Advisory Committee, how many members are directly or indirectly financially interested in commercial television and when the Government will make known the terms and conditions on which commercial TV will be permitted.

STANTON GRIFFIS, chairman of Paramount's executive committee, describes his experiences as U. S. Ambassador to Spain, in his new book, "Lying in State," which Doubleday & Co. has just published.

MARVIN BAZIN, projectionist at the City Line theatre, Philadelphia, was elected to the Pennsylvania state legislature.

JAMES KING has resigned as manager of the Paramount theatre in Jackson, Miss., and will be replaced by WILLIAM DEITENBECK, it was announced by GASTON J. DUREAU, JR., president of Kennington-Saenger Theatres.

STIRLING SILLIPHANT, who is leaving the publicity department of 20th Century-Fox to produce "The Joe Louis Story," was honored at a luncheon last Friday by the publicity, advertising and exploitation staffs.

SPYROS P. SKOURAS, president of 20th Century-Fox, has been named honorary chairman for the annual American Fund for Israel Institutions' dinner concert which will pay tribute to SOL HUOK at the Waldorf Astoria January 8.

British "Andersen" Version To Be Distributed Here

"Hans Christian Andersen," made in England in 1950 by Jean and Ronald Haines, will begin release in this country the week of December 1, according to United Screen Associates. Jesse J. Goldberg of that company will act for Hoffberg Productions in its release, the announcement said. The picture, said to be of full length, will be distributed "through independent channels for a period of six months and then withdrawn from theatrical exhibition and made available for television." Mr. Goldberg also said independent films not released through major distributors find subsequent runs increasingly unsatisfactory for revenue and must turn to other fields.

Hayes Goetz Signed

HOLLYWOOD: Allied Artists has signed Hayes Goetz to a long term contract as a producer. Mr. Goetz, with MGM for the past 15 years, most recently produced "Hour of 13" for that studio in England.

United Paramount Dividend

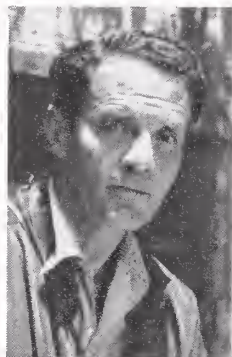
The United Paramount Theatres, Inc., board of directors has declared a dividend of 25 cents per share on the outstanding common stock, payable December 19, 1952, to holders of record November 28.

Hollywood Scene

by WILLIAM R. WEAVER

Hollywood Editor

HUGO FREGONESE was barely back from directing "Decameron Nights" in Spain when, last week, he signed a term



Hugo Fregonese

contract with 20th Century-Fox calling for two pictures a year. A clause in the contract permits him to direct one picture a year outside, as the saying goes, and this is in addition to an agreement, in effect prior to the negotiation of the new contract, to direct two pictures for Stanley Kramer at some time in the future agreeable to all parties. All this promises to keep Mr. Fregonese very busy for a long time, but that'll be no novel experience for a young man who's practiced his profession on three continents so far and expresses a universality of viewpoint which may be a highly important thing.

Hugo Fregonese will be remembered by American exhibitors as the young man who directed "Where Words Fail" in his native Argentine back in 1945 so well that MGM purchased the releasing rights to the picture and signed its director to a studio contract in 1946. The film, hailed by Hollywood as a supreme example of production proficiency, had been made under the hardest of hardship conditions, using short ends of old film, archaic cameras, and improvised lights, sound recorders, costumes and so on.

It was figured that a man who could bring out a good picture under those conditions could bring out a great one when given the tools and facilities Hollywood could make available to him. Nobody but the young man himself, who says shortages and privations stimulate a craftsman to attainments of a kind he might never accomplish under conditions of plenty, has ever contradicted the accuracy of that figuring.

Did "My Six Convicts"

The Fregonese commitment to direct two films for Stanley Kramer trails his direction of that progressive producer's "My Six Convicts," one of the most remarkable of the Kramer productions for Columbia and, as the producer well knew when he assigned its direction, precisely the type of subject this director likes best. For the Fregonese standard of subject requirements differs somewhat from the mine run.

He says, "I consider the characters are

of first importance. After that comes the story, and finally the background." This test was applied, he says, even to the "Decameron Nights" which took him to Spain to get the correct background, and required transporting Technicolor equipment and most other materials and personnel from London to Spain to do the job.

Save that a subject fit this requirement, and that the characters be characters which, as he says, "I can believe, completely," Mr. Fregonese exacts no stipulation as to material he will direct, and thinks the future of the motion picture theatre depends in no way on the kinds of subject matter chosen for production. But he thinks it does depend on the quality and, in a sense, the size of the pictures produced.

"Need Better Pictures"

"We need to have better pictures, even if we must make fewer of them to accomplish that," he says. "Maybe we will need to cut down the number of pictures, in the process of getting the required quality, to a point that will require their being played longer. So much depends on word-of-mouth, in these times, that it is often true that a picture has been played and finished its run in a theatre before word-of-mouth has had a chance to function. Then people come to the theatre, asking for the picture, only to be told that it's gone and probably won't ever come back again."

The first subject to be directed under his new contract is yet to be chosen, but it undoubtedly will conform to his beliefs about the relative importance of characters, story and setting. It could be any kind of subject, for his works have included Westerns, melodramas, topicals and semi-documentaries, and he draws no lines around categories. It is more likely than not to command the biggest budget he ever worked with, and that suggests it could fit quite snugly into the Fregonese forecast of tomorrow's market.

NINE pictures, three of them in color by Technicolor, were started this week.

Nat Holt is using Technicolor for his "Arrowhead," which Paramount will distribute. It has Charlton Heston, Mary Sinclair and Jack Palance in the cast, and is being directed by Charles Marquis Warren.

Technicolor is in use by Columbia's Sam Katzman, filming "Flame of Calcutta," with Denice Darcel, Patric Knowles, directed by Seymour Friedman.

Richard Wilson is producing "The Golden Blade" for Universal-International in color by Technicolor.

"Plunder in the Sun" is a John Wayne-Robert Fellows Productions undertaking,

THIS WEEK IN PRODUCTION:

STARTED (9)

ALLIED ARTISTS
White Lightning

COLUMBIA

Flame of Calcutta
(Esskay Pic. Co.,
Technicolor)

INDEPENDENT

Johnny Ringo
(Edward Small
Prod.)
Man Crazy (Security
Pictures)

PARAMOUNT
Arrowhead
(Technicolor)
20TH-FOX
Desert Rats

UNIVERSAL-INT'L
The Golden Blade
(Technicolor)

WARNER BROS.
Plunder of the Sun
(Wayne-Fellows
Prod.)
The System

COMPLETED (6)

ALLIED ARTISTS
The Roar of the
Crowd (Cinecolor)

REPUBLIC

South of San Antone

UNIVERSAL-INT'L
Thunder Bay
(Technicolor)

Sioux Uprising
(Technicolor)
Flame of Timberline
(Technicolor, formerly
"Vermillion
O'Toole")

WARNER BROS.
His Majesty O'Keefe
(Technicolor)

SHOOTING (21)

COLUMBIA

Love Song
(Technicolor)
The Red Beret
(Warwick Prod.,
London,
Technicolor)

INDEPENDENT

Tarzan and the She-
Devil (Sol Lesser
Prod.)
Rough Shoot (Lon-
don, United Artists
release)
Main Street to
Broadway (Cinema
Prod. - MGM re-
lease)
Melba (Horizon Pict.,
U.A. release, Tech-
nicolor)
The Sword and the
Rose (Disney Brit-
ish-Technicolor)

MGM

Fast Company
The Band Wagon
(Technicolor)

Give a Girl a Break
(Technicolor)
Young Bess
(Technicolor)
Invitation to the
Dance (Techni-
color)

PARAMOUNT
Here Comes the Girls
(Technicolor)
Forever Female
Little Boy Lost

REPUBLIC
The Woman They
Almost Lynched

RKO RADIO
Split Second

20TH-FOX
Nearer My God to
Thee
Call Me Madam
(Technicolor)
Sailor of the King
(formerly "Single
Handed")

WARNER BROS.
Alma Mater

for Warner release, presenting Glenn Ford, Dianne Lynne and Patricia Medina under direction of John Farrow.

Samuel Bischoff is producing "The System" for Warners.

Robert L. Jacobs began shooting "Desert Rats" for 20th Century-Fox.

Ben Schwalb is producing Allied Artists' "White Lightning," which has Steve Brodie.

Edward Small began shooting "Johnny Ring," independently.

Security Pictures, independent, went to work on "Man Crazy," with Sidney Harmon producing and Irving Lerner directing.

Censors in Canada Ask TV Control

TORONTO: Motion picture censors of Canada are unanimous that television should come under their scrutiny like motion pictures. They reached this conclusion after three days of meeting here under the chairmanship of Col. P. J. Fleming, of the Alberta Censor Board, releasing a statement following their deliberations.

Meeting behind closed doors, the group unanimously passed a resolution that "to maintain a level of television programming which gives full consideration to provincial censorship laws, there should be established and enforced general principles similar to those applied to motion pictures and their promotion."

Already the Province of Quebec through its premier, Maurice Duplessis, has announced that legislation would be passed making it mandatory for television to come under the scrutiny of the Quebec Censor Board. The convention represented all the provinces except British Columbia, Prince Edward Island and Newfoundland. In the latter two, there are no censor boards.

Television, they said, no matter "who makes its material, who sells it, who handles it, regardless of whether it is projected by the instantaneous method or by the film method, is a motion picture vehicle and, as such, should be subject to existing laws of censorship as they affect motion pictures."

The resolution that censorship be exerted over TV was moved by George Enos, chairman of the New Brunswick Censorship Board, and seconded by M. B. Newton, chairman of the Manitoba Censor Board. Others attending the meetings included: Miss Adele MacPherson and Dave Williams, representing the Saskatchewan Censor Board; S. A. Doane, Quebec Board of Censors, and O. J. Silverthorne, chairman of the Ontario Board of Censors, who also acted as host.

U. S. Firms Continue to Pick Up Japan Permits

Member companies of the Motion Picture Export Association will continue to pick up Japanese export licenses even though the number to be allotted each exhibitor has not been determined. The split up of the licenses is not considered of such vital importance that a decision on their distribution must be immediate. The companies will pick up licenses from time to time in order to keep their pictures in circulation in Japan. Under an agreement reached in October, the U. S. companies will share 59 permits during the second half of the fiscal year.

Turn Down TV Set Tax

BOSTON: Massachusetts legislators last week turned down a proposal that television sets in the state be taxed annually to provide funds for a state-owned TV station.

IN NEWSREELS

FOX MOVIE TONE NEWS, No. 93—Eden replies to Vishinsky. Sen. McCarran blasts UN on Red employees. Ike's son hears news. Anna Rosenberg in Korea. Korea G.I.s set for winter. *S.S. United States* gets speed trophy. Japan's prince proclaimed heir. Pope appoints new archbishop.

FOX MOVIE TONE NEWS, No. 94—Tanker rams navy ship. Gordon Dean talks on H-bomb. Eisenhower ends Georgia vacation. Chaim Weizmann laid to rest. Queen Elizabeth sees Coronation fashions. Football.

NEWS OF THE DAY, No. 223—War's third winter in Korea. Aircraft carrier *Princeton* returns to U. S. *S.S. United States* honored. Queen pays tribute to Britain's heroes. India's faithful flock to Ganges. Japan's new navy. Tokyo hails next Emperor. Hunting dog field trials. Acrobats de luxe.

NEWS OF THE DAY, No. 224—United States reports first blast of H-bomb. Birthday party for Mamie Eisenhower. Jitterbug championships. Coronation fashion on parade for Queen Elizabeth. Football highlights.

PARAMOUNT NEWS, No. 26—*S.S. United States* gets speed trophy. Half-million bathe in holy Ganges. Styles get in milady's hair. Queen Elizabeth leads nation in homage to heroes. Japanese proclaim prince heir to throne. Salute Maurice Richard, hockey's Babe Ruth.

PARAMOUNT NEWS, No. 27—H-bomb first explosion revealed. Chaim Weizmann rites in Israel. Football highlights of the week. Jitterbug contest in Hamburg, Germany.

TELENEWS DIGEST, No. 47-B—New jet hangers. Atlantic trophy to *S.S. United States*. Chaim Weizmann lies in state. Freighter *S.S. Faustus* sinks. London hails new Lord Mayor. Highway vacuum cleaner. Fashion follies.

TELENEWS DIGEST, No. 48-A—Eisenhower's vacation ends. Adlai Stevenson rests in Arizona. Greek elections. New Egyptian leader. Naguib celebrates third month. French show new baby jet. Football.

UNIVERSAL NEWS, No. 413—UN meeting backs U.S. on Korean prisoners. Freighter *S.S. Faustus* aground in Holland. Spanish vets in Spain. Nobel prizes awarded. New Japanese navy. Football highlights.

UNIVERSAL NEWS, No. 414—Atomic head tells of H-bomb explosion. Indo-China: French forces drive to cut off Red units. Eisenhower ends vacation. Pioneer awards. Chaim Weizman funeral. Football.

WARNER PATHE NEWS, No. 28—Eisenhower's aide begins budget talks. *S.S. United States* gets trophy. UNESCO opens for seventh session in France. Rome crowds greet Louie Armstrong. Abbott and Costello ride again. Jumpers star in New York horse show. Roller skating.

WARNER PATHE NEWS, No. 29—France shows baby jet. First report on H-bomb. New French drive in Indo-China. Funeral for Chaim Weizmann. Wingless plane flies. Marines in toys for tots appeal. Football.

"Jazz Singer" Opens Dec. 30

Warner Brothers has dated the world premiere of "The Jazz Singer" at the Fox Beverly theatre in Beverly Hills on Tuesday night, December 30. The premiere will precede the special engagement there the next day on a continuous basis. The production will be nationally released early in February.

Trade Backs "Andersen" Benefit Show

The stage, screen, radio and television are backing the industry's benefit show of Samuel Goldwyn's "Hans Christian Andersen" at the Criterion, New York, the evening of November 24. Danny Kaye, star of the picture, heads the Hollywood performers, of which many will appear. Many others of the fields mentioned will be in the audience. Tickets went on sale Sunday, and range from \$5 to \$25.

The benefit is for the industry's Will Rogers Memorial Hospital, Saranac Lake. Mr. Goldwyn, who had donated his picture, and previously \$5,000 to the cause, on last Thursday, at a luncheon given him in New York by the fund-raising committee, promised to give \$25,000 additional and make provisions for the hospital in his will.

Meanwhile, in a public release this week, A. Montague, president of the Hospital, acknowledged the contributions by the trade press and the art departments of Universal, Columbia, and 20th-Fox of display space for the campaign. He said: "This is an industry service which reaches out to all mankind and bears with it the reward of satisfaction in doing something well worthwhile."

"Sunday News" Publishes Fourth Film Tribute

The New York *Daily News*' fourth annual coloroto section devoted entirely to motion pictures ran 30 pages in last Sunday's paper. Cinerama is the main topic of a feature by film critic Kate Cameron and includes a preview of forthcoming promising product. Keynote of the section is noted on the center page which carries the lines: "What's your taste? Hollywood production schedules aim to please with varied fare." Ray Bolger, Doris Day and several colored poodles appear on page one. They are in the Warner color musical "April in Paris," which is termed "a sample of the fanciful film fare you'll be served this season." Most of films scenes are in color and all include mention of the title, stars, type of films and theme or setting.

THEATRE MANAGERS WANTED

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The National Spotlight

ALBANY

The Albany Kennel Club-sanctioned show at the State Armory, of which the Variety-Albany Boys' Club summer camp was beneficiary, drew 720 entries and 1700 admissions (at 60 cents and one dollar-twenty). The gate approximated \$990. Receipts from the concession and other supplementaries were not immediately announced, but the exhibition was described as highly successful. . . . "The Snows of Kilimanjaro" was moved to the Ritz after a big week at the Strand, where a special price of \$1 top was charged. . . . Charles A. Smakwitz, Warner zone manager, announced that elderly persons would be admitted free during Senior Citizen Week and that special prizes would be offered. Members of the Golden Age Club are regular guests at the Strand. . . . The Albany TOAA luncheon meeting was postponed from Nov. 17 to Nov. 24.

ATLANTA

Lynda Burnett, Lippert Productions, has resigned to join United Artists' booking department. . . . Howard Schussler, formerly with Realart booking department has resigned. . . . Pearl Moos, booker, Columbia Pictures, who has been on leave for several months has returned to her desk. She has been in Lincoln, Ill., where her mother passed away. . . . Harry Glenn, formerly with Georgia Theatres, Atlanta, now in the theatre in Macon, Ga., was in for a visit. . . . Rudy Lehman appointed as sales manager, Republic Pictures. . . . Bill Duggan has succeeded as manager of the Colony theatre, Winter Park, Fla. . . . Tom Sayer is now manager of the Empire theatre, Daytona Beach. He replaces George Krevo, who has been transferred to Miami Beach. . . . Eddie Athinson, former booker for RKO Atlanta, has opened a booking office in Jacksonville. . . . Monroe U. Morrow, for a good many years with the Florida State Theatres, Jacksonville, died in New York of a cerebral hemorrhage. He was a member of the Jacksonville IATSE Local 115. . . . The new 300-car drive-in at Gadsden, Ala., owned by the Alga Theatre Co., will open about the first of the new year. . . . R. H. Dunn, theatre owner in Georgia, said that his new 250-car drive-in will soon open at Camilla, Ga.

BALTIMORE

Jack Sidney, Loew manager, has returned to his desk after undergoing surgery. . . . Rodney Collier, Stanley theatre manager, has been awarded three prizes in the Warner Washington zone exploitation contest. . . . Capt. Fred Schanberger III, stationed with the Air Force in the Azores, flew in for a visit with his father, J. Lawrence Schanberger of Keith's theatre. . . . Bill Myers, outgoing chief barker of Variety Club Tent #19, was presented with a gold watch at a testimonial in his honor. . . .

Jack Beresin and Col. McGraw were guests of honor and toastmaster respectively at the Annual Dinner Dance of the Variety Club held last week in the Lord Baltimore Hotel. . . . Willard Fagin has been assigned as relief manager for the Hicks Circuit, George Hendricks succeeds as manager of the Mayfair. . . . Joe Grant, Northwood, has returned from Florida after attending the marriage of his brother Morton. . . . Board members of the AMPTOM attending the convention in Chicago include Leon Back, Lauritz Garman, C. Elmer Nolte Jr., Stanley Baker, Jack Levin, Jack Whittle, Mike Leventhal, Frank Hornig Jr., Bob Gruver, and Eddie Perotka.

BOSTON

Arthur Jerome was elected president of the Motion Picture Salesmen's Club at the annual election of officers held at the Metro screen room on November 8. Others elected are: Jack Gubbins, vice-president; Joseph Wolf, treasurer; Louis Josephs, secretary, and Joseph Meikleberg, sergeant-at-arms. . . . With Max Melincoff on the coast as exploitation representative for Allied Artists, his position as manager of the Coolidge theatre, Brookline, has been taken by his brother, Jack Melincoff who transferred from the Warner circuit in Lawrence. . . . Joe Cohan, projectionist at the Casino theatre, Boston, is now handling the buying and booking for that theatre and for the Old Howard. . . . Louis Gordon of

Lockwood & Gordon Enterprises and Mrs. Gordon have returned from an extended European trip. . . . Bob McNulty, owner of the Warwick, Marblehead, is recovering satisfactorily from major surgery at the Lynn Hospital.

BUFFALO

Dave Miller, chief barker, headed a delegation of barkers from Tent 7, Variety club of Buffalo to the "open house" celebration, commemorating the 11th anniversary of the Variety Club Cerebral Palsy department of the Children's Hospital last week. . . . Richard T. Kemper, zone manager, Dipson Theatres, is a busy man motoring around his territory which takes in Erie, Pa., Jamestown, N. Y., Bradford, Pa., etc. . . . William P. Rosenow, Skyway Drive-In Theatres, Inc., executive was the "big guy" behind the big Food Show in the 174th Armory this week which attracted capacity crowds all week. . . . A good crowd of industryites gathered the other afternoon in the 20th Century-Fox screening room to map plans for putting over the Variety Clubs-Will Rogers Memorial Hospital's annual "Christmas Salute" in the Buffalo exchange area. Presiding were Dave Miller, distributor chairman and Elmer F. Lux and Myron Gross, exhibitor co-chairmen. . . . William Brett, president, Skyway Drive-In Theatres, Inc., is working during the winter at the Niagara Falls boulevard plant of the Bell Aircraft Corp.

CHICAGO

Miguel Gomez has been named manager of the Plaza theatre, which recently went to a policy of Spanish pictures on at least one program per week. . . . Edwin Silverman, Essaness topper, is off to Palm Springs for the winter. . . . B. T. Ely was honored by a double-spread in the Canton (Ill.) *Daily Ledger* upon the grand opening of the completely remodelled Capitol of the Kerasotes Circuit. Ely has managed the house for the past 14 years. . . . Austin D. Hostetler has been named manager of the La Porte, La Porte, Ind. . . . The Viking theatre (Appleton, Wis.) anti-trust suit has been transferred to the federal district court in Milwaukee. . . . Judge William Campbell will hear the De Luxe theatre (Chicago) case here on February 24. . . . Harold Platt of United Beverage is in southern Texas for a two-week vacation.

CINCINNATI

For the first time in recent local theatre history, two pictures played simultaneously at advanced prices: "The Miracle of Fatima" at the RKO Capitol and "The Snows of Kilimanjaro" at the RKO Albee. Both extended runs piled up satisfactory grosses. . . . Many civic leaders and others in high local places who in their younger

(Continued on opposite page)

WHEN AND WHERE

November 23: Silver Anniversary, banquet, Variety Club of Pittsburgh, William Penn Hotel.

November 25: 13th annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

December 1-3: Annual convention, Allied Theatre Owners of Indiana, Hotel Lincoln, Indianapolis.

December 9: Annual convention, Independent Exhibitors of New England, Sheraton-Plaza Hotel, Boston.

January 11: Caravan committee meeting, Allied States Association, Jung Hotel, New Orleans.

January 12-13: Annual board of directors meeting, Allied States Association, Jung Hotel, New Orleans.

January 13-14: Annual convention, Allied Theatre Owners of Gulf States, Jung Hotel, New Orleans.

(Continued from opposite page)

days were newspaper vendors, sold the special four-page edition of the Cincinnati *Enquirer* on November 17, in connection with "Old Newsboys Day" sponsored by the *Enquirer* and the Cincinnati Variety Club, Tent No. 3, as a means of raising funds for the Variety Foundation for Retarded Children. . . . Following a joint personal plea by exhibitors at nearby Hamilton, Ohio, for financial relief from declining box office receipts, the city council voted unanimously to repeal the three per cent city admission tax ordinance, which has been in effect since 1947. . . . Application for the construction and operation of a drive-in theatre near Morehead, Ky, has been made by L. G. Conley, of Salversville, Ky.

CLEVELAND

Approximately 125 industry members and friends attended the Lester Zucker testimonial dinner at the Hollenden Hotel on the occasion of his promotion from Universal branch manager to midwest division manager with headquarters in Kansas City. . . . Eddie Heiber, recently named Cleveland branch manager to succeed Zucker, has been transferred to Detroit as acting manager until the return of Ben Robins who was injured in an automobile accident when on a west coast tour. . . . M. B. Horwitz, head of the Washington Circuit, has taken a 5-year lease on the Ohio theatre, Cuyahoga Falls, from the owners, the Akron-Falls Amusement Company. . . . Variety Club is planning to hold a New Year's party in its new Hollenden Hotel quarters. . . . Joe Robins and John Harris have an option on the Look theatre, Warren. . . . Charles Deckman, manager of the Vine theatre, Willoughby, was in New York to see Cinerama. . . . Lake theatre, deluxe first run neighborhood house, has boosted admission from 55c to 60c. Children's admission remains 20c. . . . Harry Buxbaum, Paramount branch manager, is shopping for a home.

COLUMBUS

Meeting of the board of directors of the Independent Theatre Owners of Ohio will be held here December 2. . . . The one-half of one per cent city income tax, which nets the city over \$4,000,000 annually, will be re-enacted for a five-year period December 1. . . . The multi-deck parking garage planned by the city will be erected next spring on the north side of E. Long Street, it was announced by William F. Morris, parking commissioner. A second parking garage is planned south of Broad street. . . . "The Snows of Kilimanjaro" has been playing at advanced prices at Loew's Ohio. . . . "The Miracle of Fatima" which played a few weeks ago at advanced prices at the Palace and Grand, last week played several neighborhoods at a slight reduction in admissions.

DENVER

Tom Bailey, Lippert franchise owner and an enthusiastic Republican, is in receipt of a letter of thanks from Dwight D. Eisenhower, expressing appreciation of Bailey's efforts in his behalf during the recent campaign. Bailey's father was a doctor in Denison, Texas, and one of his jobs was to bring Eisenhower into the world. . . . Bernie McCarthy, Realart district manager, went

ACE PARKER MANAGER AT 24, PETZOLD'S JUST BEGINNING

Keith Petzold, 24-year-old manager of the J. J. Parker circuit's ace Portland, Ore., house, the Broadway, has the distinction of being not only the youngest theatre manager in Portland, but also one of the youngest de luxe house managers in the nation. To get so far, so soon, Mr. Petzold began somewhat earlier than most theatre-men of his generation.

He entered the industry as a projectionist with Ted Gamble's circuit in Hood River, Ore., at the age of 14. After completing high school, he took time off from the theatre business to spend two years at Oregon State College. At 19, he became manager of Gamble's Bagdad, one of the top neighborhood houses in Portland. When the circuit was sold, Mr. Petzold joined Forman Brothers as manager of their theatres in Camas, Wash. He was just 22 when Mrs. J. J. Parker and Jack Matlack, her executive assistant, appointed him manager of the Broadway.

For a youngster in the business, Mr. Petzold also has an outstanding record in the field of community relations. He has been active in the Cancer Crusade, March of Dimes, Heart Fund, the Urban League, the Oregon Society for Crippled Children, Civilian Defense Committee and cooperated with the Army, Navy and Coast Guard in their recruiting programs. He has served as co-chairman of the Red Cross Theatre Division of 1952 and as chairman of the Toy and Joy Makers, an annual Christmas affair sponsored by the Portland Fire Department and the Chamber of Commerce.

In his comparatively brief tenure of



KEITH PETZOLD

office at the Broadway, he already has handled and organized two world premieres and three personal appearance campaigns. The J. J. Parker people consider one of the outstanding showmen in the business.

one of the top showmen in the business.

Mr. Petzold and his wife and young daughter live on a farm just about 20 minutes from downtown Portland. Although he hasn't yet had much time for hobbies and relaxation, his plans for the future include the development of farming and ranching as a hobby. All things in good time, and maybe sooner.

to Salt Lake City to visit the exchange there. . . . Lou Astor, Columbia circuit sales, in for a week. . . . Among the delegates at the Allied convention were John Wolfberg, national director, Denver; Mr. and Mrs. Harris Wolfberg and Mr. and Mrs. Sam Feinstein, Denver; Mr. and Mrs. Neal Beezley, Burlington, Colo.; Mr. and Mrs. Sam Rosenthal, Buffalo, Wyo.; Robt. Smith, Steamboat Springs, Colo.; Mr. and Mrs. Fred Hall, Akron, Colo.; Mr. and Mrs. Merle Swank, Longmont, Colo.; John Roberts, Ft. Morgan, Colo.; J. C. Parker, Dalhart, Texas, and Don Beers, Santa Fe, N.M.

DES MOINES

Howard Brookings is celebrating his twenty-fifth year in the theatre business. Brookings, who lives in Oakland, has a theatre there and houses at Avoca, Walnut and Carson. During a week's celebration of the anniversary, all patrons were admitted for 10 cents each at all four theatres. . . . Leslie Larson has taken over the Ringsted theatre at Ringsted from Don Caswell. . . . Richard Myers of Fort Dodge has taken over his new duties as manager of the theatre at Cresco. He replaces Erwin

Braner who is managing a theatre in Nebraska for Central States. . . . The State theatre in Dubuque has begun a policy of showing only first-run pictures, according to an announcement from managers, Ben and Joseph Jaconson. . . . Milt Feinberg, NSS manager and Variety club chief barker, lost his father last week. Mr. Feinberg died of a heart ailment in Rochester, Minn. . . . Mrs. Myron Blank, wife of Central States' president, is chairman of the annual Junior League charity ball this year.

HARTFORD

20th-Fox's "Snows of Kilimanjaro" and MGM's "Because You're Mine" was held over in numerous key houses in Connecticut and Western Massachusetts. . . . The 45-year-old Loew's Poli Theatre building in Meriden, Conn., presently valued at about \$100,000, is being razed to make way for a parking lot. . . . The Lockwood and Gordon theatres closed down the Danbury drive-in for the winter. . . . The Meriden theatre is now running its main feature at 8:15 p.m., Mondays through Fridays. . . . Allen M. Widem, motion picture editor, *Hartford Times*, has a walk-on bit role in

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Warner's "April in Paris." . . . Newspaper critics from throughout New England were expected at the Nov. 20 premiere of "Plymouth Adventure" at Plymouth, Mass. . . . Hartford visitors: Robert Howell, Warner Port theatre, Newburyport, Mass.; Joe Borenstein, Warner Strand, New Britain, Conn.; George Perlroth, Loew's Poli, New Haven.

INDIANAPOLIS

Film clinics at the 26th annual convention of the Allied Theatre Owners of Indiana Dec. 2-3 will be led by E. L. Ornstein and J. P. Finneran (small towns); A. H. Borkenstein, E. L. Miller and D. Irving Long (cities and sub-runs); J. R. Pell, T. L. Mendelssohn and Jack Armstrong (drive-ins). . . . A board of directors meeting Dec. 1 will precede the convention here. . . . Indianapolis Tent No. 10 of Variety, which will sponsor a party for the ATOI gathering Dec. 2, has postponed its annual election of officers to Dec. 8. . . . Art Herzog's exploitation helped "My Pal Gus" off to a fast start in a premiere without benefit of stars at the Circle this week. . . . Unseasonably mild weather has kept business good at three drive-ins still open in the country. . . . Howard Rutherford, manager of Loew's, is vacationing in Akron, Ohio, this week.

JACKSONVILLE

Arvin K. Rothschild, general manager, National Theatre Enterprises, this city, announced the early erection of a 300-car drive-in here for Negro patrons, to be named the Moncrief drive-in. . . . Locke Crumley, veteran manager of the Matanzas theatre, St. Augustine, has retired. His place was taken by Bill Duggan, former manager, Colony theatre, Winter Park. . . . Paul Hargette, Columbia branch manager, went to New York to attend a company meeting. . . . Bob Capps, Metro office manager, is vacationing in Atlanta. . . . Earl Turbyfill, Warner office, is taking his annual leave. . . . E. M. Loew, Boston, Mass., called at the Paramount office. . . . R. J. Ludwig has resigned as manager of the Florida theatre, Fort Lauderdale, to take a job outside the industry. . . . Exhibitors seen here on booking trips were: Hugh Martin Sr., MGM theatres, down from Columbus, Ga.; Milton Frackman, owner of the San Carlos theatre in Key West, up from Miami; Joe Thrift, Floyd Theatres, Haines City.

KANSAS CITY

Advance announcements of "Cleopatra," the reissue of the De Mille production, coming shortly to the Paramount, have created much interest in Kansas City—even more than upon its original showing more than 15 years ago. . . . The Vogue is holding "High Treason" for a fourth week. The Kimo is now showing "Tales of Hoffman." . . . The Apollo, neighborhood theatre of Fox Midwest, often used for special features, is giving more than usual promotion for a double bill of reissues "Too Many Girls" and "Look Who's Laughing." . . . Mrs. Gladys M. Coughlin, 53, 26 years with the Paramount theatre until her retirement in April, 1951, died November 15. As Miss Gladys Green-she, she was well known in film circles, hav-

ing advanced from secretary at the Paramount to house manager.

LOS ANGELES

The United Artists exchange announced these promotions, following the resignation of Stan Lefcourt: Raleigh Gunderson, from first booker to office manager; and Andy Heedrick from booker to first booker. Jerry Logue, formerly of the Monogram office, will move into the spot vacated by Heedrick as booker. . . . Marin Toff, secretary to 20th Century-Fox branch manager Morry Sudman, has resigned. . . . The Western Amusement Co. has moved from their offices at 432 No. La Brea Ave., to their new quarters at 9100 Sunset Blvd. . . . Irving Levin, Favorite Films, flew to Chicago to attend the Realart convention. . . . The projected ice show stage policy at the Roxy, New York, if successful, will be adopted in key houses of the National Theatres throughout the country. . . . Southland visitors to the Row were Harold Stein, Sierra Madre; Joe Markowitz, Encinitas; and Ben Bronstein, Palm Springs.

LOUISVILLE

I. Allen, manager of the Bard theatre, here suffered a broken arm in an automobile accident recently. . . . W. E. Carrell, Sr., of the Falls City Theatre Equipment Co., attended both the National Popcorn Convention and the joint TESMA-TEDA Convention held in Chicago recently. . . . The Kentucky Association of Theatre Owners is making an all out effort to have their members make an urgent appeal on their national representatives to repeal the Federal Admissions Tax. . . . KATO President Ralph McClanahan also is urging each of the membership to cooperate as much as possible in the Crusade for Freedom Drive and the March of Dimes. . . . Seen on the row recently were Mrs. Otto Marcum, St. Clair, Lebanon Junction, Ky.; Oscar Hopper, Arista, Lebanon, Kentucky; Mr. & Mrs. George Williamson, Griffith, LaGrange, Ky.; Bob Enoch, State & Grand, Elizabethtown, Ky. . . . Ernest Moppin recently joined the Falls City Theatre Equipment Co.

MEMPHIS

Three Memphians, R. L. Bostick, National Theatre Supply Co., Neil Blount and L. A. Mitchell, Monarch Theatre Supply Co., are in Chicago attending the TESMA-TEDA convention. . . . W. F. Ruffin, Sr., head of Ruffin Amusements Co., Covington, was in Memphis on business. . . . Exhibitors booking and shopping on Film Row included J. C. Mohrstadt, Hayti; Mrs. J. R. Keller and Mrs. R. W. Bowden, Joiner; Gordon Hutchins, Corning; Henley Smith, Pochontas; and J. C. Bonds, Hernando. . . . Variety Club, Tent 20, meets Dec. 8 to launch a program to carry out its joint sponsorship of a \$78,000 convalescent home in Memphis for indigent children recovering from rheumatic heart disease. Co-sponsor with Variety is the Children's Heart Association. . . . Doyle Branscum, manager, announced Ozark drive-in, Harrison, Ark., has closed for the season.

MIAMI

Taking advantage of Business-Education Day, a group of 66 teachers enjoyed a

guided tour of the Carib theatre, with manager Tom Rayfield and assistant Martin Wueher lifting the curtains 'behind the scenes.' . . . Eddie Melniker, manager of the Coral Way auto theatre, reports recent improvements included building of two more ramps, which increased capacity by 150 cars, enlarged screen, new generators and an improved dual projection system. All equipment was supplied by Joe Hornstein. . . . Mel Haber, house manager of the Miracle, reports Cupid had temporary headquarters at the theatre where usher Jack Ackerman met and wooed confection aide Rennie Duran. Climax was the wedding November 13. . . . The recent fund-raising raffle of the Wometco Old Guards, found Page Davis, of the Miracle confections, lucky winner of a 15-pound turkey and \$25.

MILWAUKEE

Warner Bros. Circuit Management Corp.'s Midwest zone, covering Chicago, Wisconsin, Oklahoma and Memphis, now has their home office in Milwaukee. Al Kvooll is zone manager. . . . "Snows of Kilimanjaro" went into its third week at the Towne theatre here. . . . Recent visitors here last week to attend the Warner Bros. Circuit "Record Breaking Showmanship Drive" were Harry Kalmine, president; Harry Goldberg, advertising director; Stewart McDonald, assistant treasurer; Ben Wirth, real estate head. . . . The success of "The Miracle of Fatima," currently playing at the Warner, is much credited to the exploitation of Harry McDonald, manager. He personally took the equipment and the film of the picture up to a Catholic high school, Holy Angels, and screened the movie for 1,100 nuns.

NEW ORLEANS

Among the exhibitors attending National Allied convention at the Morrison Hotel in Chicago were Allied Gulf's president and national director, Abe Berenson; F. G. Prat, Jr., T. G. Solomon, Locke Bolen, Donald Fiske, Sammy Jackson, Milton Guidry, Frank and Robert DeGrauw, W. E. Limroth, M. A. Connett, and Harry Thomas. . . . Joel Bluestone said that beginning with the first of the year, he will handle the buying and booking for C. C. Duke's Owl drive-in, Columbia, La. . . . J. G. Broggi, buying and booking representative for R. V. Fairbank's Island, Sicily Island, La., reports that the theatre will close December 1 because of the disastrous drought from early summer months with no let up in sight. . . . Paul Shallcross, local representative American Desk Manufacturing Co., was back at his desk after a week's illness. . . . George Pabst was a caller at the United Artists Dallas exchange.

OKLAHOMA CITY

Movie about city schools opened at two theatres this week. The 15-minute documentary, "Your Schools," was filmed here this fall under sponsorship of S. N. Goldman, grocery store chain executive. . . . Oklahoma Tax Commission reports sales tax for theatres for this month of September of \$39,697.59 tax, compared with \$37,482.01 tax for September, 1951, an increase of 5.91 per cent. . . . Starlite drive-in theatre, Shavnee, Okla., closed for the season November 10, Frank M. Little, manager, reported. Each adult attending the last show

(Continued on following page)

(Continued from opposite page)

of the season received a free pass to the Hornbeck, Bison and Criterion theatres in Shawnee. . . . Jake theatre, Shawnee, Okla., held a Kiddies Matinee, November 8. . . . At Topeka, Kans., Corral Theatres, Inc., has been granted a charter with L. M. Ascough as resident agent. Will operate outdoor theatres.

OMAHA

A late upsurge in polio has hit many out-state areas and the theatre and schools at Spencer, Neb., were closed after two deaths. Schools at Osceola closed after one death and several cases were recorded. . . . Metro manager Vince Flynn is on vacation. . . . Bill Meyers at Mission, S. D., has moved the Todd County theatre into new quarters under the name of the Starlight. . . . Jack Renfro entertained customers of the Theatre Booking Service with a luncheon at the Athletic Club. . . . After months of rebuilding since a fire, Woody Simek is ready to reopen the Circle A at Ashland, Neb. . . . Mrs. C. D. McCoy, mother of Metro salesman Max McCoy, died at the Methodist hospital after a prolonged illness.

PHILADELPHIA

The "Profits Through Partnership" drive instituted during the summer by the William Goldman Theatres, offering a dividend bonus to managers bettering the house grosses of the previous summer, brought checks this week to the following house managers: Dick Hall, Esquire; John Tota, Goldman; Norman Cohen, State; Sig Delco, News; Larry Goldberg, State; Joe Silvers, News, and to Jim Carey, Hiway, York, Pa. . . . Rube Rabinovitz resigned as manager of Warners' Egyptian to enter the gift business with his brother. . . . Jacob Rosenfeld, manager of the Colonial, Port Norris, N. J., became the father of a baby daughter, Carol Ann. . . . I. Epstein, head of Atlantic Theatres, Inc., independent chain, became a grandfather for the first time with the birth of a son to Mrs. Irving Sales.

PITTSBURGH

John H. Harris, the international big boss of Variety Clubs International, did a swell job lining up movie stars for the Tent No. 1 Silver Anniversary here. Among those on hand were George Murphy, Janet Leigh, Joe E. Brown, Tony Curtis, and many others. . . . Jack Dolde, who served as Bill Elder's assistant at Loew's Penn, has been upper to manager of Loew's Ritz. He succeeds Carl Farrazza who took a similar position at the Cincinnati Keith. . . . Albert Hill will be Elder's assistant and Larry Brozewich goes to work under Dolde. . . . F. D. (Dinty) Moore, ex-Warners district sales manager, who recently opened a booking office, landed a nice plum when he was named to do the buying and the booking for the Manos circuit.

PORTLAND

First run houses are still in a slump here due to weak products. Three ace nabe houses grossed as much with "Greatest Show on Earth" as second run as first run date. Paramount using same deal for "Just For You." . . . Walter Hoffman, Paramount Field Man, in town for a few days. . . . Mrs.

J. J. Parker getting set to visit Gotham later this month. . . . Marty Foster and Frank Breal have installed a TV Lounge in the mezz of their 20th Century News theatre. . . . 75 seats are filled up at all sport events. Allan Wieder, ex-RKO field man for the Pacific NW, has just taken over same post for MGM. . . . Jack Marshall, husband of Marvin Fox's secretary, has thrown away his crutches for a cane. . . . Warren Goodwin has replaced Ted Osbourn as house manager at the Liberty.

PROVIDENCE

Supported by considerably increased newspaper advertising, "The Snows of Kilimanjaro" held for a second week at the RKO-Albee. . . . Armistice Day being a full holiday in this state, local houses did fairly good business. . . . The Pike drive-in closed for the winter. . . . The Metropolitan, after running week-ends only, featuring stage attractions, recently switched to double-feature film fare. . . . A recent spot check indicated that business is sluggish at the first run box offices. A red-hot political campaign on the local level, with scores of political rallies might have been a contributing factor, according to one operator. . . . Neighborhood houses reported business just about average for this time of year. . . . Many neighborhood houses which normally operate evenings only on weekdays presented matinees on Armistice Day.

SAN FRANCISCO

Grosses were not good in San Francisco the past week. Theatre men were at a loss to account for it other than the fact all department stores initiated their Christmas Shopping season. . . . Barney Rose, Universal district manager, sailed on the Lurline Nov. 12 for a two-week trip to Honolulu. . . . Jimmy Lyons, bepop disk jockey by night and United-Paramount publicist by day, switched his "Discapades" radio show from KNBC to KGO. . . . On November 19, Fox West closed El Capital and the Noe for an indefinite period. . . . The Sundown drive-in, Los Molinos, closed. . . . E. G. Kuster has rebuilt and opened another theatre of the Golden Bough at Carmel. The other two burned. . . . Claude Jenner, former manager, Warner's, Fresno, has been transferred to manage Warner's, Long Beach. Paul Brown, Warner's, Hollywood, replaced Jenner. . . . L. E. Blair sold the Chester, there, to Walter Finn. This is Finn's first theatre. . . . Robert Coulter will do booking for the Lyric, Marysville. Owner Frank Maun has moved to Southern California.

ST. LOUIS

Edgar M. Queeny's new documentary film, "Wakamba," had its world premiere this week at the Fox. . . . "La Cosa," a new, radically designed theatre, opened November 5 in St. Ann's Village, a suburb of St. Louis. . . . A. L. Matreci reopened the Capitol theatre on Sixth Street last week. . . . Paul Krueger, co-general manager of the Fred Wehrenberg Circuit, will serve on a special St. Louis County Financial Advisory Committee. . . . Loew's State theatre will be the local theatre participating in the large screen national television sales conference of the James Lees and Sons Co., carpet manufacturers to be held December 8. . . . Exhibitor Charles Goldman and his wife off

to Hot Springs, Ark. . . . Harry C. Arthur, president of Fanchon and Marco, in town until December.

TORONTO

Canadian Moving Picture Distributors Association was host at a dinner for the provincial motion picture censors gathered here for their annual convention. . . . The Alberta Theatres Association was to hold its annual meeting at the Palliser Hotel, Calgary, Nov. 16. . . . After week at Odeon Carlton, JARO's "Mandy" shifted over to Odeon Hyland. . . . Association of Motion Picture Producers and Laboratories of Canada, at its meeting in Montreal, decided to ask the National Film Board to confine its laboratory functions to government films. . . . W. R. Frank, producer, entertained for press and radio at the Variety Club by United Artists. . . . P. W. Mahon, Saskatchewan observer at the Motion Picture Industry Council of Canada, commuted between the industry meeting and that of the National Liberal Federation next door in the Chateau Laurier, Ottawa. . . . Alec S. Anderson, a stagehand who started in show business 44 years ago at the Grand Opera House in Hamilton, has retired. Flora Cameron, employed for the past 14 years at Famous Players head office, and secretary to Rube Bolstad, vice-president, was the recipient and honored guest at a house party.

VANCOUVER

New members inducted into the Famous Players 25-year club at the recent western convention at Hotel Vancouver were Phil Tucker, Capitol, Kamloops; George Gerrard of Strand, Vancouver, and Martin Cave of the Dominion, Victoria. . . . Shirl Wilson Perkins, Electric manager, away to Chicago to attend the Equipment convention. . . . Stan Bailey, who operates the theatre at Camrose, Alberta, will build a drive-in theatre near the town which is in the Alberta oil belt. . . . Sam Chizen's 350-seat Quonset-type house at Lynn Valley, across the inlet from here, is expected to open in December. . . . It's reported that Odeon circuit will shortly rebuild the old Lonsdale theatre in North Vancouver. . . . Ken Mayo has been transferred from the Odeon-Sapperton, B. C., to Kingsway, Vancouver, replacing Cecil Cameron, who is moving to California.

WASHINGTON

Republic Pictures' Edward Dowden, exploiter, was in Washington working with Warner's Frank La Falce, on arrangements for the world premiere of "Thunderbirds" at the Warner on November 20. . . . George Flax, former sportscaster for WMAL-TV, has been appointed publicity and promotion director for Station WTTG. Flax is a nephew of Jake Flax, Republic Pictures branch manager. . . . A party was held at the National Press Club for Chester A. Lindstrom, former chief of the Agriculture Dept.'s Motion Picture Service, honoring his many years of service in the government film field. He retired in August. . . . Irving Martin, manager of Loew's Columbia theatre, spent his vacation in Florida. . . . The Advisory Council of the Children's Theatre of Washington will include Orville Crouch, eastern division manager of Loew's, Inc., and Frank La Falce, Warner Bros. Theatres' director of advertising and publicity.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



HELP WANTED

EXPERIENCED MANAGERS WANTED FOR neighborhood theatres in New York City and surrounding territory. Please send resume of experience and other information stating salary to BOX 2691, MOTION PICTURE HERALD.

PACIFIC NORTHWEST CIRCUIT WITH THEATRES in smaller cities and large metropolitan areas wants experienced manager. State details of present and previous experience, age, marital status, etc., and enclose recent photograph to BOX 2693, MOTION PICTURE HERALD.

WANTED. EXPERIENCED THEATRE MANAGER for situation in eastern part of states. Reply giving qualifications and references. BOX 2694, MOTION PICTURE HERALD.

WANTED EXPERIENCED THEATRE MANAGER six days a week, steady position, 1,800 seat house, good working conditions, small city in New York State. Also good experienced manager for a night house, can train a good assistant manager for this job. Good working conditions and good salary. BOX 2695, MOTION PICTURE HERALD.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MAGIC SHADOWS — THE STORY OF THE origin of Motion Picture by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1952-53 edition out soon. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. \$5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

THEATRES

HAVE SEVERAL THEATRES IN CONNECTION for sale or lease. Principals only. BOX 2692, MOTION PICTURE HERALD.

USED EQUIPMENT

EXHIBITORS! BUY NOTHING UNTIL YOU check our prices! RCA MI-9258 amplifier, like new, \$195; pair Magnarc lamphouses, rebuilt, \$500; pair Super-Simplex mechanisms, rebuilt, \$850; 50 ampere rectifiers, with tubes, \$125 pair; pair Simplex 1 kilowatt lamphouses, with rectifiers, rebuilt, \$625. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

USED MARQUEE LETTERS. WAGNER 8" aluminum 60c; 10" aluminum 75c; 4" plastic 25c; 10" plastic 60c; 10" Adler aluminum 75c. Send for list. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

MORE POWER TO YOU! TWO PEERLESS Magnarcs and Hertner 65/130 generator with rheostats, panel, starter, rebuilt like new, \$1,200; with 50/100 generator \$995. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SEATING

REBUILDING CHAIRS? WHEN YOU ARE ready, contact us. Lowest prices. Large stock late type theatre chairs always on hand. We manufacture flexolated spring edge cushions to fit all chairs. Write for prices. EASTERN SEATING COMPANY, 138-13 Springfield Blvd., Springfield Gardens, N. Y.

GOOD CLEAN SEATS FROM \$2.50. OUR chair bulletin lists many excellent offerings. Ask for it. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

THIS IS IT! 920 MODERN HEYWOOD 7-PLY veneer back, spring edge cushion chairs, curved steel standards. Excellent condition, only \$5.95. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

PHOTO BLOWUPS, THEATRICAL, 40x60, \$7.50, 30x40, \$5., unmounted. Plus shipping cost. PHOTO BLOWUPS, P. O. Box 124, Scranton, Pa.

NEW EQUIPMENT

RCA 868 photocells, \$2.95; sand urns, \$4.95; parts for Simplex and Powers, 30% discount; 60 ampere rectifiers, \$435 pair; Brite-Lite soundcreens, 35¢ foot. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

MARVELOUS MASONITE MARQUEE LETTERS saves over 50%; 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—\$1.25; 16"—\$1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

YOU CAN'T BEAT THESE BUYS: RECTIFIER bulbs, 15 amp. \$4.59; stereopticons 500w \$24.95; Griswold 35mm splicers \$23.95. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS, giveaways at your kiddie shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

THANKSGIVING — MASKS \$12.50 PER THOUSAND. Coloring books, comic books. Catalogue on request. HECHT, 3074 Park Ave., New York 51.

STUDIO EQUIPMENT

PREPARE FOR THE FUTURE. SHOOT LOCAL newsreels, TV commercials and make advertising tie-ups with local merchants. Send for Film Production Equipment Catalog. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

ORDER NOW. TAKE TIME PAYING. COMPLETE dual projection and sound from \$1,595. In-car speakers \$15.95 pair with junction box. Underground cable \$70. M. Send for equipment list. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

Postpone Trial of U. S. vs. Football League

WASHINGTON: The trial in the Government's suit against the National Football League and its member companies has been postponed until January 26.

The original date for the trial, which will be held in Philadelphia, was November 6. Attorneys for the League had several times requested postponements, which the Department of Justice opposed. A crowded Philadelphia court calendar necessitated the postponement, however.

Justice Department brought the suit against the League last October, because

member companies had adopted restrictions against broadcasts and telecasts of football games.

New England Exhibitors Meet in Boston Dec. 9

"Strictly business" will be the motto of the Independent Exhibitors, Inc., and the Drive-In Association of New England, when they meet in annual convention December 9, in the Sheraton-Plaza Hotel, Boston. There will be discussion clinics for drive-in, first run, and subsequent run theatres during the morning; a speech on newspaper advertising by Leon Bamberger, RKO

Radio sales promotion manager, after luncheon; a general meeting to discuss problems brought forward at the clinics; a cocktail party, and the annual banquet. Norman Glassman and Leonard Goldberg are convention chairmen.

Announces Policy Change

The Franklin Theatre, Detroit, Mich., has completed arrangements with Casino Film Exchange, German language film distributors, and will inaugurate a policy of showing German feature films exclusively. The theatre will operate on a weekly basis Friday through Monday.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

Theatre TV Will Bring Us a "Found" Audience

THEATRE network television, now under way and subject to current hearings before the Federal Communications Commission, will result in a newly "found" audience for motion picture theatres—not a return of any audience that has been previously "lost" to our industry. And with it will come new public relations problems, and new policies.

The application of theatre network television to large screen telecast of heavy-weight championship fights surely brought a new audience, and a highly profitable one to theatres. The gross for the one occasion ran into hundreds of thousands of dollars, over a limited network, proving that it can run into box-car figures when and if there is a greater broadcast opportunity. But this "fight crowd" requires special handling, and we can go wrong in policy and practice, without careful management.

The "fight crowd" are accustomed to paying stiff admission prices for reserved seats, much higher than any ordinary movie prices. For the Joe Walcott-Rocky Marciano fight, the \$4.80 reserved seats sold out before the \$3.60 general admission tickets. And that "crowd" itself is foreign to the motion picture theatre—they take over, and you must set aside your regular policy and your regular patronage, for the night. Regular "fight" programs will bring out a completely new audience, to be literally handled with gloves, by the theatre manager.

And there is another new development—the telecast of a convention program, or a trade show for dealers or customers. Currently, James Lee & Sons, theatre carpet manufacturers, have engaged the television network facilities to occupy fifteen theatres on December 8th, for a noon-time trade show and sales talk, broadcast from NBC studios in New York, to theatres in Washington, Philadelphia, Boston, St. Louis, Pittsburgh, Detroit, Cincinnati, Chicago, Denver, Salt Lake City, San Francisco and Los Angeles. This program uses the theatre only from 12 to 1 p.m. and the regular matinees are postponed, while the "rental" program is under way.

THE THEATRE WING

In Washington, at the TOA Convention in September, we saw a booth at an exhibitor trade show that was unusual, and worthy of special mention. It was operated by the American Theatre Wing, that branch of legitimate theatre that has been so helpful in providing shows for service men, and in taking care of part of the public's obligation to men in uniform, away from home. This volunteer organization represents all branches of the theatrical profession and its allied crafts.

If your theatre has stage room, or perhaps an unused stage, consider it carefully in the light of public relations and/or community service which you may tender with the cooperation of the Theatre Wing. If your town has an ambitious "little theatre" unit, think of ways and means by which their desire and interest in theatre can restore the lost use of stage facilities and bring back a "lost audience."

We remember, from early experience, when we took over the management of the Tioga theatre in Owego, N. Y., a fine theatre with a big stage in a small town. The best thing we did in that town was to stage a home talent production of "Pinafore" which enjoyed a four-day run to capacity audiences at top prices, and made more friends for the theatre than any other idea, before or since.

It's new revenue; it's new business—and the opportunity is tremendous, as you can see from the widespread coverage of the entire nation. Nobody can foretell what the outcome will be, or what the next announcement may reveal. Recently, Warner's studio in Hollywood was taken over for an automotive sales meeting, and Dore Schary went to Detroit as a speaker, to represent MGM at another automotive sales convention. We might ask—"Quo Vadis?"

Q There were five ads for managers wanted, on the Classified Advertising page in last week's HERALD, and as this is written, we can't foretell how many you'll find this week on the page opposite. But the five ads are assurance enough that these were real opportunities for men who are seeking to improve themselves. We know some of the advertisers who were represented, and we can say that they offer a good chance, in good surroundings and good management, with the incentive to grow up in their organizations. But don't expect to start at the top, when you change. Give your new employers a chance to discover how good you are.

Q Things we've never known 'til now—and we doubt if many in film business have known either—that the motion picture films especially made for television are sold and resold, over and over again, to the same stations, throughout the country, and on a sliding scale of reduced rentals, so each time the picture is re-booked, it costs less. Some westerns have been booked back half a dozen times, with the sponsor getting a better deal each time—and, we're told, an increasing audience. This never happened in radio, where the best programs were on the air—and gone with the wind. It raises a nice question of supply and demand, of net cost and gross revenue, and of whether or not there is a still larger audience, waiting.

Q The more we see of two-theatre premieres, the better we like the idea and the results obtained. Samuel Goldwyn's "Hans Christian Andersen" is opening this week at the Criterion, over on Broadway, as a benefit for the Will Rogers Hospital, and simultaneously at the Paris theatre, in the Plaza section on Fifth Avenue. For the run, there will be a choice of two houses for the convenience of two audiences, and sometimes we think, never the twain would meet, any other way. —Walter Brooks



Sam Perlman, manager of Loew's State theatre, is presented with a special recording from "Everything I Have Is Yours" as the MGM musical opens on Broadway.



The replica of the "Mayflower"—the sturdy ship that launched this nation in 1620—takes to sea again on a cruise of the key cities, manned by Captain Volney Phifer, with Elliott Foreman, as first mate.

Managers Get The Results

It takes the manager behind the scenes to make exploitation work; to spark it originally with his ideas and to see that it carries through to successful completion. You'll notice that in these examples.



Ivan Ackery, the old master, always has guests from Hollywood admiring his showmanship, and here's Zasu Pitts, in person, buying the first ticket in a gala stage and screen jamboree at the Orpheum theatre in Vancouver, for the Canadian Motion Picture Pioneers benevolent fund.



And who do you suppose this masked marvel was, in the lobby of the Capitol theatre, on Broadway, as ballyhoo for "The Prisoner of Zenda"? None other than Carleton Carpenter himself, behind the mask, from the cast of "Fearless Fagan."

Ike Hoig, manager of the Stuart theatre, Lincoln, Nebraska, who won two of MGM's "Promotion of the Month" prizes, and just out of the hospital from a siege of polio, receives his latest \$50 check from Vincent Flynn, MGM branch manager in Omaha, with Al Golin, MGM field man, Frank Roberts, general manager of Cooper Foundation theatres, and Bob Stone, acting manager of the Stuart theatre, as witnesses.



'School Day' Sessions In Charlotte

Mike Simons, of MGM's exhibitor relations department, and a speaker at the 40th annual convention of the Theatre Owners of North and South Carolina, at Charlotte last week, tells us about the "School Days" which were a feature of the program, with ticket-selling ideas and showmanship suggestions for more than 150 in attendance. Any misgivings they might have had in initiating the first mass showmanship event for the little fellow since Henderson Richey instituted Metro's "Exhibitor Forums" a decade ago were dispelled with visible evidence of enthusiasm for the demonstration.

Despite the fact that many of the "students" had danced until the small hours the evening before, following the convention banquet with a delegation of "Movietime in the Carolinas" stars as their guests, the managers paid close attention in two classes, which were merged after Jack Braunagle, of Commonwealth Theatres, Kansas City, had addressed one group on Drive-In Theatre Operation. President Woodrow Fussell, of Bradenboro, N. C., who was elected to office at the convention, introduced Emil Bernstecker, Wilby-Kincey division manager from Atlanta, and ardent enthusiast for exploitation, and Mike Simons of MGM, only distributor's representative present, as members of the "faculty." TOA President, Alfred Starr, and TOA counsel Herman Levy, made other addresses. But the "school" was so popular that it was continued after hours, for those who were eager to "talk shop" and learn new business-building ideas.

New High Record For Contenders

Setting a record high for the number of managers to enter in the "Something for the Birds" \$7500 showmanship contest, a total of 837 campaigns kits have been distributed to competing showmen, according to 20th Century-Fox. The contest, which is now under way, will extend through January 31st, 1953, with a \$1000 defense bond as first prize, and a host of lesser awards. The special kit contains all the materials and information needed to work for one of the prizes, in theatres playing the picture in the current months period.

Check Your Local Music Shop

Sol Handwerger, advertising and publicity manager for MGM Records, is deluging us with samples of the sort of promotional material that is going out to music dealers for MGM Records, and all we can say is to go down the street and call on your nearest record shop, and see for yourself how much and what kind of material the company is sending out for your benefit. We can't reproduce it, nor do much more here than to point, if that's not impolite.

MOVIETIME, U.S.A.

Ed Linder, manager of the Ontario theatre, Washington, sends a copy of the *Up-town Connecticut Avenue Shopper* in which the editor of the neighborhood newspaper takes exception to the reviews on a current attraction written in the downtown papers.

George Snyder, who moved to Schine's Paramount theatre in Syracuse when Charley Graziano was transferred to Amsterdam, sends tear sheets from local newspapers to report his showmanship.

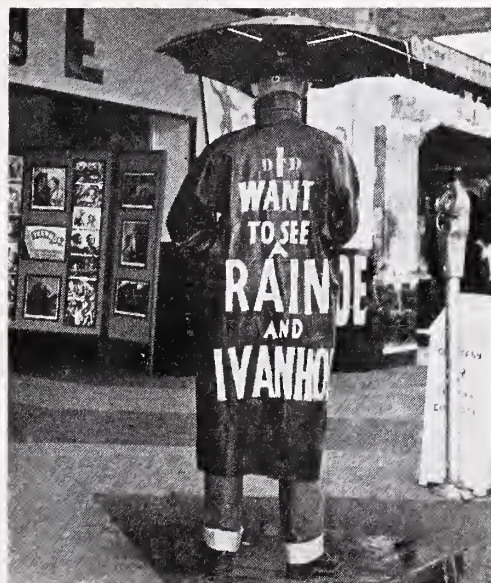
Arlet Jewell Vineyard, owner-manager of the White theatre, Dallas, Texas, joins the Round Table with this interesting information: He started as a rewind boy in 1911; he bought his present 912-seat neighborhood theatre from the Interstate circuit.

Jim McCarthy, manager of Warner's Strand theatre, Hartford, arranged a good interview with a byline columnist for the *Hartford Times*, with visiting Japanese star, Shizu Moriya.

Tony Masella, manager of Loew's Palace theatre, Meriden, Conn., got a front page break in the *Meriden Times* when he presented a prize to a teen-age winner in his "Ivanhoe" contest.

Dennis J. Rich, manager of Warner's Cameo theatre, Bristol, Conn., sold student-rate tickets for "Miracle of Fatima" to benefit parochial school patronage.

Pat R. Notaro, manager of the Fabian theatre, Hoboken, sends samples of his good advertising for "The Quiet Man"—a clever throwaway and "score card on love" quiz copy for the newspaper. He writes, "24 years in this business and all of them with Warner's."



In Texas, they prayed for rain, and J. P. Harrison, manager of the Campus theatre, Denton, was not slow in answering the prayer with publicity for a picture. He put this rain-maker on the street, complete with raincoat and the equipment to make it rain, on occasion. All he had to do was to get that hot-water bottle refilled at frequent street corners. That's what we call mechanized, personalized, dramatized exploitation.

The Northeastern Ohio Teachers Association held their annual convention in Cleveland, and got quite a kick out of Mario Lanza's "Because You're Mine" with an "apple for teacher" gag devised by Arnold Gates, manager of Loew's Stillman theatre, as a come-on for a Hallowe'en showing, complete with cider on the house.

Joe Boyle, manager of Loew's Poli theatre, Norwich, rounds out a complete campaign on "Snows of Kilimanjaro," which goes all the way from advance to special publicity items, including free roses for ladies on the opening day.

George Robinson, manager of the Odeon theatre, St. Thomas, Ontario, hands out 5,000 copies of his program herald, "Show Time," which are fully paid for by sponsoring advertisers.

Morris Rosenthal's campaign on "Snows of Kilimanjaro" at Loew's Poli theatre, New Haven, has 63 subdivisions to cover all the phases of promotion utilized in his selling approach.

Louis Grasnow, manager of the Astor theatre, Boston, had a roving cameraman taking pictures of people, photographed with a cut-out of Linda Christian in a kissing pose, as advertising for "The Happy Time."

Bruce McGinnis, partner and manager in the Ranger theatre, Lima, Ohio, joins the Round Table with clippings of his newspaper ads and a resume of his situation.

A. Arthur Price, recently with Wometco in Miami, still in Polyclinic Hospital, New York, with a serious heart condition. He's been five weeks in Ward B, and would like to hear from friends.



Paramount's Contest Will Close Soon

The Paramount contest for the best examples of newspaper advertising, window displays, lobby displays, theatre fronts and special promotion on the Pine-Thomas Technicolor production, "Caribbean," which was announced in September, is closing at the end of November and all entries must be in New York by December 15th to qualify for the \$1,000 in prizes offered—\$200 in each of the above classifications. If you have played the picture, or are about to play it, we urge you to get your material to Paramount by early mail.

This contest is a little different than usual, and it should have a wide response. Complete campaigns are not expected—just the prime example of the best newspaper ad, the best window display, the best lobby display, the best theatre front and the best example of special promotion on the picture, so you may win with a single proof of your special skill in one department, without the necessity of a complete campaign. The contest was announced in September, but even this length of time doesn't always allow time enough for many small contenders.

Nothing the Round Table would like better than to see a small theatre qualify for one or more of these prizes; for while this novel contest permits less than complete campaigns, it also opens the door for those who do one thing well.

"Sex Without Words" Girl Talks on Long Distance

A unique, nation-wide publicity campaign for "The Thief" has been launched by Francis Winikus, national director of advertising, publicity and exploitation for United Artists, with Rita Gam, "sex without words" girl talking by long distance phone with film critics of leading newspapers in 32 cities, to convince them that she really can talk, even though there isn't a word of spoken dialogue in the picture. With the memory of her voice in mind, they can see the picture and know that she's really fooling, and it's both artistic and dramatic.

"It Grows on Trees" in Florida

Sheldon Mandell, manager of the St. John theatre in Jacksonville, won a big splash of newspaper publicity when he planted a tree in front of his downtown location, with the leaves on the tree, fairly numerous, consisting of genuine \$1 bills, free for the taking. A newspaper photographer waited 35 minutes before the first passerby, unskeptical enough to try, snatched a leaf from the tree, and got her picture in the paper. That started the deluge, of publicity, with others, who were willing to believe in the promotion idea for "It Grows on Trees"—a current 20th Century-Fox film.



Paul G. Robinson, artist for New England theatres with studio at the Capitol, Worcester, shows his original ad copy for "The Quiet Man"—one of several in which he used his individual prerogative.

Ted Rhodis Sends A Terrific Postcard

Ted Rhodis, manager of Skouras Boulevard theatre in Jackson Heights, made up a giant postcard, 40x60 inches, addressed to Joan Crawford at her Hollywood studio, which cost him just five bucks to mail, with 3,000 signatures of satisfied and salubrious patrons who had enjoyed her latest picture, "Sudden Fear," at the Boulevard. It was a swell investment, for it resulted in a news picture and story in the *Long Island Star-Journal*, worth considerably more than \$5.00 and something like a love note from Joan, herself, when she received this terrific tribute at the studio.



Murray Spector, manager of Skouras Teaneck Theatre, Teaneck, N. J., a nice suburban house in a good community across the river, tells us of his campaign to put over a theatre promotion with the Food Fair Store, against opposition; and above, the photos showing how well it worked out, with newspaper publicity galore, and capacity audiences. That's Murray, on the lower level, second from the right. Silver Cup Bread paid most of the bills and entertained the young customers. Most excitement in town, Murray says, since the Indians roamed the Palisades.

Stanisch Is a Contender

We think Art Stanisch, manager of Switow's Kentucky theatre in Louisville, should be a Kentucky colonel, along with Bob Cox and this writer, who has been an adopted son of Kentucky these 20 years. So, we're dropping a note to Col. Anna Friedman, secretary and keeper of the Great Seal of the Honorable Order of Kentucky Colonels, at Anchorage, Ky., and proposing his name.

Art is currently in the Quigley Awards competition with three new campaigns, and they're dandies. Mr. Sam Switow, who is out in Chicago while we're slaving away at this typewriter, should be proud of his Kentucky manager. We predict that the judges, come January, will find for the plaintiff, in his own behalf. Art offers a fine campaign on "Island of Desire," which is so well presented, and so inclusive of all sorts of good showmanship, that it's our choice, this week, in the Round Table mail. From newspaper ads to publicity pictures to a tall shapely Kentucky gal to do a stunt, it's tops.

Then there are two other campaigns, on "Paula" and "What Price Glory" and both of these are so very well done, we wonder how the judges will decide. Art had splendid publicity stories in the *Courier Journal* and the *Times*, illustrated with scene cuts, and good lobby stunts for both pictures.

It Never "Snows" But It Snows

Jim Carey, manager of Loew's theatre, Evansville, Ind., believes in combining the forces of nature with the expediency for exploitation. So, when he was facing his playdates for "The Snows of Kilimanjaro," he was also watching the sky for snow flurries—and he promoted the *Evansville Courier* into a reader contest to guess the date, hour and extent of the first snowfall of the winter, not of course, counting the "Snows" that were descending on Loew's theatre.



*Saturday
is a
wonderful
day for
shopping*

...and in Saturday's Ohio State Journal you'll find special and unusual values advertised by many of the leading stores. So, Saturday morning check the ads in The Ohio State Journal and then go shopping!

P.S.

Saturday's a good time to take the family out to dinner and to your favorite movie.

Walter Kessler, manager of Loew's Ohio theatre, Columbus, responsible for more good promotions with newspapers than most anybody else, devised this community-interest advertising above.

Charles Graziano Promoted To Schine's Amsterdam Theatre

Charles Graziano, recently manager of Schine's Paramount theatre in Syracuse, comes up in our mail as new manager of Schine's Mohawk theatre in Amsterdam, N. Y., which is closer to the home office in Gloversville and must be a better opportunity. This would make Charley a city manager in a smaller city, but with a better chance to show his individual talents. His campaign outline on "Fearless Fagan," "Back at the Front" and "Because You're Mine" shows that he is handing them over as he always did in Syracuse, well done on all sides and ready to take to the bank. There's a certain similarity in these New York state towns—for instance, he sells Mario Lanza in Italian language ads, which proves a large local population like this operatic singer. "Perche Voi Siete Mia" is the name of the MGM musical in Amsterdam.

Selling Approach

THE TURNING POINT—Paramount. It's the action-packed story of big-time gangs, their mob of hoods, their brazen women, and how they got away with everything *until they killed a cop!* That was "The Turning Point." Good 24-sheet and other posters for a powerful selling drive, and a folder herald which will give you the best advertising approach, for most situations. Pressbook says to "blast the town with smash ads"—but most of the newspaper ad mats shown are too big for any but the largest theatres, unless you can buy newspaper space at bargain rates. There are some smaller ads and slugs which will suffice, but no economy campaign mat at 35c which would key the campaign in small towns. The composite utility mat, No. 305, costs 45c and is made up of bits and pieces, which require a composing-room foreman to untangle and make use of. If you're that well off, at your newspaper office, you won't need the utility mat. The set of advance teaser ads, 2 columns wide, will serve as display ads in a lot of places, for they are interesting and intriguing, and you can follow through with anything bigger that you can afford. Picture has the earmarks of another "Detective Story"—from the same company, and you can sell it to your patrons with that recommendation over your signature.

BECAUSE OF YOU—Universal-International. Even in the first joy in her arms, he knew there had been another man! And now her gaudy past came back to destroy her home and her love. Loretta Young and Jeff Chandler in sophisticated drama. To him, there were but two kinds of women, and he knew she had been both! A man can forgive a woman every mistake, except one! No posters larger than six-sheet, but these are ample, and the herald contains all the selling approach for most situations. It's a picture for midweek and grownup audience but will probably bore the youngsters. Newspaper ad mats are good, and in plenty of assortment for size, shape and style. Some combinations of half-tone and line are very striking. There's a big, bargain campaign mat for small situations that contains twelve ad mats, publicity mats, and slugs, enough for any town, and all for 35c at National Screen. Be sure you try these composite mats, and get new, different and better use of advertising mats for your money.

EIGHT IRON MEN—Columbia Pictures. A war story with a new twist—and here she is (see 6-sheet poster)! They've got a single dream—and she's terrific (see 3-sheet poster)! She's the girl who walks in their sleep (see 1-sheet poster)! The maker of "High Noon" tells a devil-may-care story of eight iron men, their beefs, their brawls, and the beautiful dreamboat who made their nights so much better than their days. No. 24-sheet, but the posters have selling approach (see above) and so does the 4-page herald, which keys the campaign. Newspaper ad mats are numerous and varied for size and shape, with all of this same selling approach. You can find exactly what you want, and there's a composite campaign mat for only 35c that provides everything for small situations. Picture is based on a Broadway stage hit, and you can offer a \$6.60 show for your admission prices. Publicity mats are good, and special mat No. 2-A will show you lovely Mary Castle in person. Just as Stanley Kramer's "High Noon" was a different and better western so this is a different and better war picture of our soldiers in action.

THE STEEL TRAP—20th Century-Fox. "Today, I will steal a million dollars! I kissed my wife and child, left the house the same way, everything was the same, except, today, I had a million dollars in my hands, and 'The Steel Trap' was sprung." Joseph Cotten, Teresa Wright in suspense drama. Fine acting, deft story, makes superb thriller. Strong 24-sheet that will create audience stoppers for marquee or lobby display. All posters and the herald have dramatic selling approach which will compel attention. Newspaper ad mats mostly oversized and with little variety, but the complete campaign mat at 35c will provide everything needed in small situations—six sizes of ad mats and slugs, and two publicity mats for your newspaper reviews. The trailer presells—so start using it early, for this ticket-selling attraction. Strangely enough, there's a new song hit, and a music tieup with this bank burglary! They say, "rarely has a movie theme melody been so hauntingly beautiful" and this is from the same source as the fine music of "High Noon" which was pretty dramatic, too. We remember "Third Man" theme, which will identify the picture long after the film vaults close.

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**OUTDOOR
REFRESHMENT
SERVICE**
from Coast
to Coast
over 1/4 Century

**Refreshment
Service for
DRIVE - IN
THEATRES**

SPORTSERVICE CORP.
SPORTSERVICE BLDG. • BUFFALO, N. Y. Phone MA 5014



**Get Your Special XMAS
Trailers On GREEN FILM
From Good Old Dependable**

FILMACK

**You Can Always Count On Us
For Top Quality and Fast Service**

1327 S. WABASH
CHICAGO 5, ILL.

630 NINTH AVENUE
NEW YORK 36, N.Y.

"What the Picture did for me"

Columbia

CRIPPLE CREEK: George Montgomery, Karin Booth—This was a fair western. Doubled with "Hold That Line" (Mono.) with the Bowery Boys, which was corny but appealed to some. Played Friday, Saturday, September 12, 13.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

MONTANA TERRITORY: Lon McAllister, Wanda Hendrix—Doubled with Columbia's "A Yank in Indo-China" and did slightly better than average gross on this twin bill. Played Saturday, October 4.—Elstun Dodge, Dodge Theatre, New Richmond, Ohio.

PAULA: Loretta Young, Kent Smith—A very good picture. Business was good, too, and good comments from patrons. You can't go wrong with this picture. Played Sunday, Monday, Tuesday, November 2, 3, 4.—J. E. Willson, Majestic Theatre, Clear Lake, S. D.

Lippert

F. B. I. GIRL: Cesar Romero, George Brent, Audrey Totter—A good picture with good acting, but not really a family picture. But still the kids got a kick out of it. So-so at B. O.; weather good. Played Friday, Saturday, October 31, November 1.—Charles R. Reynolds, Marco Theatre, Waterford, Calif.

Metro-Goldwyn-Mayer

ANNIE GET YOUR GUN: Betty Hutton, Howard Keel—Good repeat. Doubled this picture with Universal's "Just Across the Street" with Ann Sheridan and John Lund, but this picture is just film. Played Friday, Saturday, September 26, 27.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

GIRL IN WHITE, THE: June Allyson, Arthur Kennedy—This was an absorbing, well characterized movie which held our small town audience's interest. We invited the doctors and nurses of the local hospital and were thanked for letting them see a swell picture. Mildred Dunnock as Dr. Yeomans deserves special credit for her performance. Arthur Kennedy is becoming more popular with each movie in which he plays. Played Monday, Tuesday, November 3, 4.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

LOVELY TO LOOK AT: Kathryn Grayson, Howard Keel—A good picture—one that will make you a little money. The color is good and the acting fine. Business was just a bit above average. Played Saturday, Sunday, Monday, November 1, 2, 3.—O. Fomby, Paula Theatre, Homer, La.

MAN WITH A CLOAK: Joseph Cotten, Barbara Stanwyck—This mystery drama was a little too mysterious for our patrons. In fact, some of them wondered what it was all about. There were few light moments, and nearly all the scenes are dark and forboding, which perhaps is what the director was trying for. General audience impression, however, was that it was a strange film that held the interest of most but would not have gotten them in on its own. Played Wednesday, Thursday, November 5, 6.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

YOU FOR ME: Peter Lawford, Jane Breer—Funniest picture I have seen in many a moon, but poorest business in a flock of lunar recurrences. Tremendous if you can sell it—I couldn't.—S. Goldstein, Paxtang Theatre, Paxtang, Pa.

Paramount

ATOMIC CITY, THE: Michael Moore, Nancy Gates—Action and suspense are maintained throughout this picture. Doubled it with "Flesh & Fury" (Univ.), a fair fight drama with Tony Curtis and Mona Free-

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

man, which won't get you a dime. Played Tuesday, Wednesday, September 16, 17.—Elstun Dodge, Dodge Theatre, New Richmond, Ohio.

CARRIE: Jennifer Jones, Lawrence Olivier—Well made picture, but artistic and only for those who like heavy drama. Played Saturday, Sunday, Monday, October 25, 26, 27.—S. Goldstein, Paxtang Theatre, Paxtang, Pa.

ENCORE: Roland Culver, Glynis Johns—Typically English. The second part was very funny to those few who came. Played to a nearly empty house. Beware! Be anywhere but where it's playing. Played Thursday, October 30.—S. Goldstein, Paxtang Theatre, Paxtang, Pa.

JUST FOR YOU: Bing Crosby, Jane Wyman—This is an excellent picture in beautiful color. Bing Crosby and Jane Wyman are both drawing cards in our situation. Business above average and all favorable comments. Good for both small and large situations. Played Saturday, Sunday, Monday, November 8, 9, 10.—O. Fomby, Paula Theatre, Homer, La.

RKO-Radio

KING KONG: Fay Wray, Bruce Cabot—A fine old picture, worth playing on your best time. Did very well at B. O. Good print and new sound, and priced right. Played Thursday, Friday, Saturday, November 6, 7, 8.—Charles R. Reynolds, Marco Theatre, Waterford, Calif.

ONE MINUTE TO ZERO: Robert Mitchum, Ann Blyth—Fine war picture with a pronounced emphasis on present day human and world relationships. Should do fair to well anywhere. Played Wednesday, Thursday, Friday, October 22, 23, 24.—S. Goldstein, Paxtang Theatre, Paxtang, Pa.

SNOW WHITE AND THE SEVEN DWARFS: Walt Disney—Definitely the best Disney feature we have ever played. Gave us our best weekend business in many a moon. Was surprised at the number of adults who came in the evening and left thoroughly satisfied with what they had seen. With previous Disney features, it was mostly children business. Take a bow, Mr. Disney, for re-releasing a 15 year old feature that can stand up with the best 1952 can offer. Played Friday, Saturday, November 7, 8.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

STORY OF ROBIN HOOD: Richard Todd, Joan Rice—Did very well on this for a neighborhood like ours. Played Walt Disney's "Water Birds" with this picture. Played Monday, September 1.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

Republic

TROPICAL HEAT WAVE: Estelita Rodriguez, Robert Hutton—A fair little picture—nothing to rave about. I think it is best suited for a double feature, as it will not stand alone. Business was below average. Played Tuesday, November 4.—O. Fomby, Paula Theatre, Homer, La.

Souvaine

ALICE IN WONDERLAND: Carol Marsh, Stephen Murray—Lou Bonin's version of this picture is strictly for the art theaters.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

Twentieth Century-Fox

WE'RE NOT MARRIED: Ginger Rogers, David Wayne—Who says they've quit making "B" pictures? This is a very cute one. Played Sunday, Monday, November 2, 3.—Elaine S. George, Star Theatre, Heppner, Ore.

United Artists

ISLAND OF DESIRE: Linda Darnel, Tab Hunter—This picture has an unwholesome theme that fair-minded women will find very unpleasant. Played Tuesday, Wednesday, October 14, 15.—S. Goldstein, Paxtang Theatre, Paxtang, Pa.

STRANGE WORLD: Angelica Hauff, Alexander Carlos—Good jungle fare with plenty of thrills. Played Friday, Saturday, October 3, 4.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

STRANGE WORLD: Angelica Hauff, Alexander Carlos—Lood out! Rather gruesome in the first half, so even the kids were scared and left. "Jungle Head-hunters" covered the same theme much better.—S. Goldstein, Paxtang Theatre, Paxtang, Pa.

Universal

BONZO GOES TO COLLEGE: Edmund Gwenn, Maureen O'Sullivan—A fine family picture in the comedy line—worth your best playing time, 80 minutes of laughs for young and old. Good sound and a good print. Did over one-third more than usual at B. O. Weather good. Played Sunday, Monday, October 26, 27.—Charles R. Reynolds, Marco Theatre, Waterford, Calif.

BRONCO BUSTER: John Lund, Scott Brady—This Technicolor picture is good for any house where they like lots of action. The rodeo scenes are tops. A very good family type picture which did above average at our B. O. Played Saturday, Sunday, Monday, August 30, September 1, 2.—Charles R. Reynolds, Marco Theatre, Waterford, Calif.

CAVE OF THE OUTLAWS, THE: Macdonald Carey, Alexis Smith—From the trailer, we expected another familiar western story, but were pleasantly surprised to find after a fast opening that it settled down to be a suspenseful hunt for hidden money in the beautiful Mexican caves which Universal had photographed on location. Would suit Monday, Tuesday or other mid-week spots fine, and if perhaps a little short of hard riding and shooting, for weekend. Played Monday, Tuesday, November 3, 4.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

FRANCIS GOES TO WEST POINT: Donald O'Connor, Lori Nelson—We don't think this is as strong as previous in the series. We doubled it with "Washington Story" (MGM) with Van Johnson and Patricia Neal, which failed to hold the interest of the younger set. Played Sunday, Monday, September 21, 22.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

FRANCIS GOES TO WEST POINT: Donald O'Connor, Lori Nelson—An inexpensively produced picture, and a rather high price. They didn't even trouble to show Francis moving his lips more than was absolutely necessary. However, we have no legitimate complaint, since two things happened on this showing that have not occurred for a very long time: On one show we ran out of seats; and the day after the picture opened a patrons stopped me on the street and thanked me for running it, said he'd been feeling good all day because of it. Who am I to find

(Continued on opposite page)

(Continued from opposite page)

fault? Played Sunday, Monday, October 12, 13.—Elaine S. George, Star Theatre, Heppner, Ore.

MEET DANNY WILSON: Frank Sinatra, Shelley Winters—This comedy with songs sung by Sinatra pleased our customers well. Many commented they had not seen Sinatra before or had not liked his previous pictures but thoroughly enjoyed his singing and clowning in this feature. Alex Nicol is increasing in popularity with each appearance on our screen, too. Played Wednesday, Thursday, November 5, 6.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

SALLY AND SAINT ANN: Ann Blyth, Edmond Gwenn—This is a fine family picture in the comedy field. Did just average here, but had an awful cold weekend and some rain. It is an all-around good family picture and priced right. Played Sunday, Monday, November 2, 3.—Charles R. Reynolds, Marco Theatre, Waterford, Calif.

SCARLET ANGEL: Yvonne De Carlo, Rock Hudson—Not bad action feature. Doubled it with "Sound Off" (Col.), with Mickey Rooney, which was good for laughs. Played Sunday, Monday, September 7, 8.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

Warner Bros.

DISTANT DRUMS: Gary Cooper, Mari Aldon—Fair picture, but another Indian picture! When are we going to get all the Indians killed off? Business was fair—and Friday and Saturday are my best nights of the week. Played Friday, Saturday, October 31, November 1.—J. E. Willson, Majestic Theatre, Clear Lake, S. D.

RATON PASS: Patricia Neal, Dennis Morgan—Nothing to rave about—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

Shorts

Columbia

MEMORIAL TO AL JOLSON: Screen Snapshots—A ten minute reel depicting some of the events in the life of Al Jolson. It is narrated by Jack Benny and the shots are taken with some old time stars such as Rudolph Valentino, Douglas Fairbanks, Sr., etc., and are very good.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

Metro-Goldwyn-Mayer

CABALLERO DROOPY: Technicolor Cartoon—Droopy should receive the year's Academy Award for his wonderful performance. I think this is one of the best of his series. Our patrons love Droopy, and one tells the other when they come to see it at our theatre.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

CAR OF TOMORROW: Technicolor Cartoon—A cartoon which will delight all motorists. It is Fred Quimby's idea of what our cars of tomorrow might look like. Even the ladies are considered with a model in pink with lace trim and flowers in the windows.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

SHOWMEN IN ACTION

Bridgeport newspapers make grand use of publicity stills to illustrate their reviews and advance notices on current films, proving that this sort of material can have magazine quality as it is promoted by Matt Saunders, and Alfred Schleicher, of Loew's and Warner local theatres.

Charles Bowden, partner in the New Parsons theatre, Hartford, Conn., sending out a fine, dignified, personal letter to prospective patrons to build up his mailing list.

Paul Purdy, manager of the Sky-View Drive-In theatre, Torrington, Conn., closing down for the season on election day, used his ad copy to urge people to go to the polls.

Lou Cohen, manager of Loew's Poli, Hartford, in his ads for Ernest Hemingway's "Snows of Kilimanjaro" used the line

Short Product in First Run Houses

NEW YORK—Week of Nov. 17

ASTOR: *Bonnie Scotland*.....Columbia
Feature: *Limelight*.....United Artists

CAPITOL: *Wild and Wooley*.....MGM
Sweet Memories.....MGM
Feature: *Prisoner of Zenda*.....MGM

CRITERION: *Lifeline of Defense*
N. Y. Telephone Co.
Feature: *The Lusty Men*.....RKO

GLOBE: *Mexican Rhythm*.....RKO
House Busters.....20th-Fox
Puerto Rico.....Republic
Feature: *The Turning Point*.....Paramount

MAYFAIR: *Scalp Treatment*.....Universal
Feature: *The World in His Arms*.....Universal

PARAMOUNT: *Lure of The Turf*.....RKO
Popalong Popeye.....Paramount
Feature: *Operation Secret*.....Warner Bros.

RIVOLI: *Light in The Window*.....20th-Fox
Feature: *Snows of Kilimanjaro*.....20th-Fox

ROXY: *Flop Secret*.....20th-Fox
Kalamazoo Clouters.....20th-Fox
Feature: *Bloodhounds of Broadway*.....20th-Fox

MUSIC HALL: Two Week's Vacation

Disney-RKO
Husky Dog.....RKO
Feature: *Plymouth Adventure*.....MGM

CHICAGO—Week of Nov. 17

CARNEGIE: *England*.....Republic
Feature: *Secret People*.....Lippert

CHICAGO: *Man Without a Country*
Warner Bros.
Feature: *Crimson Pirate*.....Warner Bros.

ESQUIRE: *Grizzly Golfer*.....Columbia
Feature: *O. Henry's Full House*.....20th-Fox

EITEL'S PALACE: *The Art of Vermeer*
20th-Fox
Feature: *Because You're Mine*.....MGM

STATE LAKE: *Pink and Blue Blues*...Columbia
Feature: *The Snows of Kilimanjaro*.....20th-Fox

SURF: *Festival in London*...British Information
Catnapping.....MGM
Feature: *The Lady Vanishes*.....United Artists

UNITED ARTISTS: *Rabbit Stew*...Warner Bros.
Feature: *Miracle of Fatima*.....Warner Bros.

ZIEGFELD: *Littlest Expert on Football*
Paramount
Feature: *My Son John*.....Paramount

—"From one masterpiece, another has been created."

Edw. Richardson, manager of Loew's Granada theatre, Cleveland, had a cut-out so lifelike on "Son of Paleface" that it almost seemed like a personal appearance of Bob Hope and Jane Russell.

Hugh S. Borland, manager of the Louis theatre, Chicago, who excels in promotions, had a neat booklet "How To Do It" as a giveaway, courtesy of the Reuben S. Donnelley Co., publishers of the classified telephone book, which contained 66 household hints.

MGM Records going all out in their "Disc Data" for record dealers to promote "Stars and Stripes Forever"—the life of John Phillip Sousa. And did you know there were 35,000 high school bands in the country—that's two for every theatre playing the 20th Century-Fox picture!

Emil George, manager of the Wapa theatre, Wapakoneta, Ohio, had a fine tribute on the front page of his local newspaper observing his 30th anniversary in show business.

Charles R. Reynolds, manager of the Marco theatre, Waterford, California, "the little house of big hits," sends his monthly program calendar, well illustrated with ad mats.

Ernest Stellings, manager of the Manor theatre, Charlotte, N. C., promoted a wonderful cooperative ad from a local merchant, in praise of MGM's "Ivanhoe," which they recommended to their customers, "without profit or gain."

"Disc Data" Is a First Cousin of "Movie Memo"

Sol Handwerker, advertising and publicity manager for MGM Records in New York, sends us a recent issue of "Disc Data" which bears a very remarkable resemblance to Ernie Emerling's "Movie Memo"—that super press release from Loew's Theatres, and no more than reasonable, since these prime examples of publicity are first cousins, with MGM in their family tree on both sides. "Disc Data" is intended for retail music shops and dealers who stock and sell MGM Records, but managers knowing they have this material, can do well by paying a visit and calling attention to the relativity of interest for community benefit. One thing we notice is that the issue of "Disc Data" just at hand is No. 92—but the first we've seen to show such good merchandising, in our allied fields.

Lester Pollock Stages a Trailer in Rochester

Lester Pollock, manager of Loew's Rochester theatre, had a trailer on "Plymouth Adventure" which was spoken by Gene Tierney, who told of the memorable voyage of the Mayflower. It's in the pressbook and at National Screen, for all comers. But Lester dressed it up in this fashion: He costumed a mannequin in a "Priscilla" dress, placed it on one side of the stage, lit it with a soft spot, while the trailer was running. It gave an effective "personal" touch. Lester also used good colored postcards of the Mayflower, and gave away a "souvenir photograph" of the famous ship, which was actually the other side of a gravure herald, on good paper.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performances in their theatres. This report covers 107 attractions, 4,231 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Affair in Trinidad (Col.)	8	5	4	7	3
Atomic City (Para.)	—	—	1	25	16
Because You're Mine (MGM)	—	4	10	4	—
Big Jim McLain (WB)	3	20	27	8	2
Big Ssky, The (RKO)	—	21	22	3	—
Bonzo Goes to College (Univ.)	—	5	8	2	—
Brave Warrior (Col.)	—	—	4	14	1
Brigand, The (Col.)	—	—	2	4	2
California Conquest (Col.)	1	2	12	10	2
Captain Pirate (Col.)	—	—	2	1	12
Caribbean (Para.)	—	2	8	11	2
Carrie (Para.)	—	—	8	15	7
Carson City (WB)	—	25	39	15	3
Clash by Night (RKO)	—	10	27	13	3
Crimson Pirate (WB)	—	12	15	2	—
Cripple Creek (Col.)	—	3	11	7	—
Denver and Rio Grande (Para.)	—	—	26	20	17
Devil Makes Three, The (MGM)	—	—	7	4	1
Diplomatic Courier (20th-Fox)	1	3	12	30	18
Don't Bother to Knock (20th-Fox)	1	6	17	20	1
Dreamboat (20th-Fox)	1	12	15	12	13
Duel at Silver Creek (Univ.)	2	9	18	8	3
Encore (Para.)	—	1	2	—	1
Fearless Fagan (MGM)	—	2	6	4	5
Feudin' Fools (Mono.)	1	2	3	—	—
Francis Goes to West Point (Univ.)	13	35	23	7	12
Glory Alley (MGM)	—	1	9	8	—
Greatest Show on Earth, The (Para.)	54	22	2	—	1
Half Breed (RKO)	1	7	30	2	5
Has Anybody Seen My Gal? (Univ.)	2	26	42	10	—
Hellgate (Lippert)	—	—	4	3	2
Here Come the Marines (Mono.)	2	2	12	—	—
High Noon (UA)	7	30	18	—	—
Hurricane Smith (Para.)	—	—	4	1	—
I Dream of Jeanie (Rep.)	—	2	18	14	14
Island of Desire (UA)	—	8	23	5	2
Ivanhoe (MGM)	8	1	—	—	—
Ivory Hunter (Univ.)	1	6	20	6	8
Jumping Jacks (Para.)	23	23	5	9	1
Jungle, The (Lippert)	—	—	2	2	—
Just Across the Street (Univ.)	—	2	17	10	7
Just for You (Para.)	3	10	16	5	—
Kangaroo (20th-Fox)	1	1	32	27	18
King Kong (RKO)	2	14	14	9	3

	EX	AA	AV	BA	PR
Lady in the Iron Mask (20th-Fox)	—	—	1	4	2
Les Miserables (20th-Fox)	—	2	10	3	1
Lost in Alaska (Univ.)	2	19	29	10	3
Lovely to Look At (MGM)	13	40	23	20	1
Lure of the Wilderness (20th-Fox)	30	27	8	12	3
Lydia Bailey (20th-Fox)	1	12	52	12	3
Mara Maru (WB)	—	—	10	27	4
Merry Widow, The (MGM)	4	13	23	22	2
†Miracle of Fatima, The (WB)	—	2	1	—	1
Monkey Business (20th-Fox)	—	9	10	3	—
Montana Territory (Col.)	—	4	10	3	3
My Man and I (MGM)	—	—	2	—	3
My Wife's Best Friend (20th-Fox)	—	—	1	7	3
Narrow Margin (RKO)	—	—	—	5	4
No Room for the Groom (Univ.)	1	4	6	20	5
O. Henry's Full House (20th-Fox)	—	2	8	3	1
One Minute to Zero (RKO)	—	22	9	1	—
Outcasts of Poker Flat (20th-Fox)	—	3	22	24	9
Outcast of the Islands (UA)	—	5	4	4	3
Outlaw Women (Lippert)	3	8	—	—	—
Pat and Mike (MGM)	2	26	39	29	9
Paula (Col.)	—	—	14	12	8
Quiet Man, The (Rep.)	—	14	6	2	—
Quo Vadis (MGM)	38	31	1	4	—
Rainbow 'Round My Shoulder (Col.)	—	2	9	4	1
Red Ball Express (Univ.)	—	8	44	9	2
*Red Mountain (Para.)	2	26	23	10	4
Rose Bowl Story, The (Mono.)	—	—	5	4	3
Sally and Saint Anne (Univ.)	—	1	14	12	16
San Francisco Story (WB)	1	1	24	17	10
Scaramouche (MGM)	6	33	47	27	2
Scarlet Angel (Univ.)	—	2	25	16	10
She's Working Her Way Through College (WB)	15	40	30	19	3
Skirts Ahoy (MGM)	8	69	32	2	—
Sniper, The (Col.)	—	—	6	4	—
Somebody Loves Me (Para.)	1	—	11	—	1
Something for the Birds (20th-Fox)	—	—	—	—	5
Son of Ali Baba (Univ.)	—	5	10	7	—
Son of Paleface (Para.)	10	21	12	2	—
Sound Off (Col.)	—	8	21	2	—
Springfield Rifle (WB)	—	4	6	—	—
Story of Robin Hood (RKO)	5	18	23	10	2
Story of Will Rogers, The (WB)	29	37	15	3	3
Streetcar Named Desire, A (WB)	17	16	22	13	11
Sudden Fear (RKO)	—	6	4	5	1
Three for Bedroom C (WB)	—	—	1	15	6
Untamed Frontier (Univ.)	—	7	15	6	—
Wagons West (Mono.)	—	—	10	6	1
Wait Till the Sun Shines, Nellie (20th-Fox)	2	7	15	25	21
Walk East on Beacon (Col.)	2	8	9	3	5
Washington Story (MGM)	—	—	5	14	18
Way of a Gaucho (20th-Fox)	—	—	2	3	2
We're Not Married (20th-Fox)	4	22	27	15	6
What Price Glory (20th-Fox)	—	11	23	20	10
Where's Charlie? (WB)	—	—	11	26	23
Wild Heart, The (RKO)	1	3	16	5	—
Willie & Joe Back at the Front (Univ.)	—	1	6	2	1
Winning Team, The (WB)	—	8	50	43	5
Woman of the North Country (Mono.)	—	1	6	2	2
World in His Arms, The (Univ.)	3	24	25	14	—
†Yankee Buccaneer (Univ.)	—	—	2	4	1
You for Me (MGM)	—	—	5	8	3
Young Man With Ideas (MGM)	—	2	15	11	9

Now in Distribution...

The Industry's Most-Wanted,

Most-Often-Used Reference Book

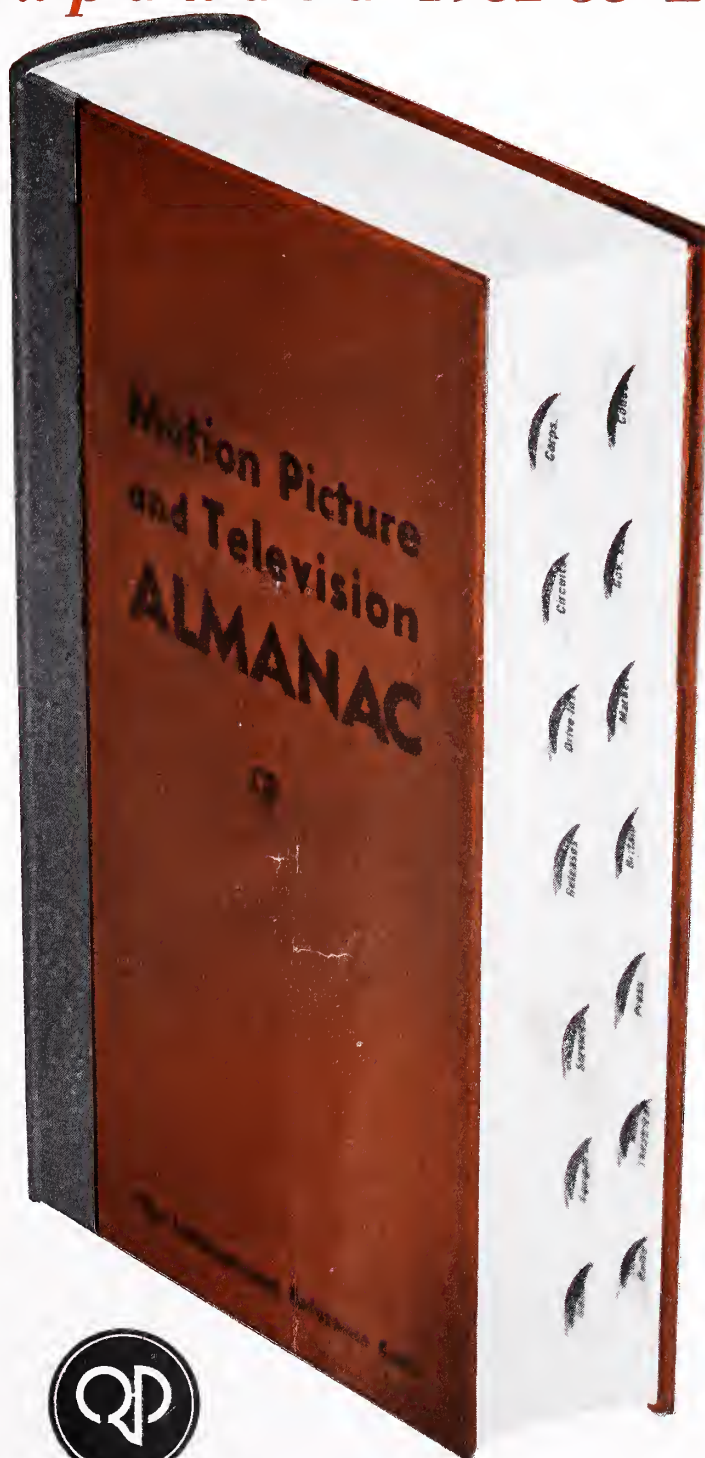
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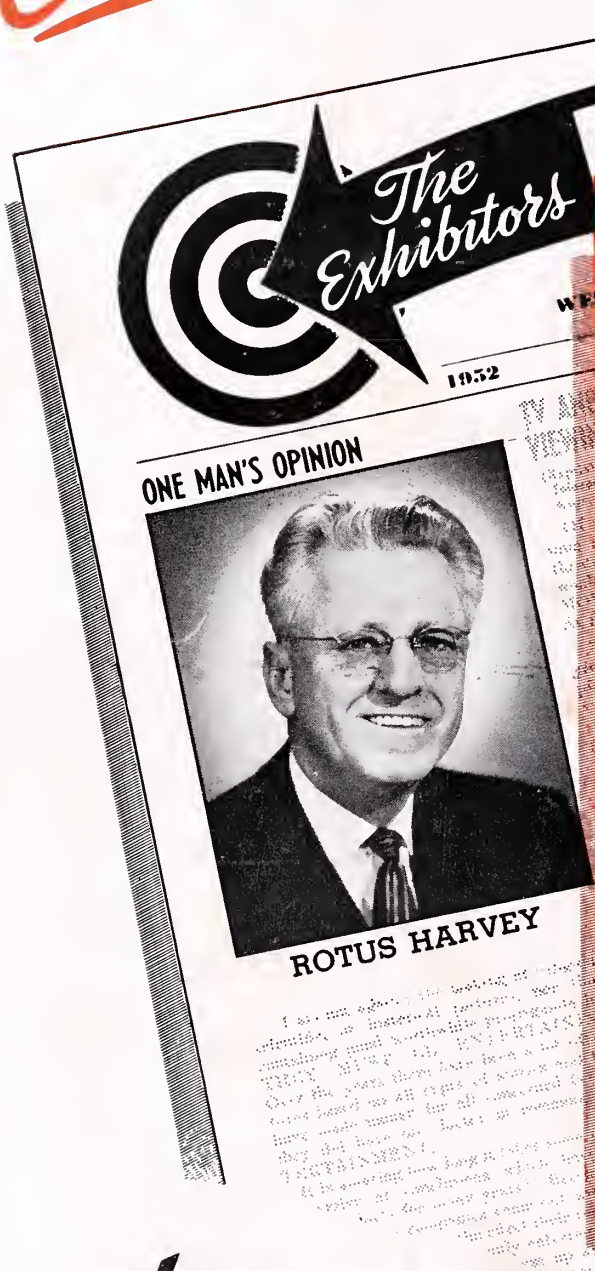
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There just isn't anything like it in this industry. It is the accepted "Who's Who and What's What" for the entire field. Even at several times its price, many executives would not be without the latest Almanac!

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**The 1952-53
Motion Picture
and Television
ALMANAC**

Check these facts and figures from "The Exhibitors Digest". Look at the tremendous increase in operating costs . . .



SUPPLIES-EQUIPMENT SINCE '40

The percentage of increase in prices of equipment and supplies since 1940 is as follows:

Seats	143%
Box office	76%
Carpet	120%
Carpet padding	76%
Display frames	166%
Draperies	79%
Projection equipment and supplies	115%
Stage equipment	110%
Furniture and miscellaneous	116%
Janitor and lavatory supplies	106%
Miscellaneous	35%
Marquee letters	126%
Carbons	33 1/3%
Stationery supplies	93%
Printing	90%

then

Compare - the negligible increase, *IF ANY*, that you have paid N.S.S. during all these years of rising costs!

Compare - All your costs with the LOW COST, Service-with-a-Smile Policy of



NOVEMBER 29, 1952

MOTION PICTURE HERALD

1953 OUTLOOK:

Color to Star
In Every Other
Feature Picture

REVIEWS (In Product Digest): HANS CHRISTIAN ANDERSEN, COME BACK LITTLE SHEBA, AGAINST ALL FLAGS, DESPERATE SEARCH, ABBOTT AND COSTELLO MEET CAPTAIN KIDD, THUNDERBIRDS, LEONARDO DA VINCI, YOUNG WIVES TALE, SCOTLAND YARD INSPECTOR.

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**AT THE
MUSIC HALL
WHICH
PLAYS THE
BIGGEST
PICTURES—**

**75%
OF THE
PLAYING
TIME THIS
YEAR** (The same as
last year!)
IS

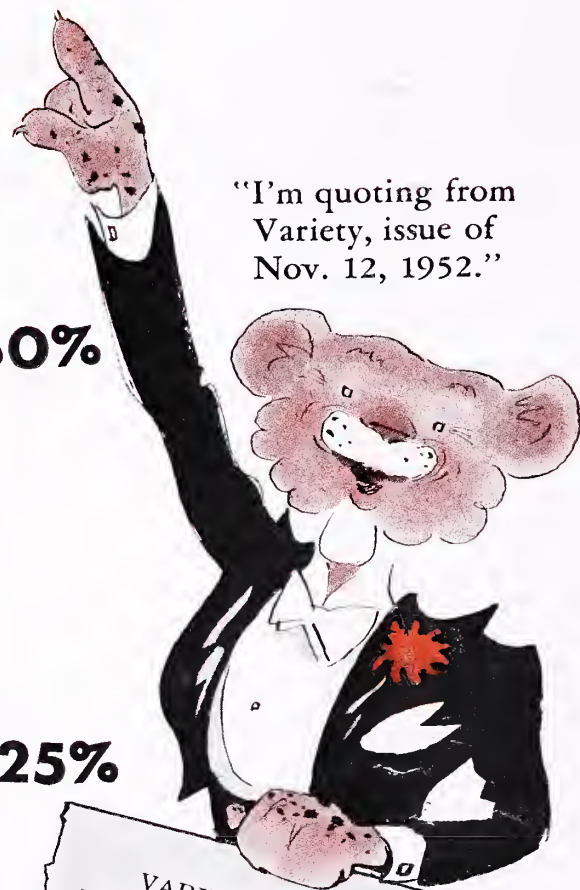
M-G-M!

75%

50%

25%

"I'm quoting from
Variety, issue of
Nov. 12, 1952."



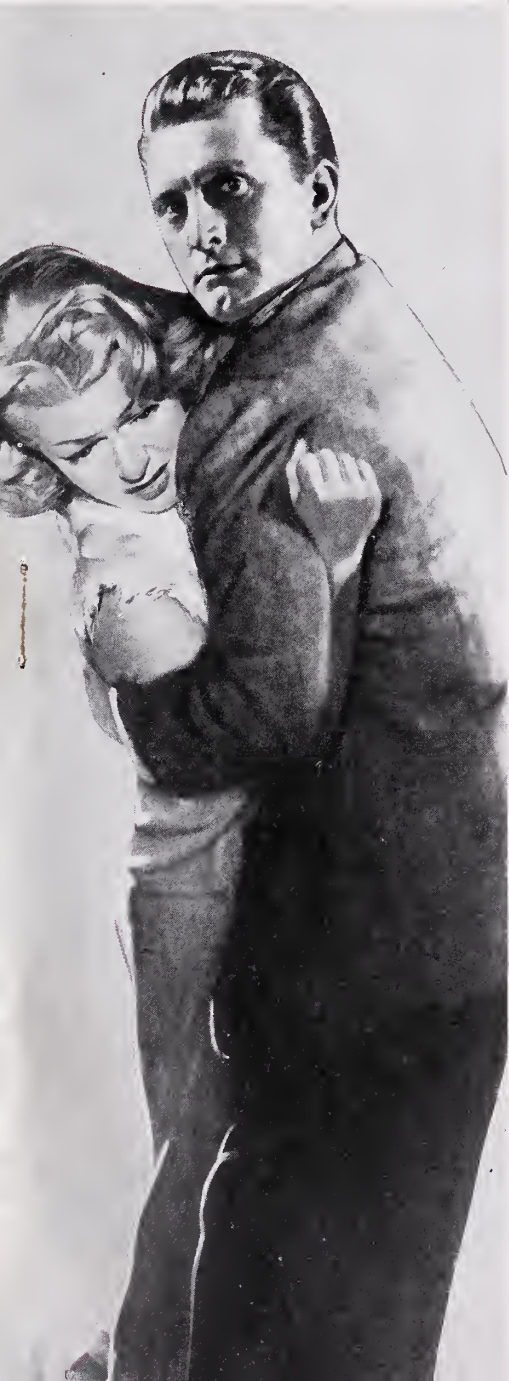
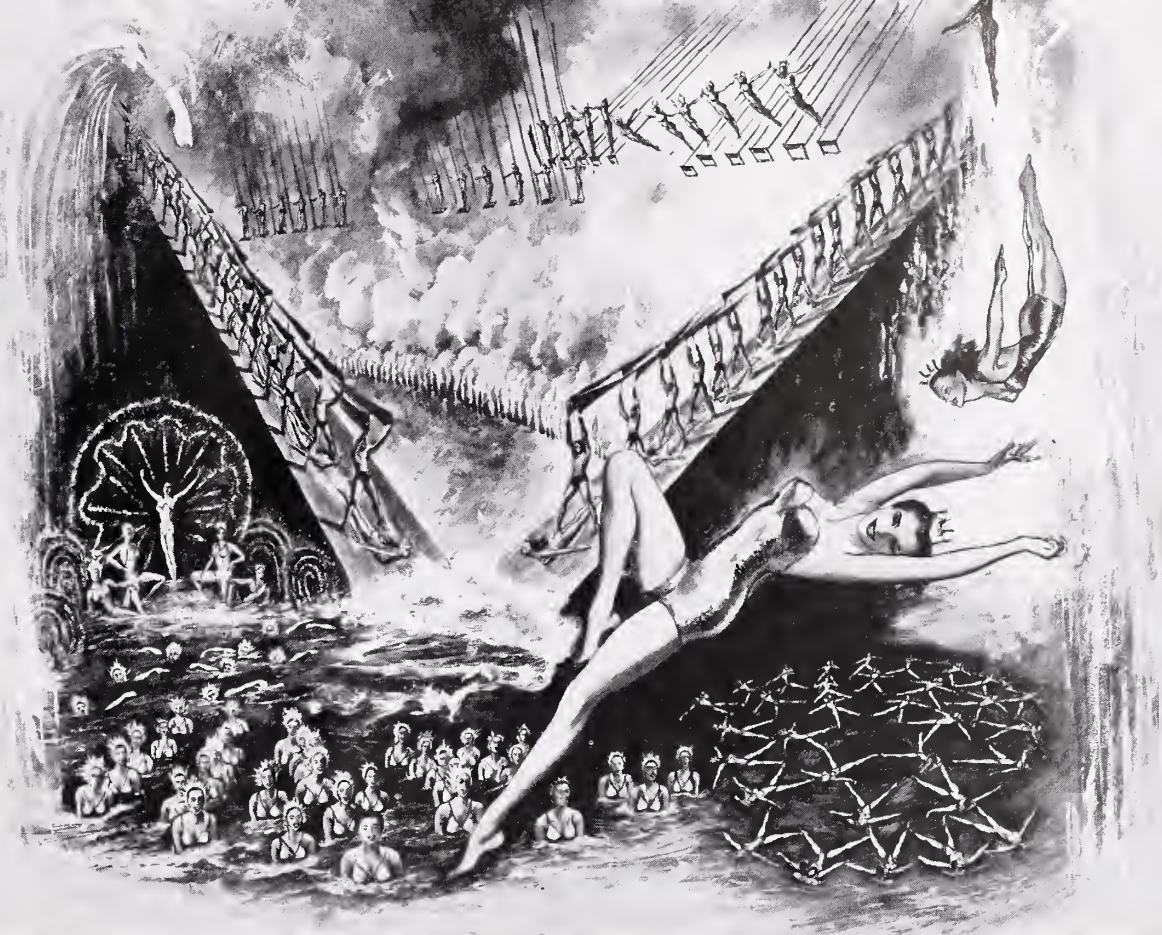
VARIETY, ISSUE NOV. 12, 1952

**Metro Will Have Gotten
38 Weeks at Music Hall
In '52; 'Ivanhoe' 8 Tops**

With "Plymouth Adventure" at the Radio City Music Hall and "Million Dollar Mermaid" to follow as the Xmas-New Year's picture, Metro will have snared about 75% of the Hall's playing time for 1952, duplicating its 1951 record at the house. All in all, M-G-M pix will have graced the Hall's screen for a total of 38 weeks during '52. "Ivanhoe" chalking up eight weeks, had the longest run for the year.

M-G-M presents "MILLION DOLLAR MERMAID" starring Esther Williams Victor Mature • Walter Pidgeon David Brian • with Donna Corcoran • Color by Technicolor Screen Play by Everett Freeman Directed by Mervyn LeRoy • Produced by Arthur Hornblow, Jr.

M-G-M presents Lana Turner Kirk Douglas • Walter Pidgeon Dick Powell in "THE BAD AND THE BEAUTIFUL" co-starring Barry Sullivan Gloria Grahame • Gilbert Roland with Leo G. Carroll • Vanessa Brown • Screen Play by Charles Schnee • Based on a story by George Bradshaw • Directed by Vincente Minnelli • Produced by John Houseman



Next at the Music Hall

"MILLION DOLLAR MERMAID"

"A solid hit! A big M-G-M Technicolor class show! It will clean up!"

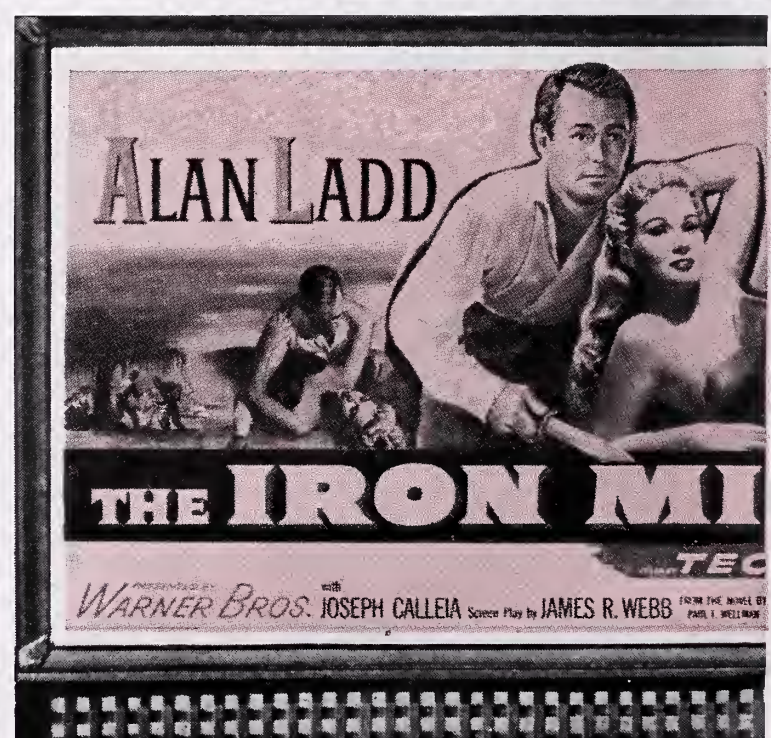
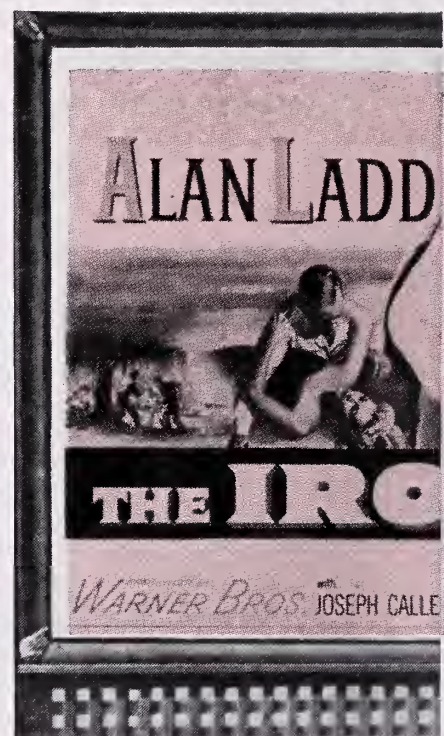
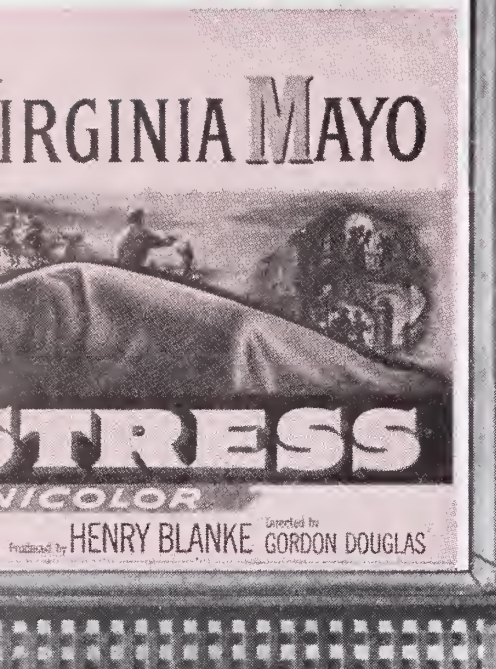
—Hollywood Reporter

And next thereafter at the Music Hall

"THE BAD AND THE BEAUTIFUL"

M-G-M's great drama, a sensation at this week's Trade Shows! Watch for the trade press raves!

Start the New Year in Big-Time Style with M-G-M Attractions of Music Hall Bigness!



...and Warners' ad campaign reaches 58,000,000 readers of

ALAN LADD

VIRGINIA MAYO

THE IRON

STRESS

WARNER BROS.

DOUGLAS

**IN OVER
400 CITIES THIS WEEK
THE NO.1 ATTRACTION
IS THE ONE THAT
WARNER BROS.
DELIVERED!**



Screen Play by JAMES R. WEBB



by JAMES R. WEBB

FROM THE NOVEL BY PAUL J. RELLERMAN MUSIC BY MAX ZIEGLER

VIRGINIA MAYO

STRESS

TECHNICOLOR

Produced by HENRY BLANKE Directed by GORDON DOUGLAS

ALAN LADD

VIRGINIA MAYO

THE IRON MISTRESS

TECHNICOLOR

PRESENTED BY WARNER BROS. with JOSEPH CALLEIA Screen Play by JAMES R. WEBB FROM THE NOVEL BY PAUL J. RELLERMAN MUSIC BY MAX ZIEGLER Produced by HENRY BLANKE Directed by GORDON DOUGLAS

LOOK magazine-PARADE Sunday newspaper magazine and 11 FAN magazines!!!



JENNIFER JONES' GREATEST SMASH SINCE "DUEL in the SUN"

The story of a flame
named Ruby...who wrecked
a whole town...*SIN BY SIN...*

JENNIFER
JONES
CHARLTON
HESTON
KARL
MALDEN

Ruby Gentry

A BERNHARD-VIDOR presentation • Released by 20th Century-Fox



DATE 'RUBY' FOR THE HOLIDAYS!

Produced by JOSEPH BERNHARD and KING VIDOR • Directed by KING VIDOR • Screenplay by SILVIA RICHARDS • Story by ARTHUR FITZ-RICHARD

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 189, No. 9

November 29, 1952



Allied's View of Arbitration

THE outright rejection by Allied of the distributor-approved draft of an arbitration plan has occasioned more shock and surprise than was to be expected under the circumstances. Published expressions by Allied leaders since the middle of September made it quite clear that this action was likely. Pre-convention statements by Mr. Abram F. Myers, Mr. Wilbur Snaper and Col. H. A. Cole indicated that some drastic action surely would be taken at the annual meeting.

An advance analysis of the three major issues to be voted on by the board and endorsed by the convention—continuation of the tax fight, renewal of membership in COMPO and consideration of arbitration—logically showed that arbitration was the most “expendable.” Not only the future well-being but the very existence of many theatres depends on the outcome of the campaign for the elimination of the Federal admission tax. It would have been unthinkable for Allied to walk out on that. With the tax campaign being carried on under the sponsorship of COMPO, Allied had to continue its support.

Despite these portents a number of distribution executives and lawyers apparently felt that Allied would endorse the arbitration plan, at least in principle, because it offered so many potential benefits to exhibitors. The enthusiasm for the major elements of the plan, expressed by other exhibitor organizations—and a study of Mr. Myers' own analysis of the draft's “plus” and “minus” factors—demonstrate that it is not without value to exhibitor.

While the establishment of an arbitration system has been delayed by Allied's action, it has not been killed. In fact Allied has not rejected the principle of arbitration. It has turned down a particular draft without giving further negotiating instructions to its Arbitration Committee. The Allied board can—and probably will—take another look at arbitration at its next meeting in January in New Orleans.

IT SHOULD be understood that arbitration was rejected by Allied not so much on its merits but because that action fell into the pattern of the exhibitor organization's “Grand Design” for this year. In the board's own words the keynote is “drastic action” in the form of litigation and appeals to Governmental bodies. At present, arbitration is viewed by the Allied leaders as less likely to produce “immediate, direct and substantial” benefit to exhibitors than litigation and appeals.

Arbitration was not accepted by Allied chiefly because it did not seem worthwhile and practical in the prevail-

ing industry climate. The major fault cited in the plan—the failure to provide for the arbitration of film rentals—of itself was not enough to cause the plan to be turned down. Allied negotiators knew from the beginning that distribution would not accept arbitration of rentals.

The HERALD maintains no brief for any arbitration plan. In fact, neither the August 20 draft, largely the work of Mr. Myers, nor the October draft, prepared by top-ranking distribution attorneys, has been made available to the trade press. However, this publication continues to look with favor on arbitration—not as a panacea for the industry's problems but rather as a progressive step. A good arbitration system can benefit exhibition and distribution without taking away a single right from either.



Quote for Any Week, Anywhere

“JUSTICE has always been denied to the film industry in the past. It is perhaps to justify all the injustices perpetrated on the motion picture industry that an anti-cinema campaign is being carried on by some of our Ministers. . . . We would appeal to our Finance Ministers to consider the importance of building up our national film industry and to accept the recommendations for tax relief. . . . A stable industry will be an asset to the country and the State finances. A narrow and prejudiced outlook towards our industry will help none.”

—*Journal of the Film Industry, Bombay.*



Memo to Spokesmen

OPPORTUNITIES for constructive public relations for the industry would not be so often overlooked if exhibitors, distributors and producers when talking for publication would remember the existence and growth of the Drive-in. Time and again during the past few years big name spokesmen who know better have made headlines by their predictions about the number of theatres they assert will close within the next few years. Rarely do these same individuals—from all ranks of the industry—point out that during the period since World War II the number of new drive-ins erected amount to nearly 4,000 and their grossing capacity exceeds by several times that of the theatres which have closed. Also for the next few years, assuming a relaxation of building controls, several thousand more drive-ins theatres will be put into operation. The industry's grossing potential in the domestic market, so far as seating capacity (including drive-ins) is concerned, is a growing, not a diminishing factor. It is hard to justify spreading pessimism at any time. It is impossible to do so when the expressed viewpoint overlooks realistic optimistic elements.

Letters to the Herald

Disagrees

TO THE EDITOR:

I emphatically disagree with your editorial "Allied's Drastic Action" (issue dated November 22, 1952). I do agree with you wholeheartedly that "every community needs all the top product it can get when these pictures are at the peak of national interest." I also agree with you that "distributors and exhibitors should cooperate to eliminate to the fullest extent possible the so-called 'second-class citizen' defined as a patron in areas where theatres won't play advanced price films," or 50% to 70% films; (the words after the quotation marks are mine because advanced price film and 70% film strangely seem to be analogous).

I do not agree with you when you say that "from any point of view this topic is more suitable to prompt and equitable solution in talks between sales executives and exhibitors than by 'drastic action' in appeals to the Government for help."

What do you mean prompt?

What do you mean equitable?

How much talking does a man have to do?

Thousands of theatres across this country have not played "Samson and Delilah," "Quo Vadis," "Greatest Show on Earth" or "Miracle of Fatima." It was fifteen months after release date before many played "David and Bathsheba" and "Streetcar Named Desire." They were ancient history by that time, but it took until then before an equitable rental could be established so that they could afford to show them to their "second rate citizens" at regular admissions.

In case you don't realize it, thousands of small exhibitors across this nation have "talked" until they are blue in the face, and you still suggest that they keep on talking. The burden rests solely on the distributors, if they really desire to find a solution, because the films in question are their property. I believe that it is not good business judgment for the distributors to eliminate thousands of good profitable play-dates, simply because exhibitors cannot economically conform to a hard and fast formula laid down by an over-enthusiastic sales executive. I assure you that thousands of exhibitors have come to the conclusion that only "drastic action," not mere conversation, will solve the problem.

We as exhibitors have a lot of respect for our patrons, our customers; it is a horrible paradox that distributors seem to have no respect for us, their customers.

Please remember this, we are ready, willing and anxious to play these pictures; we

want to be good customers; we are good customers for much worse pictures; we don't want to steal them, but we don't want to be high-jacked and robbed when we play them, and we do not wish our good faithful customers to become second-class citizens! "Action speaks louder than words."—*NORMAN C. GLASSMAN, President, Independent Exhibitors of New England.*

Popular Request Theatre

TO THE EDITOR:

Here is an idea which can benefit a great many people—the general public, motion picture producers, exhibitors and all their employees.

The background for this idea is as follows:

At the present time, it seems that only fine quality films will lure people away from their more comfortable, living-room television sets. The percentage of real fine films is minute, hence the motion picture theatre box office decreases in receipts.

Therefore, the idea—why shouldn't there be a popular request theatre (or theatres), where movie-goers would actually select the fine, older pictures they would like to see? The pictures would be those which movie-goers originally missed, and those wonderful

films (I'm sure you could name many) which they would like to see again. The voting system that I have in mind is so simple that I am sure the laziest movie patron would indicate his or her picture preferences.

This plan could produce excellent repercussions. If there would be a popular request theatre in many sizeable cities throughout the country, these theatres would stimulate and create a demand for old, fine pictures, which could then be re-released nationally on a mass basis with the attendant publicity. This in turn could permit Hollywood to devote more time and money to quality instead of quantity pictures.

I believe that this idea will benefit everyone concerned. The movie patron will be able to see the fine pictures he prefers, and the exhibitors, producers and their employees will be aided by the healthier box office.

Would you please share with me any criticism, advice, comments, or thoughts that you will probably have in connection with this idea?—*WALTER KATZ, Astoria, New York.*

Existence Money

TO THE EDITOR:

The confiscatory 20% tax represents what could be existence money. For two years I've gone in the red and worked without earning a cent in spite of exerting every economy and working every angle learned in 17 years of show business. If TV comes in with our pictures and tax continues, I and scores of others in similar situations are done.—*Exhibitor, Parkersburg, Iowa.*

Showmanship Needed

TO THE EDITOR:

Good pictures bring us good business, so let's have more good pictures with some good old time showmanship. We need more companies like Metro-Goldwyn-Mayer, who are putting out the best pictures with plenty of good showmanship.—*JAMES J. HAYES, Strand Theatre, Rochester, N. Y.*

Delinquents

TO THE EDITOR:

One problem which many theatres are faced with is the young hoodlum who comes into the theatre with a gang of his followers and tries to disturb the regular patron who is in to enjoy the picture, but cannot because of these hoodlums. Many patrons don't come back because of these trouble makers.—*BERNARD VIRGA, Loew's Orpheum, New York City, New York.*

CONGRATULATIONS

To the Editor:

I would like to join with the countless others in our industry in congratulating George Schutz on his twenty-fifth anniversary as editor of the Better Theatres Section of the MOTION PICTURE HERALD. I feel that a salute to him is well merited.

The Better Theatres Section of your publication has been most helpful in keeping us posted on the newest methods of theatre construction and maintenance and George has been most instrumental in keeping this section up to the highest standard.

We hope that he is able to continue bringing us this most helpful information through your Better Theatres Section for many more years to come.—*LEONARD H. GOLDENSON, President, United Paramount Theatres, Inc., New York, N. Y.*

MOTION PICTURE HERALD

November 29, 1952

ON THE HORIZON

COLOR IS STAR of every other feature on 1953 schedules Page 12

MOTION PICTURE PIONEERS honor N. J. Blumberg at annual dinner Page 14

"ANDERSEN" PREMIERE earns \$25,000 for Will Rogers Hospital Page 14

TOA sees hope for arbitration despite Allied rejection "for now" Page 15

RANK dividend announcement buoys London trade, finance circles Page 18

PITTSBURGH TENT honors 25 years of Variety Club charities Page 19

VARIETY INTERNATIONAL plans testimonial to Adolph Zukor Page 19

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L. B. MAYER sees Cinerama theatres in 200 cities Page 22

30 THEATRES sign for theatre television performance of "Carmen" Page 24

WILLIAM R. HEARST pledges newspaper cooperation for good of industry Page 25

RKO minority suit asking receivership postponed by court Page 28

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 31

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IN PRODUCT DIGEST SECTION

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Advance Synopses Page 1623

The Release Chart Page 1624

► American film business abroad continues to grow at a merry clip. This week the U.S. Department of Commerce reported overseas film business in 1951 hit an all-time record of \$160,000,000, substantially exceeding the 1946 peak of \$142,000,000. These figures refer to total earnings, not to remittances. In 1949 and 1950 the figure was \$120,000,000. Considerably more than half of the 1951 record gross—\$88,000,000—was earned in Britain, France and other North American pact countries. \$15,000,000 was the sum in Canada and \$26,000,000 in Latin America. The other \$31,000,000 were the earnings in the rest of the world.

On the other hand payments by the U.S. for foreign film distribution also hit a peak in 1951, \$11,000,000, according to the Commerce Department estimate. This compares with \$3,000,000 in 1947, \$5,000,000 in 1948, and \$4,000,000 in 1949 and 1950.

► The position Herbert Brownell, President-Elect Eisenhower's nominee for the post of Attorney General, will take concerning the Department of Justice's films-for-television anti-trust suit will not be known for some time. As in the case of the anti-trust suit against leading oil companies no decision on dropping the 16mm suit would be made without a careful study.

► Chicago area exhibitors are watching the results of the first court ordered changes in the Jackson Park decree. This week the Federal Court

of Appeals in Chicago upheld the two-week run limitation in the Loop area, but granted three modifications: restrictions on double bills in the Loop are eliminated; features which are not run for two full weeks in the Loop need not be released to subsequents until the full period has expired; and Balaban & Katz is permitted to run double features in its South Side theatres without distributors being required to offer the same dual bill to the Jackson Park theatre.

► The campaign for the elimination of the 20 per cent Federal admissions tax continues with a quickening pace. Col. H. A. Cole and Pat McGee, COMPO tax committee co-chairmen, are attending numerous meetings with exhibitors in various parts of the country in order to have all the preliminary work finished before Congress convenes in January.

► Drive-in operators who are bidding and negotiating for first runs are finding in some places that first run brings with it more complicated labor relations. The I.A.T.S.E. has just authorized the projectionists serving drive-ins in the Los Angeles area to strike to enforce their demand that two projectionists should be in the booth whenever a first run film is shown.

► A new administration in Washington underlines the ridiculousness of stories which attempt to predict at this stage what the Federal Communications Commission will do about the industry's bid for theatre television channels. Several Commission changes, including Chairman Paul A. Walker, could be made by the time the FCC gets around to making up its mind on this case next spring or summer.

Will Rogers Christmas Salute

This is the time of year when every member of the amusement industry is invited to join the Christmas Salute to the Will Rogers Memorial Hospital. Every film worker who participates in the Salute—no matter how small his contribution—receives a membership card. The hospital at Saranac Lake, N. Y., provides excellent treatment without charge to members of the entertainment industry and their families stricken with TB. Also the Hospital is carrying on a research program of potential benefit to all.

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This week in pictures



STARTING PRODUCTION AT RKO of Edmund Grainger's "Split Second": Dick Powell, for the first time a director; star Alexis Smith; and Mr. Grainger.



THE SUBJECT IS "CARMEN," left, as Metropolitan Opera manager Rudolph Bing, singer Rise Stevens, and Theatre Television Network president Nathan Halpern confer in New York. TNT will telecast the opera December 11.



By the Herald

RALPH BROMHEAD, of Independent Film, and Romulus Films, England, is in New York conferring at United Artists on "Moulin Rouge," and with Souvaine Selective on others.



By the Herald

CYRIL EDGAR, Walt Disney distribution manager in Great Britain, is here to see "Peter Pan" and discuss selling it and others such as "The Sword and The Rose," the reissue of "Snow White," and a fourth "live action" picture, "Rob Roy." The English are shopping for films; the big ones take the money, he said.



By the Herald

FREDERICK BRISSON, left, producer of "Never Wave at a Wac," meets in New York with Leo Samuels, sales manager for the Disney organization, which is supervising the picture's release through RKO Radio. The film stars Rosalind Russell and others, and will open in New York in January. Mr. Brisson and Miss Russell also will help "sell" it on the road.



CITATION OF MERIT from the Theatre Equipment and Supply Manufacturers Association, at its Chicago meeting, to Harry M. Strong, president of Strong Electric Corp. In array above are Lee Jones; J. Robert Hoff, TESMA president; Mr. Strong; and Roy Boomer, TESMA secretary. The citation is for Mr. Strong's leadership, as one of the charter members, and his wisdom and spirit.



By the Herald

TRIBUTE, left, by the Associated Motion Picture Advertisers, New York, to the Hearst organization, friends of the industry. The speaker is Howard Dietz, MGM advertising-publicity vice-president. With him are Paul Lazarus, Jr., Adolph Zukor, William Randolph Hearst, Jr., Harry McWilliams, J. D. Gortatowsky, Max Youngstein.



AT THE "Hans Christian Andersen" premiere in the Criterion, New York, Monday night, which benefited the Will Rogers Memorial Hospital by some \$25,000. Above are G. S. Eyssell, benefit committee chairman; Jeanmaire, star; Samuel Goldwyn, producer; and Abe Montague, Hospital president. The ticket sale was handled entirely within the industry. Attending the gala event were civic, social and trade leaders.



AT THE WORLD PREMIERE of Republic's "Thunderbirds" at the Warner Theatre, Washington, D. C. In left to right order are James R. Grainger, Republic executive vice-president; Eileen Christy, star; Major General Raymond B. Fleming, chief of the National Guard Bureau; and Mrs. Fleming.

HALF OF NEW PRODUCT WILL FEATURE COLOR

Release Schedules for '53 Show Every Other Top Picture to be Tinted

The coming months will see color parade across the screens of the nation in greater luxuriance than ever before. In an effort to bring to the film-going public the highest quality of production, companies are making the greatest proportion of color product in history.

The persuasion that color exerts for the general patron is a fact certified at every boxoffice. Queried about an estimated percentage of increase in business it brings, Charles Reagan, MGM general sales manager, pointed out that it is difficult to determine since factors vary with each picture. What was easy for him to determine, however, was that "where the story is right, color adds decidedly to commercial percentage."

Finds Color Sales Point With Theatre Patrons

Just as sales departments delight in color product, so do showmen. This is best epitomized by the observations of Montague Salmon, managing director of the Rivoli Theatre on Broadway. Mr. Salmon points out that phone inquirers at the theatre first ask what picture is playing. Their next question, according to Mr. Salmon, is not who is in the cast, but rather: "Is it in COLOR?"

Of an announced release schedule of 145 pictures from the major companies, 75 of them will be in color, an average of better than 50 per cent.

As an acknowledgment of the ticket-selling role that color plays, Universal-International has announced that it has designated the months of January and March as Technicolor months. All the company's releases in the two months will be in Technicolor.

Eight of Ten from U-I to be in Color

The company has announced a release schedule of 10 pictures for the next four months. Out of that number eight will be in color by Technicolor. They include "Against All Flags," with Errol Flynn and Maureen O'Hara; "The Lawless Breed," Rock Hudson, Julia Adams; "Meet Me at the Fair," Dan Dailey and Diana Lynn; "The Redhead from Wyoming," Maureen O'Hara, Alex Nicol; "Mississippi Gambler," Tyrone Power, Piper Laurie; "City Beneath the Sea," Robert Ryan; "Seminole," Rock Hudson; "Gunsmoke," Audie Murphy.

In a production schedule of 44 pictures recently announced by United Artists for the 1952-53 season, 17 of them are in color.

COLOR IS STAR IN SEADLER'S BOOK

The status of color in the production hierarchy is underlined by a poster that adorns the office of S. F. Seadler, advertising manager of MGM. It reads: "Technicolor Is a Star!" According to Mr. Seadler, the fact that a picture is in color immediately provides an asset for advertising copy.

Among the forthcoming ones will be "Venus Women," in Super-Cinecolor; Eugene Franke's "Babes in Bagdad," Paulette Goddard, Gypsy Rose Lee; "Return to Paradise," Gary Cooper; John Huston's "Moulin Rouge," Jose Ferrer; King Brothers' "Indian Fighter"; S. P. Eagle's "Melba," Patrice Munsel; Nassour Brothers' "Black Grandee"; George Breakston and Ray Stahl's "The Scarlet Spear"; John Brash's "The Ninth Man," Errol Flynn; Nassour Brothers' "Jehad," Maureen O'Hara; "Until They Sail," an Aspen Production; Edward Small's "Savage Frontier," Yvonne De Carlo; Edward Small's "Khyber Pass" and three others by Small: "Daughter of Mata Hari," "Navajo Canyon," and "King Solomon's Wives."

Columbia Nominates Seven out of 17

A high percentage of color pictures will be forthcoming from Columbia. Out of 17 productions to be released between December 1952 and May 1953, seven will be in color by Technicolor. They are: "The Pathfinder," George Montgomery; "Last of the Comanches," Broderick Crawford; "5,000 Fingers of Dr. T.," Peter Hayes; "All Ashore," Mickey Rooney; "Jack McCall, Desperado," George Montgomery; "Salome," Rita Hayworth, Stewart Granger; "Prince of Pirates," John Derek.

Out of 10 pictures scheduled for release from November through March by Paramount, 60 per cent will be in color by Technicolor. They are: "The Savage," Charlton Heston; "The Blazing Forest," John Payne; "Road to Bali," Bing Crosby, Bob Hope; "Tropic Zone," Ronald Reagan; "The Stars Are Singing," Lauritz Melchior; "Pleasure Island," Don Taylor.

Twentieth Century-Fox has announced a slate of 24 pictures from January to September, out of which 14—more than 50 per cent—will be in color by Technicolor. They will be topped by Darryl F. Zanuck's "The Robe," and include "The I Don't Care Girl," Mitzi Gaynor, Oscar Levant; "Taxi," Dan Dailey, Constance Smith; "Niagara," Mari-

lyn Monroe, Joseph Cotten; "The Farmer Takes a Wife," Betty Grable, Dale Robertson; "Treasure of the Golden Condor," Cornel Wilde, Constance Smith; "Tonight We Sing," David Wayne, Ezio Pinza; "Destination Gobi," Richard Widmark, Don Taylor; "The Girl Next Door," June Haver, Dan Dailey; "Call Me Madam," Ethel Merman, Donald O'Connor; "Down Among the Sheltering Palms," William Lundigan, Jane Greer; "White Witch Doctor," Susan Hayworth, Robert Mitchum; "Powder River," Rory Calhoun, Corinne Calvet; "Gentlemen Prefer Blondes," Marilyn Monroe, Jane Russell.

Warners to Release 11 Through July

Warner Brothers has 16 pictures scheduled from December through July with 11 in color by Technicolor, WarnerColor or SupercineColor. They are "April in Paris," Doris Day, Ray Bolger; "She's Back on Broadway," Virginia Mayo, Gene Nelson; "Abbott and Costello Meet Captain Kidd," "Man Behind the Gun," Randolph Scott; "The Jazz Singer," Danny Thomas, Peggy Lee; "Stop, You're Killing Me," Broderick Crawford, Claire Trevor; "The Desert Song," Kathryn Grayson, Gordon MacRae; "By the Light of the Silvery Moon," Gordon MacRae, Doris Day; "The Last Patrol," Randolph Scott, Lex Barker; "A Lion Is in the Streets," James Cagney; "Master of Ballantrae," Errol Flynn.

MGM tentatively has scheduled 17 pictures from November through April, with seven in color by Technicolor. They are "The Prisoner of Zenda," Stewart Granger; "Plymouth Adventure," Spencer Tracy; "Million Dollar Mermaid," Esther Williams; "The Naked Spur," James Stewart; "Sombrero," Ricardo Montalban; "I Love Melvin," Donald O'Connor; "Small Town Girl," Jane Powell.

RKO Sets Four Out of Seven

RKO Radio's schedule of seven pictures from November to early February has four in color. They are "Montana Belle," Jane Russell; "Blackbeard the Pirate," Linda Darnell; "Hans Christian Andersen," Danny Kaye; and Walt Disney's "Peter Pan."

As an added color touch, RKO Theatres has announced that it has devised a special lead in color by Technicolor to be used by the circuit to herald all coming attractions that are in color by Technicolor.

Abbott & Costello in Chicago

Bud Abbott and Lou Costello are scheduled with the opening of "Abbott & Costello Meet Captain Kidd" at the United Artists in Chicago, December 17.



When they sing,
your heart dances!
When they dance,
your heart sings!

Oui!
Oui!
and
Whee!
Whee!

WARNER
BROS.
MUSICAL
SPREE
IN
PAREE
FOR
NEW
YEARS!



**DORIS
DAY
RAY
BOJGER**

in
**April
in Paris**

COLOR BY
TECHNICOLOR



WITH
CLAUDE DAUPHIN

AND
EVE MILLER • GEORGE GIVOT • PAUL HARVEY • JACK ROSE AND MELVILLE SHAVELSON
Musical Numbers Staged and Directed by LeRoy Prinz • Song "April in Paris", Lyrics by E. Y. Harburg,

Music by Vernon Duke • Original Songs, Lyrics by Sammy Cahn, Music by Vernon Duke • Musical Direction by Ray Heindorf PRODUCED BY WILLIAM JACOBS • DIRECTED BY DAVID BUTLER



PICTURE PIONEERS HONOR BLUMBERG

"Andersen" Nets \$25,000 For Hospital



AS THE PIONEERS HONORED A PIONEER of the Year, Nate J. Blumberg. Ned E. Depinet, right, presents the plaque to Mr. Blumberg, as Jack Cohn, Motion Picture Pioneers president, watches.

NATE BLUMBERG'S 40 years in the industry came to a climax Tuesday night in New York as the Motion Picture Pioneers hailed him as the "Motion Picture Pioneer of 1952." More than 500 of the oldtimers of this industry paid uproarious acclaim to the Universal board chairman, most of them with applause, and some of them by personal testimony.

Of the latter were men such as Harold Fitzgerald, president of Fox Wisconsin, who recalled Mr. Blumberg's early days in Wisconsin; and Jesse Block and Danny Kaye, comedians; and James Stewart and Jack Benny, and Jimmy Durante, who phoned their felicitations from out of town.

Other speakers were George Jessel, master of ceremonies, and a feature of the evening; Ned E. Depinet, chairman of the dinner, who presented Mr. Blumberg the citation plaque; Jack Cohn, Pioneers president; Father Patrick Peyton; Rabbi Ralph Silverstein; Judge Ferdinand Pecora, who inducted some 60 new members; and Mr. Blumberg.

The industry faces a new era replete with scientific advances and challenges, and the Pioneers should welcome and train the new blood needed to run the industry, Mr. Blumberg said. He added the Pioneers should maintain their original spirit, to help others not so fortunate, and also to help the young.

Mr. Jessel, a "familiar" at Pioneer dinners, received a platinum wrist watch; and Harry Takiff and Marvin Kirsch, working officers of the organization, were given silver plaques. Special mention was also made of aides such as John O'Connor, Maurice

Bergman, Charles Alicoate, Ray Gallagher, David Bader and others.

On the dais were the most noted men of the industry, with a sprinkling of guests from allied fields, such as Robert E. Young, financier; T. J. Hargrave, Eastman Kodak; Serge Semenenko, banker; Louis Lurie, realtor.

Jane Pickens sang the national anthem and entertainment was supplied by Radio City Music Hall's Glee Club, the latter through the courtesy of G. S. Eyssell.



TRIBUTE FROM AN OLD FRIEND. The scene at the Motion Picture Pioneers annual dinner Tuesday night in New York as Harold Fitzgerald, Fox Wisconsin circuit chief, told of his old acquaintance and respect for the guest of honor of the evening, Nate J. Blumberg, chairman of the board of Universal and Pioneer of the Year. At the dais with him are Ned E. Depinet, Jack Cohn, Mr. Blumberg, Barney Balaban, and Frank Folsom.

Samuel Goldwyn's colorful musical extravaganza, "Hans Christian Andersen," got a glittering send-off at its world premiere at New York's Criterion theatre Monday night, inaugurating an annual series of showings of important Hollywood films for the benefit of the Will Rogers Memorial Hospital. The opening, a "black tie" affair, was attended by an enthusiastic overflow crowd which contributed a total of \$25,000 to further the research and treatment of tuberculosis at the Saranac Lake hospital.

TV coverage of the festivities was provided by WPIX which had three cameras and a crew of 20 on the scene. The television pickup included interviews conducted by Tex and Jinx with Mr. Goldwyn, the picture's stars, Danny Kaye and Jeanmaire, author Moss Hart and composer Frank Loesser, as well as Rosalind Russell, Robert Sherwood, Edward R. Murrow, Governor Sherman Adams of New Hampshire, G. S. Eyssell, president of Rockefeller Center and A. Montague, vice-president of Columbia Pictures and president of the hospital.

Stage ceremonies preceding the screen presentation included brief addresses by Mr. Eyssell, chairman of the benefit committee, Mr. Montague and Mr. Kaye. They thanked the audience for their support in making the opening such a successful one, with Mr. Montague's expressing his special appreciation to the benefit committee, each member of which had contributed his services free. The film began its regular dual world premiere engagements Wednesday at the Criterion and Paris theatres.

On Dec. 25 it opens in Boston, Miami Beach and Los Angeles.

TOA HOPES ALLIED CAN MEND ARBITRATION RIFT

Starr and Levy Hold That Agreement Is Possible; Warn of U.S. Control

Theatre Owners of America is maintaining its official optimism on arbitration despite National Allied's rejection of the distribution approved plan last week at the Chicago convention. This was the general opinion expressed Wednesday in New York at a TOA press conference held jointly by Alfred Starr, president; Herman Levy, general counsel, and Mitchell Wolfson, past president and a TOA member of the arbitration committee.

In stressing the point that TOA has no differences with Allied over the arbitration draft ("the differences are between Allied and the distributors"), Mr. Starr said he hoped for an early meeting of the industry draft committee to reconcile the differences which are, in his opinion, "easily reconcilable."

All he knows is what he reads in the papers, said the TOA chief, and according to the trade press accounts of the Allied convention, that organization did not actually reject the principle of arbitration.

Mr. Starr repeated his oft expressed opinion that exhibitors have nothing to lose and everything to gain in an arbitration system which would, after all, be completely voluntary. Exhibitors, he said, have surrendered nothing in the current draft, while distributors have given in on such important points as allowing the arbitration of runs and damages.

At this point Mr. Levy interjected: "Has any trade organization the right to turn down these concessions for exhibitors?"

TOA, said Mr. Starr, will go along with Allied in pressing for the inclusion of arbitration of film rentals but, he stressed, it would not reject the plan if the point were not won.

Warn of Dangers in Arbitration of Rentals

Every exhibitor would like the arbitration of film rentals, he continued, provided that arbitration is kept on the "one-way" basis. Mr. Wolfson added that in his travels about the country he had found that the average exhibitor actually doesn't want arbitration of rentals on all pictures.

"If we can somehow fix film rentals," he said, "the public through some Government agency could find a way to fix admission prices," and that, he indicated, would be a very dangerous proposition.

The necessity of reaching agreement on an arbitration system was summed up in two statements by Mr. Starr. It would be a "real gesture of good faith" on the part of the industry. And, from a negative ap-

TEXAS COMPO UNIT TESTS "INCENTIVE SELLING" PLAN

Under the direction of Paul Short, Texas COMPO has just concluded a test of an "Incentive Selling" program. A theatre in a Texas town of 10,000 population showing single bills, three changes a week and a 40-cent admission was selected. It was found that both the theatre's and the distributor's gross were increased when the percentage terms were scaled down after a control figure.

It was determined that in 1951 the test theatre did an average gross of \$989 on the preferred time and paid an average rental of 35 per cent and spent \$45 for advertising. Under the agreement the film rental was increased to 40 per cent up to the average gross of \$989. On gross beyond that the distributor's share dropped to 25 per cent.

On the picture selected for the test by the exhibitor the theatre grossed \$1,960 and the film rental, over-all, worked out to 32 per cent. However, the distributor received \$638.35 instead of the average of 1951 on similar playing time of \$346.15. The exhibitor increased his advertising from \$45 to \$75. It was reported that the regular deal

asked by the distributor for this picture in this situation was a sliding scale of 40 per cent through 50 per cent.

On the picture selected by the distributor the gross was \$1,680 and the film rental worked out to 33 per cent. The rental was \$568.35 in contrast to the 1951 average of \$346.15. The exhibitor spent \$70.50 instead of \$45 for advertising. The regular terms for this picture were a sliding scale of 37½ per cent through 50 per cent. It was observed that on account of the increased attendance during the preferred time, business was up 11.8 per cent on the following two changes during the week.

Col. H. A. Cole, Texas COMPO co-chairman and chairman of the board of Allied Theatres Owners of Texas, expressed satisfaction with the tests commenting "the procedure of reversing 'penalty selling' for 'incentive selling' is decidedly advantageous and profitable to both exhibitor and distributor." Texas COMPO officials are recommending that all distributors and exhibitors experiment with "incentive selling" in as many situations as possible.

proach, if agreement is not reached "one day sure as hell we'll have a commission set up in Washington to handle the problems."

Meanwhile, it was pointed out on all sides that regardless of how Allied membership may feel about reopening arbitration talks, nothing can be done about it until after the Allied States Association board meeting in New Orleans January 12. Even if the distributors should come up with a plan acceptable to Allied, no action could be taken on it until the proposals were placed before the directors at the January meeting.

Arbitration of film rentals continues as the biggest stumbling block to Allied acceptance of any industry arbitration formula. It is the official Allied contention that the issue can be arbitrated, while distributors claim that it would not be practicable. Association leaders base their affirmative opinions on the memorandum prepared about a year ago by their general counsel, Abram F. Myers.

At that time Mr. Myers said that a common form of arbitration was one to fix the value of goods delivered for which no price was stipulated. The issue in such cases, he said, was the fair market value. Pointing out that films were never priced on a cost-plus profit basis but on their box office value which was ascertainable, he said it was common practice for some exhibitors to play

pictures on open contracts; that is, with the film rental to be determined later.

Mr. Myers' argument was that, in the event the exhibitor and the distributor could not come to terms, there was no question but that the dispute could be arbitrated. He admitted that if all, or even a substantial number of film deals were submitted to arbitration, the result would be disastrous. Preventing such a situation, he said, was the fact that the arbitration process—involving delays, initial deposits and full disclosure of operations—would make exhibitors think twice before going into it.

The general reaction in industry circles to the Allied rejection of the distribution-approved plan was one of disappointment. Some distribution leaders expressed surprise since Eric Johnston, president of the Motion Picture Association of America, had written a letter to Allied officials, on the eve of the convention, expressing the need for a plan and stating that the door was still open.

The dominant question at mid-week was whether other exhibition segments and distribution could go ahead on a plan without Allied. Some believed it could be done while others were doubtful since such a move would require Department of Justice approval, which would not be forthcoming without Allied's inclusion.

THE BIGGEST YOU'LL

NEVER Such Wild Pageantry...



Robert Haggia
presents

THE THIEF OF

These are some of the leading
will be playing "The Thief of Venice"

COLORADO

INDIANA

CONNECTICUT

DISTRICT OF COLUMBIA

YOUR THEATR

in this powerful 2-PAGE,
issue of *Collier's*
with a combined read

IF YOU PLAY "T BEFORE

**EXPLOITATION
NATURAL!**

**IT'S BIG!
IT'S MAMMOTH!**
Get behind this
showmanship
attraction!

ALABAMA

ARIZONA

ARKANSAS

IDAHO

ILLINOIS

GET INTO "THE THIEF OF VENICE" SHOWMANSHIP
CONTEST! WIN FREE TRIP FOR TWO TO VENICE, ITALY!

Released thru
20th Century-Fox



THERE'S NO SHOWMANSHIP LIKE 2

SEE... IN '53!

3 YEARS IN THE MAKING!
... 3 MILLIONS TO MAKE!
CAST OF TENS OF THOUSANDS!

Lusty Adventure... Glorious Romance!

THE THIEF OF VENICE

theatres which
starting Jan. 31st, 1953.

NEW HIRE

SOUTH DAKOTA

WASHINGTON

WEST VIRGINIA

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ALASKA

HAWAII

THE NAME GOES HERE-

PRE-SELLING AD in the JAN. 31
and the FEB. 10 issue of **Look**
rship of more than 35,000,000

THE THIEF OF VENICE"

MAR. 1, 1953*

*See your 20th representative for details

**ALL THIS...
And More!**

THE RACE of the galley
slaves for Venice... under the
cruel lash of the whipmaster!

THE REVOLT of the rabble
against Prussian mercenaries!

MEDIEVAL TORTURE!
Tina—tortured on the wheel...
The Thief—broken on the rack!

THE THIEVES against the
might of the Chief Inquisitor!

MARRIAGE PARADE OF
the Doge's daughter—tens of
thousands on the screen!

ANGEL'S ROOST... fabu-
lous hideaway of the cut-throats
of Venice—where all law ends!

THE INNOCENTS swinging
from the gallows—for the secret
crimes of the Masked Assassins!



CENTURY-FOX SHOWMANSHIP!

Terry Ramsaye Says



TRADE SCREENINGS — Under a bold head on page 1, *Motion Picture Daily* reported recently: "Distributors Irlked by Low Attendance at Trade Shows." It was recorded that one major executive calculated that "less than 50 exhibitors nationally are attending trade shows and that this lack of interest might be the cause of adverse business in some localities."

The estimated cost of a national trade screening for a single picture is about \$5,000. For the total that would seem to indicate, a cost of about \$1,500,000, minimum. That figure might be considered a bit high. However costs are involved. Possibly better results could be had from the money if applied to channels of merchandising more related to the existing state of facts, and really functioning channels of exhibitor information about product. It can be emphatically stated that the exhibitor has no "lack of interest." But what he wants to know about the product is not to be had, in any important measure, from looking at it at a trade show.

The assumptions of the trade show, which result decidedly from anti-trust and related governmental pressures, seem to envision the exhibitor as a hopeful fellow going to market with a basket on his arm, selecting pictures like a housewife buying peaches and feeling every one of them. The like of that has not existed in the trade practises of the motion picture since the days of distribution through the madly tangled, disordered, independent exchanges prior to the founding of the Patents Company and General Film, 1908-10.

Extremely few exhibitors today really depend on a personal judgment of the wares he tries to buy or hopes to sell. Those few, those very few, have special orders of access to information from the day the script is bought right down through the cutting room screenings of rushes and those genuine sneak previews. There might be as many as twenty of them. The press and the grapevine serve the rest. Meanwhile all are subject to the show-case openings and so-called pre-release performances. That pre-release of course has become just a trade name for selective first runs, avoiding sundry complications of an avowed roadshow operation. Under hot house treatment these set the promise for percentage and price and the most optimistic representation of indicated mass acceptance.

The exhibitor, naturally enough, does not care a merry hoot what he thinks about the picture, and wonders why he should look

at it, when he is to buy on the basis of what he is led to think that his customers will think, on the evidence of the launching.

The exhibitor, the retailer, reads and listens. What he wants to see about pictures will be coming up to him in his box office reports, on the pages of the ledger. No trade show can give him that. What he wants in the film can is as near to a guaranteed hit as he can come by.

Inattention to trade shows is not a conspiracy of indifference. It is a side effect of a system which trade shows obviously do not serve.



ENTERTAINMENT—Recently came a report that out of seventy-and-odd dramatic offerings of the New York stage in the year past there have been about a half-dozen successes. That may be considered in relation to the considerably superior motion picture performance.

In an essay about the stage in the New York *Herald Tribune* a few weeks back Walter F. Kerr opened up with "I think it is high time that somebody came out in favor of pleasure. If I understand them correctly, a number of our playwrights seem to be conscientiously against it. I keep reading proclamations . . . which sound as though the playwright's chief function were to needle the audience, and to send it home in a state of miserable anxiety. . . . Actually the purpose of the arts is to give pleasure. . . ."

The motion picture currently seems to be aware, more aware than for many the year.



"**FANTASIA**," Walt Disney's classic, has completed its ninth engagement in ten years at Studio One Theatre in London, where it has played a total of 146 weeks—"an all time record for any film at one theatre," Kay Norton assures us. "Some patrons have seen it twenty times." It has been booked for a tenth engagement in 1953. Seems to be habit forming.



A STATISTIC—Robert Young, who has been about cinemaland a bit, and more busy with railroads, came up the other day with the observation that there were 393 lawyers in Congress. He wondered, or was so quoted, if that many bankers or barbers might not be as acceptable? Could be, but generally they have business of their own to attend to.

Rank Money Statement Eases Trade

by PETER BURNUP

London Editor

J. Arthur Rank's announcement of November 18—made at the close of the day's business and with no undue banging of drums—that arrears on Odeon preference dividends would be met in full a day or two before Christmas, was pleasing news in financial and industry circles.

Two months' ago Mr. Rank had said that he "hoped it might be possible" to bring the dividend up to date during the current trading year.

The early announcement coupled with the news that (so far as his Pinewood-made films at least are concerned) Mr. Rank has no further need of National Film Finance Corporation aid is looked upon as a notable achievement in his Organization's climb back to stability. Given the continuance of the Eady Plan, Mr. Rank is clearly convinced that production here can now be carried on in healthy shape. Even Lord Beaverbrook's notoriously anti-film-trade *Daily Express* was constrained to give the news top-of-the-page prominence with the comment "Most cheerful news for shareholders since the film black-out."



Cornerstone manifestly of the Rank Organisation's faith in continuing stability is a continuing Eady Plan. Implementing their pledge to exhibitor critics of the Plan's administration, the directors of the Fund have now issued an involved and voluminous account of their stewardship during the first two years of its operation; namely, down to August 2, 1952.

This shows that during the two years no less than £3,582,461 was distributed as production bonuses of which £2,966,798 was on account of current feature-length releases. In the period, £991,061 went to Rank's General Film Distributors, £571,970 to British Lion, £426,400 to Associated British-Pathe; accounting in the aggregate for £1,989,431 to those three companies alone.

Spot analysis of the involved return shows that in the second year of the Plan's working the average payment in regard to first features was £14,319. First feature payments to G.F.D. averaged per film £20,521; to Associated British-Pathe £19,400; to British Lion £17,382.

Two relatively small distributors judged by the volume of output—Associated British Film Distributors and John Woolf's Independent Film Distributors—came high in the "average" roster; A.B.F.D. with £18,677, Woolf's company with £18,609. But both concerns had acknowledged money-spinners on offer: the former with "Worm's Eye View" and "Reluctant Heroes," the latter "African Queen" and "Gift Horse."

Plan World Testimonial For Zukor

Because he is the "motion picture industry's outstanding pioneer film maker," Adolph Zukor, chairman of the board of Paramount Pictures, will shortly be receiving a magnificent, world wide series of tributes from Variety Clubs International.

Robert J. O'Donnell, Variety International Ringmaster, called the press to his New York headquarters Tuesday noon to tell them some of the plans which have been hatching a while and are now ready to be executed.

Firstly, the celebration will be termed an "around the globe" affair, and envisions dinners and assorted tributes in such places as Hollywood, New York, London, Toronto, Mexico City.

Secondly, it commemorates Mr. Zukor's 50 years in the business, Mr. Zukor's birthday, and the Golden Jubilee of the industry itself.

The first dinner will be January 7, in Hollywood, possibly at the Coconut Grove, although the Statler there had been sought because of greater capacity. All of the screen's leaders will probably be there, as well as the Governor and other civic dignitaries. This dinner will mark Mr. Zukor's 80th birthday.

The second will be March 4 in New York. In addition to the amusement leaders and those from politics, there will be many from business and finance. This dinner will mark Mr. Zukor's entrance into the business 50 years ago.

Mr. O'Donnell said his plan for Variety sponsorship of industry tributes was received enthusiastically at the Pittsburgh convention. He said it originated when he learned Paramount executives planned a birthday dinner for the veteran leader. He added:

"The life of Adolph Zukor is an example of an American dream fulfilled. I can think of nothing more worthwhile for our industry than to hold up Mr. Zukor as a shining example of what this business stands for."

He also feels Mr. Zukor might be the one to present the Variety Humanitarian Award at the Mexico City meeting in April.

Calgary Pioneers Elect

TORONTO: Harry Boyce of Lethbridge has been elected president of the Calgary district of the Canadian Picture Pioneers, succeeding Arnold Entwistle of Edmonton, who became seriously ill recently. The annual meeting contributed \$100 to the work of the Variety Club. First vice-president for the new term is Roly Keil, Edmonton; second vice-president, Joe Godfrey, Picture Butte; and second secretary, Ralph Neill, Calgary.

MARK 25TH ANNIVERSARY OF VARIETY CHARITIES



BARKERS. Some of the principal personalities at the Variety Mid-Winter meeting in Pittsburgh last weekend. They are: Marc Wolf, Main Guy; John H. Harris, Big Boss; Bob O'Donnell, Ringmaster; and Jack Beresin, International Chief Barker.

Twenty-one million dollars have been raised by Variety Clubs in their charities during the past 25 years, Nate Golden, of Washington, chairman of the organization's Heart Fund, told its mid-winter meeting in Pittsburgh last weekend. Mr. Golden was one of the speakers at the windup banquet in the Hotel William Penn, and exemplified in his speech the tenor of the whole affair: the preoccupation of the delegates with the chief work of their tents, the raising of funds for charities and their administration.

The banquet celebrated the silver anniversary of Tent Number One, Pittsburgh. Other speakers were Congressman Dewey Short, Missouri, chairman of the Armed Forces Committee; John H. Harris, Big Boss; Robert J. O'Donnell, Ringmaster; Marc J. Wolf, Main Guy; George Hoover, First Assistant Chief Barker; C. J. Latta, London; and William McCraw.

Mr. Golden noted that in this year alone, the Variety tents have spent \$3,000,000 in charity. During the three-day affair, members helped stage an all-night telethon on station WDTV, which raised pledges of more than \$150,000 for the Rosalia Foundling Home, to be known later as the Catherine Sheridan Variety Wing.

The delegates, from 39 tents, some of

them in England, Ireland, and Canada, were told by Mr. Hoover that arrangements are complete for the next annual convention, April 18-23, at Mexico City, and that the Mexican Government has appropriated \$50,000 towards expenses. Mr. Hoover and Charles Skouras will be convention chairmen.

Retiring chief barker of Tent 1, William Finkel, received tribute for his service, and the new chief barker, Carl Doser, was introduced.

Some of the many speakers during the sessions were Jack Beresin, International Chief Barker, who in his opening remarks outlined the program; Murray Weiss, Property Master; John Rowley, Second Assistant Chief Barker; George Eby, International Dough Guy; and Jack Chisholm, international Press Guy; Pappy Dolson and John Fulton, of Atlanta, who conducted an open forum on club financing management and entertainment; and Abe Montague, president of the Will Rogers Memorial Hospital, who spoke of the hospital's fund raising plans.

Some others were Rotus Harvey, from San Francisco; Jack Dumestre, of Atlanta; and George Altman, Toronto—all of whom gave details of charity drives by their tents.

20th-Fox Earnings Rise For 39-Week Period

20th Century-Fox Film Corporation and all subsidiaries, including Wesco Theatres, Inc., and Roxy Theatre, Inc., this week reported consolidated net earnings after all charges for the 39 weeks ended September

27, 1952 at \$2,768,191, together with a special credit of \$1,077,755 arising from a change of accounting procedure for foreign operations. Total earnings and credit thus are \$3,845,946, equal to \$1.39 per share on the 2,769,484 shares of common. This compares with last year's corresponding earnings of \$2,147,628.

That Outlaw Gal

BUSINESS WAY UP in early dates,
with Jane...the singing, hip-
swinging, gun-slinging terror of
good men and bad...making
things jump! Ask them in New

JANE RUSSELL

as

"M"

in **TRUCOLOR**



with **SCOTT BRADY** • **FORREST TUCKER** • **ANDY DEVINE** • Produced by **HOWARD WELSCH** •

is Making a Haul!

York, Des Moines, Pittsburgh,
Boston...and soon in Kansas City,
Minneapolis, St. Paul, San Fran-
cisco, Oklahoma City, and scores
of key cities Coast to Coast!

Montana Belle"

Co-starring

GEORGE BRENT

Hotter than
Hot! The way
Jane sings
"The Gilded
Lily!"



Associate Producer ROBERT PETERS • Directed by ALLAN DWAN • Screenplay by HORACE McCOY and NORMAN S. HALL



AT THE TESTIMONIAL DINNER in Hollywood to Louis B. Mayer. In order are Norma Shearer, Mr. Mayer, and Sol C. Siegel, president of the Screen Producers Guild, holding the Milestone Award his organization presented to Mr. Mayer.

Mayer Cites Future of Cinerama

Honoring his major contributions to the motion picture industry, the Screen Producers Guild Annual Milestone Award went the evening of November 19 to Louis B. Mayer, former head of MGM production and now chairman of the board of Cinerama. The presentation was at dinner in the Biltmore Hotel, attended by more than 700 of the industry.

Sol C. Siegel, Guild president, said the Award was for Mr. Mayer's advancement of the industry and of the producer, as he is known today.

Mr. Mayer, in acceptance of tribute, reminisced of the old days, and the new developments which came along, and said he now is part of something he considers tremendously thrilling, Cinerama. He added it poses questions of usage, and predicted that "no more than 200 theatres will have Cinerama within the next two or three years."

"It is for selected theatres, for selective stories, for selective audiences."

Of television, Mr. Mayer said it was but one of a number of things which hurt. He cited night baseball, canasta, the automobile, and other distractions. These all are challenges, he believes, and challenges are met with vitality and imagination.

Master of ceremonies at the affair was George Jessel. General chairman was Buddy Adler. Arthur Freed produced a show which was introduced by Mr. Jessel. Some of the talent in that show follows: Jack Benny, George Burns, Bob Hope, Lena Horne, Ethel Merman.

On the dais with Mr. Mayer was Norma

Shearer, widow of the late Irving Thalberg, producing associate of Mr. Mayer.

Among those present were Van Johnson, Dick Powell, June Allyson, Jane Wyman, James Mason, Esther Williams, Joan Fontaine, Dean Martin, Laraine Day, Lucille Ball, Desi Arnaz, Tony Martin, Cyd Charisse, Ann Blythe, Edward Arnold, Irene Dunne, Stewart Granger, Jean Simmons, Ronald Reagan, Dinah Shore, George Montgomery, Ann Sheridan and Jean Hersholt.

Six MGM Mermaids Begin Cross-Country Tour

Six "Million Dollar Mermaids"—swimming starlets who appear with Esther Williams in the MGM "Million Dollar Mermaid"—left Hollywood last week for a two-weeks' tour of 50 key cities across the country to publicize the film. The girls, modeling 1953 swim wardrobes as well as old-fashioned suits, will meet newspaper, radio and TV contacts and, it is hoped, be interviewed underwater by some critics.

UNITED PARAMOUNT BOOKS "BWANA"

United Paramount Theatres announced this week that it has booked the Natural Vision three-dimensional feature, "Bwana Devil," over its entire circuit. The premiere was held Thanksgiving Day at the Paramount Downtown and Paramount Hollywood in Los Angeles, with subsequent bookings to follow as soon as prints are available. A similar deal with RKO Theatres is said to be pending. Meanwhile, M. L. Gunzburg, president of Natural Vision Corporation, revealed in Hollywood that the company plans production of 12 more films within the next 15 months, including "Spear in the Sand."

Paramount Eyes 3rd Dimension

Paul Raibourn, Paramount vice-president who recently returned to New York from the Coast, disclosed on Monday that the company has stepped up its motion picture research program, exploring the fields of third dimensional films and stereophonic sound more intensely.

To meet the growing research demands, larger sums of money are being requested by Paramount's research department, headed by Loren Ryder.

The mushrooming interest in technological advancement throughout the industry was attributed by Mr. Raibourn to the current run of "This Is Cinerama" at the Broadway Theatre in New York.

The Paramount vice-president expressed the belief that technological advances will tap a wide audience for motion picture theatres.

He advised to expect an announcement in the near future on Paramount's tri-color Chromatic TV tube. He declined to say what the announcement would be, however.

Mr. Raibourn acknowledged that Columbia Broadcasting System's television executives continue to express interest in the possible purchase of Paramount's backlog of short subjects.

Two Minneapolis Suits Ask \$2,418,000 Damages

MINNEAPOLIS: Two anti-trust suits totaling \$2,418,000 in damages have been filed here in U. S. District Court.

The major one, seeking \$2,250,000 in damages, was filed by Harold Field and Harold Kaplan of the St. Louis Park Theatres Co. Named as defendants are the Minnesota Amusement Co. and eight majors. Mr. Field and Mr. Kaplan run the Park Theatre.

A conspiracy suit for \$168,000 against seven major film companies and Minnesota Amusement Co. was filed by Charles Rubenstein, Inc., and Rubenstein & Kaplan, operators of the Hollywood, a 975-seat neighborhood house in Northeast Minneapolis.

Elect Wild President of Colosseum of Salesmen

Ray Wild, Dallas, was elected president of the Colosseum of Motion Picture Salesmen of America, at its eighth annual convention, in Atlanta, over the weekend. Other new officers are Ed Ashkins, Los Angeles, vice-president; Jim McCormick, Atlanta, second vice-president; Floyd Klingsmith, Pittsburgh, secretary; and Tom McKean, Oklahoma City, treasurer. More than 100 attended. The convention resolved for repeal of the Federal admissions tax and against the government 16mm suit, and chose New Orleans as site of the next convention.

The new **RKO's Big Technicolor**
Show for Your
Holiday Harvest!

Thunderous adventures of the swashbuckling Sons of Satan... produced by hit-after-hit maker Edmund Grainger, who gave you "Wake of the Red Witch," "Sands of Iwo Jima," "Flying Leathernecks," "One Minute to Zero" and more!

BLACKBEARD THE PIRATE

color by **TECHNICOLOR**

starring **ROBERT NEWTON**

LINDA DARNELL · WILLIAM BENDIX

with **KEITH ANDES · ALAN MOWBRAY**

AN **EDMUND GRAINGER** PRODUCTION

Directed by **RAOUL WALSH** · Screenplay by **ALAN LeMAY** · Produced by **EDMUND GRAINGER**

**FULL-COLOR ADS SPEARHEAD
GIANT NATIONAL CAMPAIGN!**

Full-pages and fractional-pages in top-circulation weeklies, Sunday newspaper supplements and others for a sensational 50,000,000 circulation coverage!



People in The News

MAX E. YOUNGSTEIN, vice-president of United Artists, has been named public relations chairman of the 25th anniversary committee of the National Conference of Christians and Jews.

JOSEPH KAUFMAN has been named director of the exhibition and theatre operations of Cinerama Production Corp., LOUIS B. MAYER, board chairman, has announced.

BEN KALMENSEN, general sales manager of Warner Bros., WALTER READE, JR., president of Walter Reade Theatres, and SI SEADLER, MGM advertising manager, respectively, have been named chairmen of the National Conference of Christians and Jews' distribution, exhibitor and advertising-publicity committees.

ORTON H. HICKS, director of Loew's International 16mm department, on Tuesday addressed the senior class of Great Neck High School, Great Neck, L. I., on "Motion Pictures and Their Effect on Public Opinion."

JACK CUMMINGS and BILL THOMAS will deliver the two concluding lectures in the Screen Producers Guild six-lecture series. The former will lecture Dec. 4 on "Post Production," and the latter Jan. 8 on "Exploitation and Distribution."

ERNEST L. SCANLON has resigned as manager of the RKO studio to become treasurer of Cinerama.

WILLIAM ORNSTEIN, MGM trade press contact, next month will have short stories published in three magazines, "Prairie Schooner," "New Story" and "American Jewish Times Outlook."

NATE J. BLUMBERG, chairman of the board of Universal Pictures, was paid tribute last Friday by Universal International executives in observance of his 40th anniversary in the industry and his selection as "Motion Picture Pioneer of 1952" at a luncheon in New York.

ARTHUR B. KRIM, president of United Artists, is en route to Europe for meetings with producers there.

CHARLES K. FLINT will retire from active service as Eastman Kodak vice-president and general manager of Kodak's Park Works on Jan. 1. IVAR N. HULTMAN, company vice-president and assistant general manager at Kodak Park, will succeed him.

GEORGE W. EBY, treasurer of Harris Enterprises, has resigned to open his own office, specializing in accounting for the entertainment industry.

for the three-hour performance, starring Rise Stevens, Nadina Conner, Richard Tucker and Robert Merrill.

To get maximum effects for the theatre audiences across the country, the Metropolitan has agreed for the first time to special television lighting of its stage. TV cameras and technical crews of the DuMont Television Network will be used for the telecast with cameras located in the "Diamond Horseshoe" boxes, in the orchestra pit, and for special programming, outside the auditorium of the Metropolitan.

Warners Theatres announced this week that it had booked the attraction into the Stanley, Philadelphia, and Warner's Hollywood, Los Angeles. An RKO Theatres' spokesman said that although a TNT contract still is to be signed, the circuit plans to carry the telecast in two houses, the location of which is undecided. The only circuit to announce publicly a "'Carmen' deal" is Loew's. Five affiliated United Paramount houses have joined the network.

The 50th Street Guild theatre in Rockefeller Center, New York, currently is selling reserved seat tickets for the telecast at \$7.20 per seat including Federal admission tax, the highest box office price ever set for a theatre television event. The Walcott-Marciano fight in the middle of September brought \$4.80 top.

HONOR EDITOR OF BETTER THEATRES



HONOR TO GEORGE SCHUTZ, editor of "Better Theatres." The scene above is at the Ivanhoe Restaurant, Chicago, at which associates of the long time theatre equipment editor and writer tendered him a dinner during the TESMA and Allied conventions in that city. Mr. Schutz is at the right, holding the scroll marking 25 years of service to the industry. His friend is Oscar Neu, equipment manufacturer and a founder of TESMA.

Paramount May Make Shorts From Screen Tests

Production of a featurette, "How to Break Into the Movies," announced some weeks ago by Don Hartman, Paramount production head, speaking in New York, may be revised so that the series of screen tests becomes a series of short subjects.

Such was the opinion this week among home office executives in New York, to whom Mr. Hartman had shown his rushes of the tests. They believe, it is felt, that there is too much and too precious material, to be condensed into one subject.

The original idea was more or less institutional. The featurette, Mr. Hartman believed, could be distributed for nominal cost as a public relations job for new stars the company has developed, and for the industry in general by allowing the public to see how tests are made.

Allied Artists Uses TV Spots for "Flat Top"

For the first time, Allied Artists is using television as an advertising medium, having launched a TV campaign with 16mm trailers in connection with the San Francisco engagement of "Flat Top," currently in its second week at the St. Francis theatre. The campaign includes two one-minute and two 20-second trailers containing scenes from the picture, as well as two special trailers featuring Erskine Johnson, Hollywood columnist, naming the film "the picture of the month." The trailers are available from the studio for all key bookings.

30 Theatres In "Carmen" TV Pick-up

At least 30 theatres are now scheduled to carry Theatre Network Television's coast-to-coast "Carmen" telecast from the stage of New York's Metropolitan Opera the evening of December 11. The latest circuit to join the TNT lineup is Warners Theatres, while RKO Theatres has announced that it will carry the event in two situations.

Signing of the theatres for the "Carmen" telecast was described by a TNT spokesman as "the most rapid conclusion of deals" for any TNT event to date, including the Walcott-Marciano heavyweight title bout. A total of up to 50 theatres have indicated that they would like to carry the telecast but before many of the deals can be signed, coaxial cable clearances from the American Telephone and Telegraph Company must be procured.

Harry Souvaine has been selected by TNT as producer of the telecast, the first entertainment show in the history of the theatre TV medium. Clark Jones is the TV director

BOOK REVIEW

TWO REELS AND A CRANK by Albert E. Smith, in collaboration with Phil A. Koury, with the subtitle "From Nickelodeon to Picture Palace." 285 pages, illustrated, no index. Doubleday & Company, New York. \$3.75.

Once there were three Englishmen: Blackton, Smith and Rock.

J. Stuart Blackton became a draughtsman and chalk talk artist. Albert E. Smith was a prestidigitator and spirit cabinet performer. William T. Rock, twice their age, had been a scrivener in England and at the time of juncture had a billiard hall in New York. As first flight pioneers of motion picture exhibition, and presently production, they became the American Vitagraph Company.

Mr. Smith is the survivor of the trio, and this is very much his book.

The volume is studded with anecdotes which is its principal value to the lay reader. Unhappily an appreciation of the values concerned makes demand for a not very commonly held perspective on the motion picture industry. There are, however, exciting narrative glimpses of Mr. Smith as a cameraman before and at the turn of the century at such scenes as the assassination of McKinley, Theodore Roosevelt pausing to strike a pictorial pose on his way up San Juan Hill, and excitement in the Boer-British War.

Mr. Smith's recollection of many of the intricate and often stormily rugged movements of affairs in the early history of the films is strictly his own and sometimes astonishing. Researchers may one day be faced with perplexity about his claims in view of long established records. There is, for instance, his remarkable assertion, made on book jacket and in text, that he held priority in motion picture projection. He relates that Edison borrowed the Smith projector and that it was copied "plate for plate" at West Orange. That is hard to square with a subsequent statement about being under pressure by fear of an infringement suit. It is also hard to fit alongside the account from J. Stuart Blackton about how he, working as a newspaper space man on illustrated features, interviewed Edison and made a contact through which Blackton and Smith were able to buy an early Edison projecting kinoscope and in turn converted it into a camera. Mr. Smith's projection story would have been a sensation under examination in court in the patent wars, half a century ago. It comes late. It is, however, his story and this is no time to try that issue again. Too many readers would think it a quibble now. He's just remembering.

The record is clear and supported by legal archives that Mr. Smith had a number of important technical contributions, notably a framing device to keep the image centered on the screen when film jumped a sprocket, which it often did then. He also had a hand in eliminating flicker with a multiple blade shutter. Perhaps more important than his mechanical skill, he had a decided business capacity. Few got as much to show for their efforts, or kept it so well as he.

HEARST PLEDGES NEWSPAPER SUPPORT TO FILM INDUSTRY

"Continued sympathetic understanding and support of all our organizations to the problems" of the motion picture industry were pledged by William Randolph Hearst, Jr., last week at a luncheon in his honor given by the Associated Motion Picture Advertisers in New York.

The publisher of the *New York Journal-American* and *American Weekly* and editor-in-chief of all Hearst enterprises declared that the friendship between the newspaper and motion picture industries "is a heritage I'm proud to continue and extend with every facility at our command." On being introduced by master-of-ceremonies Howard Dietz, a former Hearst employee, Mr. Hearst received a standing ovation from representatives of both industries to whom he then outlined similarities in their professions.

Meanwhile this book is not for the technological historian. It does contain a high colour, and it gives another special view of our country as we emerged into the twentieth century.

There are bits of humour in these pages, and some of the best of them not entirely by design. Take a naïf footnote on page 212:

"The reader may feel the references to 'Miss Stewart' and 'Miss Joyce' are unduly formal; it was a Vitagraph rule. The courtesy of social address was strictly adhered to by all persons on the lot. We insisted that no matter what a person's occupation, it was 'Mr. So-and-So' and 'Miss So-and-So,' not 'Harry' or 'John' or 'Mary.' This was part of a plan to exert every precaution in favor of our young actresses. While it may have been regarded as an unusual presumption on our part, we nevertheless ordered all couches to be removed from dressing and make-up rooms. The facts show that Vitagraph was the most circumspect of all studios of the time."

Mr. Smith does not make clear, however, how the couches got there in the first place, and just what brought so sweeping a managerial decision. It was probably the performance of some "So-and-So." There were some around in Flatbush in those days.

What was left of Vitagraph was sold to Warner Brothers in 1925. The company had enjoyed much adventure, weathered some disasters, and was a success with as honourable a tradition as is to be found in the annals. I think the principal credit goes to Albert E. Smith.

—Terry Ramsaye

Columbia Declares Dividends

Columbia Pictures Corporation this week declared a dividend of 25 cents a share on its common stock payable December 18, 1952, to stockholders of record December 4, 1952.

"Both industries," he said, "have drawn largely from life itself, a bid for public favor with every issue, and measure of our success by box office returns . . . both must be constantly in touch with the man in the street, his aspirations, his fears, his desires. Our success will reflect how well we maintain our contact with him."

Harry McWilliams, AMPA president, read several wires from west coast notables expressing hearty agreement over the cooperation which the Hearst enterprises, reaching approximately 25,000,000 people daily, have accorded the motion picture industry through the years. Among the senders were Joseph Schenck, Herbert J. Yates, Walter Pidgeon (as president of the Screen Actors Guild), and stars Susan Hayward, Betty Grable, Broderick Crawford and others.

Balabans Apply for TV Channel in Milwaukee

Harry and Elmer Balaban, of the H. & E. Balaban Circuit, owners and operators of theatres in Milwaukee and Detroit, applied for their second television channel, this one in Milwaukee. They already have started construction of their station in Rockford, Illinois. Leading theatres in the circuit are the Esquire, Surf, and Commercial, Chicago; Downtown, Detroit; and several drive-ins. Harry and Elmer are brothers of John, Barney, and A. J., all prominent members of the motion picture industry. John, of Balaban and Katz, Chicago subsidiary of United Paramount Theatres, was instrumental in the establishment of WBKB, the Balaban and Katz television station, which was the first TV station in Chicago.

"Hans Christian Andersen" Gets Chicago Extension

CHICAGO — Samuel Goldwyn's "Hans Christian Andersen" has been awarded an extended run of eight weeks in the Chicago Loop, in a decision handed down Monday by Federal Judge Michael Igoe. James A. Mulvey, president of Samuel Goldwyn Productions, was present at the hearings. The theatre and opening date for the Chicago run of "Hans Christian Andersen" have not yet been set.

Pathe and DeLuxe Labs Sign New IA Contracts

New wage agreements covering all office employees of both Pathe and DeLuxe Laboratories in New York have been reached following negotiations between the managements and Local H-63 of the International Alliance of Theatrical Stage Employees. Increases of about 10 per cent are provided.

...Don't Wait 'Til

For A Really
HAPPY NEW YEAR

Make Your Plans Now To Get '53 Off To A
Bang-Up Boxoffice Start With All This Great Product From
PARAMOUNT

ROAD TO BALI Color by Technicolor. Bing Crosby,
Bob Hope, Dorothy Lamour



THUNDER IN THE EAST Alan Ladd,
Deborah Kerr, Charles Boyer, Corinne Calvet



TROPIC ZONE Color by Technicolor. Ronald Reagan,
Rhonda Fleming, Estelita



THE BLAZING FOREST Color by Technicolor
John Payne, William Demarest, Agnes Moorehead,



THE SAVAGE Color by Technicolor. Charlton Heston,
Susan Morrow, Peter Hanson, Joan Taylor



The Last **XIII** Minute



THE TURNING POINT..... William Holden,
Edmond O'Brien, Alexis Smith



CECIL B. DEMILLE'S
THE GREATEST SHOW ON EARTH

Color by Technicolor. Betty Hutton,
Cornel Wilde, Charlton Heston, Dorothy Lamour,
Gloria Grahame and James Stewart



POSTPONE RKO RECEIVER SUIT

Company Attorneys Urge Delay of Case Until Officers are Elected

A reconstitution of the boards of RKO Pictures and RKO Radio Pictures is expected within another week, it was asserted by Albert R. Connelly, attorney representing the parent and subsidiary companies, at the New York Supreme Court hearings last Friday on the receivership application filed by three minority stockholders.

A postponement was granted RKO Pictures by Justice Henry Clay Greenberg on the hearing of arguments until Dec. 10, over the opposition of Louis Kipnis, attorney representing the minority stockholders, who claim to own 2,525 shares.

Show Heavy Loss

Meanwhile this week the company announced a net loss for the three months ended September 27, after all charges, of \$1,064,932, which compares with a profit of \$588,816 for the same quarter in 1951. For the nine months ended September 27, operations resulted in a net loss of \$4,777,766 as against a loss of \$145,904 for the same period in 1951.

At the court hearings the plea for postponement was joined by attorneys representing Samuel Goldwyn Productions and Walt Disney Productions, releasing through RKO; Atlas Corp., one of RKO Pictures' leading stockholders, and David J. Greene, claiming to own and control more than 78,000 shares of RKO Pictures stock.

Sees Early Reorganization

In arguing for a delay, Mr. Connelly, of the law firm of Cravath, Swaine and Moore, informed the Court that the two principal directors of the company were then on the coast working on the reconstitution of the board. Apparently the reference was to Sherrill Corwin, acting chairman of the board, and Edward J. Burke, the other director, who is also a member of the Ralph Stolkyn syndicate which bought the controlling interest in the company from Howard Hughes. The attorney added that the two directors were expected in New York shortly.

In his ruling granting the 19-day postponement it was pointed out by Justice Greenberg that the appointment of a temporary receiver is a "serious matter" and a "drastic step," warranting a full and complete hearing on the arguments. He indicated that if all the parties to the dispute were not ready by that date, he would consider a further postponement.

Mr. Kipnis, representing minority stockholder Eli B. Castleman of Detroit and Louis Feuerman of New York, argued that

if they agreed to the adjournment it might be "misconstrued" or that "some misfortune" might occur to the company in the interim.

Whitney Seymour, of Simpson, Thacher and Bartlett, who represented the Atlas Corp., and Walt Disney Productions, joined in RKO's application for adjournment and indicated that his clients would file affidavits. Atlas, according to its most recent report, as of June 30, stated that it owned 76,500 shares of RKO common.

Argue for Postponement

Isadore J. Kresel, counsel for Mr. Greene, also argued for a postponement and expressed his opposition to the appointment of a receiver. Following the court session, Mr. Kresel denied that he was forming any stockholders committee or had been approached to join such a committee for a possible proxy contest.

A representative of the law firm of Rosenman, Goldmark, Colin and Kaye acted as an observer for Goldwyn. Among others attending was Roy Disney, president of Disney Productions. William Zimmerman, company attorney, who was recently named to the board, was the attorney of record.

The first production plans of the company since Arnold Grant resigned as board chairman were announced over the weekend. "Gambler's Moon" will go into production in early February. Edmund Grainger will produce and Robert Mitchum and Robert Ryan will head the cast.

Rank Group Resigns From Universal Board

Directors of Universal Pictures, Monday, formally accepted the resignation of J. Arthur Rank, Robert Benjamin and G. I. Woodham-Smith from the Universal board at a meeting held in New York.

Rank had continued as a board member following the sale of his stock interest in Universal last spring while Mr. Benjamin and Mr. Woodham-Smith had remained on the board by virtue of their executive association with Mr. Rank. Mr. Rank and Mr. Woodham-Smith tendered their resignations recently, in view of the fact that the former's interest had been sold to Decca Records. Mr. Benjamin resigned when he became chairman of the board of United Artists.

The trio's places on the Universal board will not be filled, according to N. J. Blumberg, board chairman.

Loew's 20-Cent Dividend

Loew's directors, at their regular board meeting November 18 declared the usual quarterly dividend of 20 cents a share on the common stock, payable Dec. 19, to stockholders of record, Dec. 9.

IN NEWSREELS

FOX MOVIE TONE NEWS, No. 95—Ike sees Truman and holds New York talks. Egypt's premiere Naguib sees King Faisal of Iraq. Oona Chaplin back in U.S. Swedish beauty wins "Miss World" contest. Movietone News All-American football team.

FOX MOVIE TONE NEWS, No. 96—Ike and Dulles visit UN. Sen. Nixon calls on Ike. Water famine in UN. Variety Club 25 years old. Indo-China Reds menace French. Football highlights.

NEWS OF THE DAY, No. 225—Ike names first three members of his cabinet. Korea prisoner of war issue stirs UN. Connie Mack at 90. Axeman's derby.

NEWS OF THE DAY, No. 226—Ike finds inspiration in UN visit. NATO in war games off Turkish coast. Life term freed; found innocent. Variety Club's 25th anniversary. Football.

PARAMOUNT NEWS, No. 28—First names for Eisenhower cabinet. Eden supports India "PW" plan. Inaugural day in Chile. Connie Mack honored. New Jet plane record. Airliner flies polar route.

PARAMOUNT NEWS, No. 29—Ike in visit to UN. Message of faith from President Truman. Last rites for William Green. Breathtaking holiday treat. Football game of the year.

TELENEWS DIGEST, No. 47B—Oil fire doused from air. DuPont anti-trust suit. Holland's Prince Bernhard visits Mexico. New parking aid. Airline links outposts in Sahara. Study cosmic rays. Chilean inauguration of president.

TELENEWS DIGEST, No. 48A—Naval powers in landing test. Milford, Tex. gets new doctor. Nehru honored by natives. Career girl fashion show. Red prisoners reach safety. Football.

UNIVERSAL NEWS, No. 415—Eisenhower talks with Truman. Harmon airplane trophy won by Mme. Jacqueline Auriol. Truman receives Thanksgiving turkey. Carlos Ibanez inaugurated as Chile president. Japanese Crown Prince in public appearance. Prince Charles celebrates birthday. Ski time.

UNIVERSAL NEWS, No. 416—NATO naval maneuvers. Eisenhower at the UN. Variety Club's 25th anniversary. Underwater camera. Football highlights.

WARNER PATHE NEWS, No. 30—Eisenhower gets started on job. Airplane flies Los Angeles-Copenhagen-North Pole route. New jet record. New Chilean president inaugurated. Football highlight.

WARNER PATHE NEWS, No. 31—Eisenhower visits UN. Turkey NATO maneuvers. Iraq king in Baghdad. Big oil fire extinguished in two minutes. Variety Club silver anniversary. British Parliament dedicates memorial.

Homer A. Lord Dies

Homer A. Lord, theatre and motion picture house manager for 45 years, died November 18 at the Mercy Hospital, Philadelphia. He was 72. He began his career in 1907 with the old Keith circuit and was with the Warner Theatres circuit as city manager in Pottstown, Pa. For the past 10 years he was associated with Harry Denbow in the operation of the Congress, Marcus Hook, Pa., and the Media, Media, Pa. His wife, Jeanne, survives.

Julian S. Jossey

Julian S. Jossey, 59, former vice-president of Hallmark productions, died November 20 in University Hospital, Cleveland. He had been ill for several years with a heart ailment.

California Unit's New Name

The Independent Theatre Owners of Northern California and Nevada have changed the association's name to Northern California Theatres Association. Nevada still is a member of the group. The original name was changed because Nevada is part of the Northern California exchange territory.

What kind of town
is yours?



whistle-stop?

big-town?

small-town?

great metropolis?

village?



It makes no difference!

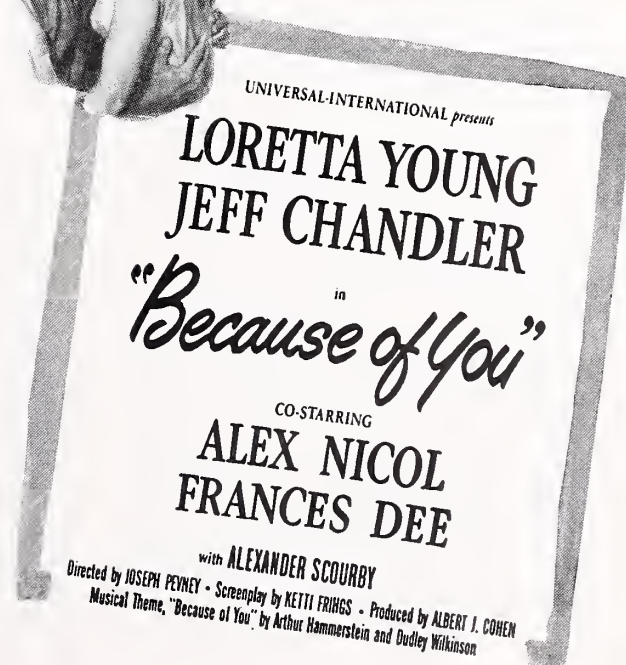
"Because of You"
has box-offices booming
everywhere!

BIGGEST U-I GROSSER OF ALL TIME...

at Plaza Theatre, Laredo, Texas; Palace Theatre, Bryan, Texas . . . **Bigger than "EGG AND I"** at Civic Theatre, Portland, Maine . . . **Topping "WORLD IN HIS ARMS"** in Worcester, Mass., Brunswick, Me., Burlington, Vt., Springfield, Mo., Greenfield, Mass. . . . **Beating "BEND OF THE RIVER"** all over Texas—San Angelo, Mount Pleasant, Nacogdoches (and lots more) . . .

2nd WEEK in Boston, Washington, Atlanta, Salt Lake City, Atlantic City, Baltimore.

Bountiful business... Because of U-I



Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

BECAUSE the deadline for Academy Award consideration is but slightly more than four weeks distant, and because companies with likely Academy material on their hands are given to hustling their candidate pictures into exhibition and publicity about them into print, the newspaper columnists have begun listing the various entries, forecasting results, and creating generally a misimpression which, although it usually does no particular harm, assuredly does no good. In point of fact, as exhibitors may have occasion from time to time to point out to misled patrons, there are no "entries" for Academy consideration, and no producer or studio or distributor can "enter" or "nominate" or otherwise stipulate that a certain picture is his candidate for honors. The facts in this widely misunderstood matter are stated in the Academy of Motion Picture Arts and Sciences "rules for the conduct of balloting" as follows:

Year's Pictures Eligible

"Academy Awards of Merit shall be bestowed for achievements in connection with motion pictures first publicly exhibited for paid admission (previews excluded) in the Los Angeles area (defined as Los Angeles, West Los Angeles or Beverly Hills) between January 1 and midnight of December 31st, following normal exploitation and advertising utilized by the producer for his other pictures within the dates specified."

As the foregoing makes quite clear, any and all pictures which open under normal commercial conditions within the Los Angeles area and inside the calendar year are automatically and irrevocably made eligible for Academy consideration. Subsequent to ending of the calendar year all such eligible pictures, regardless of source, stature or repute, are listed alphabetically by title on a reminder list prepared by the Academy and sent to all persons qualified for participation in the nominations.

Nominating is by secret ballot, with membership of several guilds, as well as the Academy, sharing the nominating responsibility. "The five pictures receiving the highest number of votes shall become the nominations for final voting for the Production Award" and "Final voting for the production award shall be restricted to active Academy members," the rules say.

The spasmodic activities which give rise to the rash of Academy conjecturing in the public prints at this time of year consist chiefly of scramblings for bookings at the times and in the theatres considered to be

favorable with respect to Academy chances. Placing one's favored picture in the finest theatre located in the most convenient place is deemed likely to snare a few votes. As most Awards votings are close, it is figured a few extra may be enough. That is—it used to be. After what happened November 4th, 1952, all previous convictions concerning votes—any kind—are out the window.



FIVE of the eight features started during the week are being filmed in Technicolor, a circumstance reflecting the steady rise in the percentage of pigmentation. Reasons for this rise are many, and well known, the newest among them being the advent of special exhibition processes. Both Cinerama and Natural Vision use color for their introductory programs. It heightens the illusion, in both instances, in such vital degree that neither Cinerama nor Natural Vision will be retreating to black-and-white. The once implausible prospect of 100% conversion to color is becoming less implausible by the minute.

MGM is using Technicolor for "Mogambo," directed by the renowned John Ford and produced by Sam Zimbalist, which has Clark Gable, Ava Gardner, Grace Kelly and Douglas Sinden in principal roles.

Sol C. Siegel is producing "Gentlemen Prefer Blondes" in Technicolor for 20th Century-Fox, with Howard Hawks directing Jane Russell, Marilyn Monroe, Charles Coburn, Elliott Reid and George Winslow.

Twentieth Century-Fox is using Technicolor, also, for an untitled Western in which Jeanne Crain, Dale Robertson, Richard Boone and Carole Mathews are being directed by Harmon Jones. This is the first of the studio's films to be entrusted to Leonard Goldstein, a former Universal-International producer.

U-I is filming two new undertakings in Technicolor with Albert J. Cohen producing both "Prince of Bagdad" directed by George Sherman, has Victor Mature, Mari Blanchard and Virginia Field in top roles. "East of Sumatra," directed by Budd Boetticher, presents Jeff Chandler, Marilyn Maxwell and Anthony Quinn as principals.

Warner Brothers launched "The City Is Dead," with Gene Nelson, Sterling Hayden and Phyllis Kirk under direction of Andre De Toth. The producer credit for this one is being given Bryan Foy.

Vincent M. Fennelly, Allied Artists, started production of "The Homesteaders," a Wild Bill Elliott vehicle with Rick Vallin and William Fawcett in the cast directed by Lewis Collins.

Exclusive Films, London, producing for Lippert release, started "Spaceways," with

THIS WEEK IN PRODUCTION:

STARTED (8)

ALLIED ARTISTS The Homesteaders	Blondes (Technicolor)
INDEPENDENT Spaceways (Exclusive Films, London, Lippert release)	Untitled Western (Technicolor)
MGM Mogambo (Technicolor)	UNIVERSAL-INT'L Prince of Bagdad (Technicolor)
20th CENTURY-FOX Gentlemen Prefer	East of Sumatra (Technicolor)
	WARNER BROS. The City Is Dark

COMPLETED (5)

COLUMBIA Flame of Calcutta (Esskay Pic. Co., Technicolor)	MGM Fast Company Young Bess (Technicolor)
Love Song (Technicolor)	20th CENTURY-FOX Call Me Madam (Technicolor)

SHOOTING (25)

ALLIED ARTISTS White Lightning	PARAMOUNT Arrowhead (Technicolor)
COLUMBIA The Red Beret (Warwick Prod., London, Tech.)	Here Come the Girls (Technicolor)
INDEPENDENT Billy Ringo (Edward Small Prod.) formerly Johnny Ringo	Forever Female
Man Crazy (Security Pictures)	Little Boy Lost
Tarzan and the She- Devil (Sol Lesser Prod.)	REPUBLIC The Woman They Almost Lynched
Rough Shoot (London, United Artists release)	RKO RADIO Split Second
Main Street To Broadway (Cinema Prod., MGM release)	20th CENTURY-FOX Desert Rats
Melba (Horizon Pict., U.A. release, Technicolor)	Nearer My God to Thee
The Sword and the Rose (Disney Brit- ish-Technicolor)	Sailor of the King (formerly Single Handed)
MGM The Band Wagon (Technicolor)	UNIVERSAL-INT'L The Golden Blade (Technicolor)
Give a Girl a Break (Technicolor)	WARNER BROS. Plunder of the Sun (Wayne-Fellows Prod.)
Invitation to the Dance (Technicolor)	The System
	Trouble Along the Way (formerly Alma Mater)

Howard Duff and Eva Bartok. Michael Carreras is producing, Terrence Fisher directing.

Warners Buy Steinbeck Book

Warner Brothers this week announced that it has acquired the screen rights to John Steinbeck's current best-seller, "East of Eden," for which the author will do the screenplay. Elia Kazan will direct.

The National Spotlight

ALBANY

Response to the Big Brother portion of the annual Variety Club Denial Day drive, for the benefit of Camp Thatcher, caused co-chairmen Harry Lamont and Charles A. Smakwitz to predict the all-over goal of \$15,000 would be reached. Formal dates for the main campaign are Nov. 23-29, but collections will extend into December. . . . International chief barker Jack Beresin sparked the drive with a donation of \$200 at the recent kickoff dinner in the Ten Eyck Hotel. . . . Chairman of the can collection committee is George Schenck. . . . Three men from the exhibition ranks, Joe Saperstein, Sylvan Leff and Jules Perlmutter are members of the new Variety Club crew. . . . Film Row representatives are: Arthur Newman, Republic manager; Leo Greenfield, Universal manager; Frank Carroll, Metro chief booker.

ATLANTA

J. E. McDermott and Carl Miller, Universal special home office representative at the local office. . . . Jack Hefferlam, Princess Theatre, Huntsville, Ala. on a vacation trip to Cuba and Mexico. . . . R. M. Kennedy, theatre owner of Alabama, is new owner of the Capital and Bethy theatres, Elizabethton, Tenn. He will close the Bethy. . . . The Blanding drive-in, Starke, Fla. has closed for the winter. . . . Arthur Greenblott, sales manager, Lippert Productions, was in Atlanta at the local branch. . . . Walt Disney, will film his new picture in Georgia ("Andrews Raid"), to start in the spring of 1953. . . . Louis Waitt, vice-president, and Oscar Howell, president of Capital City Supply Co., back from Chicago. . . . Gault Brown, Jr., new owner of the Madison drive-in theatre, Madison, Tenn. . . . J. E. Ohlinger, new manager of the St. Joe drive-in, Port St. Joe, Fla.

BOSTON

Bill Horan who resigned as branch manager at Warner's last spring because of ill health, has returned to that company and is selling in the New Hampshire and Vermont territories, replacing Jack McCarthy who has switched to the booking department. . . . Al Swerdlove of Lippert Films has set 38 first run bookings for "Hellgate" and "Mr. Walkie Talkie" in this area, backed by a TV and radio spot announcement campaign for six days before the opening. This is the first time that an independent distributor has used extensive TV spot advertising in New England. . . . Nat Ross, former film salesman for UA has joined Relston, Inc., theatre candy concessionaires, and will travel in Maine, New Hampshire and Vermont, under Jim Godsill, sales manager. . . . The New England locals of IATSE held their annual convention at the Hotel Bradford on Nov. 21 with Second International vice-president, James Brenman presiding.

BARKER A-VISITING



David Miller, manager of the Buffalo exchange for Universal-International and chief barker of the Buffalo tent of the Variety Clubs (Tent No. 7) greets Buffalo's own favorite star, Suzan Ball, on Mr. Miller's recent visit to the Universal studios on the coast.

BUFFALO

Arthur Krolick, Charlie Taylor and Leon Serin busy guys these days as they prepare for the big screen telecasting of the Metropolitan performance of "Carmen," at the Center theatre, December 11. . . . Morris Schmalzback, auditor, visiting local Fox exchange. . . . The following have been nominated for directorships in Tent 7, Variety club of Buffalo: Spencer V. Balser, Harry L. Berkson, M. A. Brown, John G. Chinell, Herb Gaines, Wally Gluck, Robert Hayman, Marvin Jacobs, Billy Keaton, Arthur Krolick, W. E. J. Martin, George H. Mackenna, Dewey Michaels, Jack Mundstuk, Chris Pope, Albert Ryde, Richard Walsh, Elmer Winegar and Max Yellen. The following have been nominated for delegates to the Variety Clubs International convention in 1953: William D. Dipson, Wally Gluck, Myron Gross, Leo Katz, Arthur Krolick, Ben Kulick, W. E. J. Martin, Dewey Michaels and Jack Mundstuk. Tent 7 will hold its annual election, December 1. . . . Harry Berkson, Monogram, enthusiastic over big promotion plans being laid down for the local showing of "Flat Top" and "Battle Zone."

CHICAGO

The 1952 National Allied Theatres Convention wound up with a demonstration of good feeling as Ronald Reagan's plea for help for comedian Eddie Garr met with tre-

mendous response from the delegates in the form of a purse of over \$1,600. Garr is at Passavant Hospital here, where he is confined by a heart attack. . . . Jack H. Levin of Jack H. Levin Associates was here laying the groundwork for expansion of his theatre checking service. . . . The Plaza, with an all-Mexican show consisting of a feature and 3 Mexican film stars on the stage, raised its price to \$1.25. . . . Milton Brown, recently transferred from his position as Great States city manager of Galesburg to a similar position in Rockford, has resigned. Russell Stevenson, manager of the Times, Rockford, will take over and Richard Williams, assistant at the Fisher, Danville, moves in as manager of the Times. . . . George Cooper of United Films has formed his own advertising agency and is handling the Bill Irvin show from the Crossroads Restaurant. . . . Helen Deutsch, author of the screen play of "Plymouth Adventure," was speaker of the evening at a dinner of the Mayflower Descendants.

CINCINNATI

For the first time in several years, the RKO Lyric is playing an extended move-over run, the attraction being "The Quiet Man." . . . Edwards J. Hanlon, Sr., veteran projectionist, died at his home here November 18. He was a charter member of Local 327, Moving Picture Operators. . . . A jury in Common Pleas Court rendered a verdict against William J. Bein, operator of the State theatre, who brought a \$10,785 damage suit against local contractors, claiming improper design and negligent installation of an air-conditioning system. . . . The RKO Albee is playing "Plymouth Adventure" as a special Thanksgiving Week attraction. . . . Three bandits held up the cashier of the Greene drive-in, at Fairborn, Ohio, at gunpoint, but were frightened away by the timely arrival of late patrons. . . . A new gas heating system and other extensive replacements and renovation have been completed at the Liberty theatre, in Pikeville, Ky.

CLEVELAND

Malva Rosenblatt, secretary to Nat Wolf when he was Warner Ohio zone manager, has joined the Monogram office staff. . . . Julius Lamm, for 22 years manager of Warner's Uptown theatre which this week celebrates its 25th anniversary, was guest of honor at a luncheon of the Glenville Corners Business Men's Club of which he is a past president. . . . Morris Blacker resigned as assistant manager at the Lower Mall to take over the management of Jack O'Connell's Loop theatre, Toledo and Paulding theatre, Paulding. . . . Abe Schwartz, partner of Jack Shulman of the Shulman-Schwartz Circuit, left for his annual winter stay in Miami. . . . Joe Robins, Warren exhib, also left for Florida. . . . Mrs. Lemoyne

(Continued on following page)

(Continued from preceding page)

Thompson closed the Port theatre, Freeport, which she acquired a month ago. . . . Peter Marshall has been transferred from the United Artists Albany office to Cleveland as Toledo territory salesman. . . . Bill Lissner has joined the temporary line-up in the local Universal exchange.

COLUMBUS

The Ohio Sesquicentennial Commission will ask the Ohio Legislature for a \$200,000 appropriation for an outdoor theatre and for a pageant depicting the history of Ohio and the Northwest Territory. . . . Ellie Boley, Junction City, Ohio sophomore, was chosen Ohio State Homecoming Queen and presented with a wrist watch sponsored by Spencer Tracy. Manager Walter Kessler of Loew's Ohio acted as stand-in for Tracy. . . . Enough educational TV stations to blanket the state are being planned, according to President Howard Bevis of Ohio State. . . . Gold lifetime membership cards in the stagehands' union were presented to Edward Gregory, 81, and Albert Dolder, 76, at a dinner here. Gregory has been a stagehand for 60 years and Dolder for 50. Both are still active.

DENVER

Wm. Cahill, formerly a Universal salesman, has taken a job selling, for the Ebersole Concessions. . . . Universal is doing a major remodeling job, making a new private office for Mayer Monsky, branch manager, and giving more much-needed room for the front office. . . . Maxine Law is returning to film row after a long absence, and goes to work as cashier for her former boss, C. J. Duer, this time at Allied Artists exchange. The last time the two worked together was at Selznick Releasing Organization. . . . Jack Pattison, head shipper at Allied Artists, is expected back on the job about Feb. 1. He is now in the Army. . . . A. P. (Tony) Archer, Civic Theatres president, vacationing in Hawaii, and reports success fishing, having caught at least a 210-pound Marlin, after a four-hour fight. . . . Ted Knox, supply dealer, was wounded in the face, near the eye, by a shotgun pellet, during a pheasant hunt.

DES MOINES

Central States Theatre Corp. plans to construct a drive-in at Charlton. Capacity will be 400 autos. . . . Iowa Falls' new drive-in is under construction south of the city. Manager I. C. Jensen reports that the open air house has been named the Falls drive-in. . . . Bert Baldwin, who drives a film delivery truck, put out a fire at the Titonka theatre before the fire department could get there. The fire started on the floor around the theatre heater; the floor was burned and there was some smoke damage. . . . Gene Cramm has been named manager of the Zephyr at Burlington. Cramm a native of Clinton, had been managing a drive-in at Dubuque for Central States. . . . Elmer Knockel is the new manager of the Cascade theatre at Cascade. He succeeds Paul Loes, resigned. . . . New shipper at NSS is Siney Smith. . . . The NSS family group elected new officers. Carol Strouse will serve as president; Cora Price was named secretary and Margaret Shields treasurer. The group plans the social activities for the exchange.

DETROIT

The Mideast Circuit headed by Nate and Ray Schreiber, has closed down the Palmer Park theatre in suburban Highland Park. The Majestic and Garden were also closed recently, reducing the circuit from 5 to 2 houses. . . . Robert Misch, who was with the Butterfield Circuit for 25 years, is now booker for the Paramount Exchange. . . . Clair Townsend, manager for Lippert Pictures here, is vacationing in Florida. . . . Ben Robbins, Universal manager here, will be home soon from Los Angeles. He and his wife were injured in an auto accident while vacationing. . . . All Detroit drive-ins have closed up for the winter. . . . Max Schreiber of Associated Theatres is now handling deep-freeze equipment. . . . Al Ackerman of the Eastside theatre, very active in polio work, is in complete charge of a huge party to be given in the Veterans Memorial Building with all proceeds going to the Sister Kenny Polio Hospital Fund.

HARTFORD

The three Bailey theatres in New Haven, the Westville, Whalley and Whitney, have installed large-screen television in their lounges for convenience of patrons. . . . Majority of Connecticut drive-in theatres already have closed down for the season. . . . Frank Morin, for 15 years with Warner Bros. Theatres, is now working for a Hartford department store. He resigned as manager of the Regal, Hartford, several years ago. . . . Earl Robinson, formerly manager of the Warner Regal, Hartford, has been

named manager of the circuit's Circle Theatre, Manchester, Conn. . . . James F. McCarthy, manager of the Warner Strand, Hartford, is back at his desk, following a southern vacation trip. . . . Hartford visitors: Bernie Levy, Lou Ginsburg, Amalgamated Buying and Booking Service, New Haven; Joe Spivack, Connecticut Theatre Candy Co., New Haven; Hector Frascadore, Farmington (Conn.) drive-in; Bruno Weingarten, New London-Norwich drive-in, Montville, Conn.; Jack A. Sanson, Manchester, Conn., city manager, Warner Bros. Theatres.

INDIANAPOLIS

The Indiana will carry TNT's "Carmen" Dec. 11 if a line can be cleared, according to manager Al Hendricks. . . . Marc Wolf, Variety's international main guy, attended the 25th anniversary festivities in Pittsburgh. Claude McKean, WB branch manager and chief braker of Indianapolis Variety, also was in the Smoky City last week. . . . Dean Brown had booked the Renfro Valley Barn Dance for the Lyric's stage Thanksgiving week. Keith's also will step back into the first run class with "Outpost in Malaya." . . . William A. Carroll, secretary of the Allied Theatre Owners of Indiana, estimates that 70 Hoosier exhibitors attended the National Allied convention in Chicago last week. . . . M. Brazee's Greenwood, one of three drive-ins still open here, has cut operations to weekends. . . . James Velde, UA division manager, and Walter A. Titus, Republic district manager, visited their local exchanges last week. . . . R. L. Richards has closed the State at Crothersville.

WHEN AND WHERE

December 1-3: Annual convention, Allied Theatre Owners of Indiana, Hotel Lincoln, Indianapolis.

December 9: Annual convention, Independent Exhibitors of New England, Sheraton-Plaza Hotel, Boston.

December 10-11: Meeting of the board of directors and executive committee, Council of Motion Picture Organizations, Blackstone Hotel, Chicago.

January 11: Caravan committee meeting, Allied States Association, Jung Hotel, New Orleans.

January 12-13: Annual board of directors meeting, Allied States Association, Jung Hotel, New Orleans.

January 13-14: Annual convention, Allied Theatre Owners of Gulf States, Jung Hotel, New Orleans.

February 23-25: Annual convention, Allied Independent Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City.

March 4: Drive-in operators' meeting, sponsored by the Kansas Missouri Theatre Association, Kansas City, Mo.

March 23-26: National drive-in convention and annual convention, Allied Theatre Owners of Wisconsin, Milwaukee.

JACKSONVILLE

Under the leadership of Guy A. Kenimer, general manager, the Florida State Theatres circuit employees gave generously to a well-organized fund-raising drive for the Variety Clubs' Will Rogers Memorial Hospital at Saranac Lake, New York. . . . It is reported that Carl Floyd, operational head of the Floyd theatres, is selling his share of the business to the major owners, the L. A. Stein theatres, which also operate in Georgia. . . . Mr. and Mrs. Martin B. Ellis, Philadelphia exhibitors, visited local friends on their way to a Miami winter vacation. . . . Fred Hull, MGM branch manager, is seeing the sights of Key West and Cuba on his annual leave. . . . Chester Mikesell, Navy booking agent for ship and shore establishments, visited the Row. . . . Walter Mock, Paramount booker, is back on the job after suffering an unusual injury for a booker. He fell into an open manhole uncovered by workmen in front of the Florida theatre building.

KANSAS CITY

The United Funds campaign—with the motion picture industry contributing through its own division—reached its goal at the final meeting November 21. Arthur Cole, president of the Motion Picture Association of Greater Kansas City, directed the Division's work. . . . Miss Gladys Penrod, recently executive secretary of the Kansas-Missouri Theatre Association, is now secretary to Ben Marcus, district manager, Columbia, with headquarters at Kansas City. . . . The board of directors of the

(Continued on page 35)

VAUGHN MONROE

IDOL OF MILLIONS

*Singing...
Fighting...
Romancing*

in another great
action adventure!

HERBERT J. YATES
Presents

TOUGHEST MAN IN ARIZONA

TRUCOLOR BY
CONSOLIDATED

Starring

VAUGHN MONROE · JOAN LESLIE

with EDGAR BUCHANAN · VICTOR JORY · JEAN PARKER · HENRY MORGAN · IAN MacDONALD

Story and Screenplay By JOHN K. BUTLER · Associate Producer SIDNEY PICKER · Directed By R. G. SPRINGSTEEN

A REPUBLIC PICTURE

Republic Pictures Corporation



Check List

of recent or forthcoming
releases featured in advertising in
MOTION PICTURE HERALD *

(alphabetically by title)

<u>Title</u>	<u>Distributor</u>
Abbott and Costello Meet Captain Kidd.....	Warner
Above and Beyond.....	MGM
Against All Flags.....	Universal
A Man's Country.....	Universal
April in Paris (4 Pages).....	Warner
The Bad and the Beautiful (2 Pages).....	MGM
Battle Zone.....	Allied Artists
Because You're Mine (6 Pages).....	MGM
Blackbeard the Pirate.....	RKO
The Blazing Forest (2 Pages).....	Paramount
Cattletown.....	Warner
City Beneath the Sea.....	Universal
Eight Iron Men.....	Columbia
The Four Poster.....	Columbia
Girls in the Night.....	Universal
Hangmans Knot (3 Pages).....	Columbia
The Happy Time (3 Pages).....	Columbia
The Iron Mistress (6 Pages).....	Warner
The Lawless Breed.....	Universal
Meet Me at the Fair.....	Universal
Million Dollar Mermaid (3 Pages).....	MGM
The Miracle of Fatima (14 Pages).....	Warner
The Mississippi Gambler.....	Universal
My Cousin Rachel.....	20th-Fox
Niagara.....	20th-Fox
One Minute to Zero (2 Pages).....	RKO
Operation Secret (2 Pages).....	Warner
Plymouth Adventure (3 Pages).....	MGM
The Prisoner of Zenda (3 Pages).....	MGM
The Redhead from Wyoming.....	Universal
Road to Bali (4 Pages).....	Paramount
Ruby Gentry (3 Pages).....	20th-Fox
Rudolph the Red-Nosed Reindeer.....	Jam Handy
Seminole.....	Universal
Skirts Ahoy!.....	MGM
Son of Geronimo.....	Columbia
Stars and Stripes Forever (3 Pages).....	20th-Fox
The Steel Trap (3 Pages).....	20th-Fox
The Thief.....	United Artists
The Thief of Venice (2 Pages).....	20th-Fox
Thunder in the East (2 Pages).....	Paramount



The Vital Spark that ignites the interest of exhibitors for specific pictures, so that it can flame into that enthusiasm which inspires real showmanship, is a soundly planned program of trade advertising. *Without that, no exhibitor can be blamed for lacking in excitement over pictures which are offered to him virtually "cold".*

It is obvious that the extent of a distributor's confidence in product he has available is generally indicated by either the telling—or *lack of telling about it*—in trade paper messages.

There never was a greater need for good product. There never was a greater interest among exhibitors to know about the product they should plan to obtain and exploit. There never was a keener readership of trade paper messages.

Requisites for successful motion picture trade paper advertising of good product are: (1) Start it *soon enough*; (2) Make it effectively proclaim the *box-office values* of the picture; (3) Publish a *sufficient continuity* of sales messages to impress and remind.

Soundly planned trade advertising is the basic telling that leads to successful selling. Its cost is dimes that bring dollars. It is *the vital spark* for the power that produces greatest results!



(Continued from page 32)

Kansas-Missouri Theatre Association, meeting November 19, set the date, March 4, for a drive-in conference with Stanley Durwood, chairman, Jack Braunagle vice-chairman. . . . Proposed new water rates affect chiefly establishments having air-conditioning that does not re-use water. Hence theatres with water-conserving equipment for cooling are not involved in the extensive discussions regarding the new rates.

LOS ANGELES

The new manager of the Warner's Beverly Hills theatre is Edgar Lynch. . . . Film Row extends its heart-felt sympathy to Dick Lithgow, MGM salesman, whose wife passed away after a long illness. . . . Neve Goslovich, secretary to Charles P. Skouras, flew to Mexico City for a week's vacation. . . . Bert Pirosh, head of the FWC booking department, is at home with the flu. . . . Loretta Badian is the new contract clerk at Republic. . . . Virginia Siegers, head of the 20th Century-Fox contract department, is engaged. . . . Mike Sword, FWC legal department, is at home after undergoing surgery. . . . Rudy Hoeschulte has been appointed manager of the La Reina, Sherman Oaks, replacing Ray Duff, who moves to the Embassy, L. A. . . . Margaret Sutton has been named manager of the Bruin, Westwood. . . . The new manager of the Ravenna is Robert Hall.

LOUISVILLE

The Scoop theatre building here at 420 W. Walnut was sold to the Brown Hotel Company for about \$175,000. The theatre closed last summer. . . . W. E. Carrell, of the Falls City Theatre Equipment Co., has returned from Chicago where he attended the National Popcorn Convention, also the joint TESMA-TEDP Convention held there. . . . Two bandits held up the manager of the West End theatre here and took about \$800. . . . James Booze of Evarts, Kentucky advises he has taken over the operation of the Sandra Gay theatre, Louellen, Kentucky, from Messrs. Hamlin and Parsons. . . . A meeting of the board of directors of the Kentucky Association of Theatre Owners was held November 25 to discuss and set up definite plans for luncheon or dinner meetings with Senators and Congressmen for repeal of 20 per cent admission tax.

MEMPHIS

Variety Club, Tent 20, is busy raising funds to finance building of a 20-bed convalescent home for children suffering from rheumatic heart disease. A total of \$19,000 of the \$78,500 needed has been raised. . . . Loew's State and Loew's Palace have joined hands with MGM to stage a midnight show at State Dec. 21 to raise funds for the American Legion-Commercial Appeal Christmas basket fund for the poor. . . . Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee will conduct a one-day clinic in Memphis for Mid-South exhibitors Dec. 16, Leon Roundtree, president, announced. Speakers will include M. B. Smith and J. D. Buanagel.

MIAMI

When vaudeville returns to the Olympia, December 10, Jim Martin, assistant there, reports Frances Langford will be the head-

liner. . . . The fencing team from the University of Miami gave special stage exhibitions at the Olympia and Beach during the showing of "Prisoner of Zenda." . . . Curry Andrews who resigned from the Shores, a Florida State theatre, is now managing Fun-Lan drive-in in Dade City for the Floyd Theatres. . . . John Davis, formerly manager of the Sunset in Ft. Lauderdale is in charge of the Midway drive-in at Tarpon Springs. . . . From the Randforce Circuit of New York, Harry G. Gabriel is now managing the Colony on Miami Beach. Leonard Rosenthal is assistant. . . . Dan Cohen is managing the Coral. . . . The Shores management is in charge of Bill Blane formerly at the Coral.

MILWAUKEE

The stick-ons put out by MGM and 20th Century-Fox pictures, and sold by National Screen Service Corp., have been going great here. . . . The new Plaza theatre has been redecorated and reopened. . . . John Mednikow, National Screen, has returned from a 10-day Caribbean cruise out of New Orleans. He went to Havana and Honduras. . . . John Steinfeld is no longer connected with the Oakland theatre and John Severson. . . . Seen along amusement Row recently were Ed Koneigrieter, Douglas theatre, Racine, and Ken Petterson of the Gerald theatre, Weyauwega, Wis.

MINNEAPOLIS

Judge Gunnar H. Nordbye has awarded a judgment of approximately \$125,000 plus attorneys' fees yet to be fixed in the conspiracy case of Martin Lebedoff vs. the major film companies and Minnesota Amusement Co. Defendants have 30 days to appeal the action. . . . The Homewood theatre closed making the tenth house to shutter in Minneapolis since the advent of television. . . . Orville Saewert will operate the new community-sponsored Cogswell at Cogswell, N. D., for Cogswell Amusement Co. Promoters expect to have the house open by Jan. 1. . . . Tom Letcher is new MGM field press representative. . . . Variety Club will have its election of officers Dec. 1. . . . On Dec. 8 at a dinner at the Nicollet hotel the board of regents of the University of Minnesota will present a plaque to the Variety Club for its erection of the heart hospital on the University of Minnesota campus.

NEW ORLEANS

Herbert Hill, Tampa, Fla. representative of Bon Bon Corp., Beverly Hills, Calif., was a caller. . . . Harold F. Cohen, Lippert franchise holder has taken on Jam Handy productions for distribution in this exchange area. . . . G. Y. Harrell, Jr. Manley, Inc. checked in after covering western Florida and Southwest Alabama. . . . Joy N. Houck, president Joy Theatres, Inc. flew back from Hollywood after a week's stay in the interest of his new productions which are scheduled for an early release. . . . The first three-dimensional movie "Bwana Devil" is scheduled for a New Orleans' showing the early part of 1953 at the Saenger. . . . The I. Oberlins of the Ritz, Natchez, Miss. are blazing the trail with RCA's Synchro Screen installation. . . . M. A. Connett's & Fred T. McLendon's Ritz drive-in, Forest, Miss. is the first to lock up for the winter season.

OKLAHOMA CITY

Bob Barton, booker for the Barton Theatres, and Mrs. Barton, left for Wichita, Kan., November 18. . . . The Hornbeck, Bison and Criterion theatres, at Shawnee, Okla., are offering theatre gift books for sale at \$5 and \$2.50. . . . Pat McGee, president of Cooper Foundation Theatres, at Denver, Colo., was in Oklahoma City, for a few days this week. . . . E. F. Roberts comptroller for Cooper Foundation Theatres, and Mrs. Roberts of Lincoln, Neb., will be in Oklahoma City, this week end. . . . "The Steel Trap" moves over to the Tower and Capitol theatres, for a 2nd week. . . . Barton Theatres are sponsoring a giveaway cash program at all of their 11 theatres ending Dec. 1, when a new Nash car, trip to Hollywood and a pony will be given to lucky holders of tickets which will be drawn that evening. . . . Ed Thorne, booker for Cooper Foundation Theatres in Oklahoma City reports business very good.

OMAHA

The Pix theatre at Pender, Neb., did its part in promoting the community hospital project by turning over its facilities for the showing of the movie, "Another Light," portraying the part a hospital plays in a community. . . . Tristates has arranged for a theatre telecast of the Metropolitan Opera Company's "Carmen" at the Orpheum the night of December 11. . . . Larry Caplane, RKO-Brandeis, reported "The Miracle of Our Lady of Fatima" grossed better than \$12,000 at advanced prices (average is \$5,000) in its first week. . . . Biggest news in the territory was a blanket of snow that covered thousands of square miles of parched western wheat country and pasture land. . . . Mel Weaver has been promoted from booker to salesman, Columbia branch manager Joe Jacobs announced. . . . Mrs. Dorothy Nielson, mother of MGM Booker Raymond Nielson, died at the age of 50. . . . Warner salesman William Wink, Omaha Colosseum president, attended the national convention in Atlanta. . . . Norma Monico, Warner inspectress, and John Ehresman were married in a ceremony at St. Ann's Church.

PHILADELPHIA

Warners Circuit reopened its neighborhood Felton which had been closed for some time. . . . Milton Lewis has taken his late brother's Allen's post as manager of the Park, coming in from the Carman. . . . Harold Cohen has given up his local office and moved back to Lewistown, Pa., where he operates the Embassy. . . . The Towne was sold to Victoria Harrison by Bella Green, administratrix of the estate of Benjamin Green. . . . Nat Rubin, local manager

(Continued on following page)

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Foreign and Domestic
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Serving the Industry Since 1913.
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HENARIAS, N. Y.

(Continued from preceding page)

for many years, is now a captain in the U. S. Transportation Corps stationed in Korea. . . . Philadelphia Variety Club will stage its annual dinner and installation of officers on Jan. 5 at the Bellevue-Stratford Hotel. . . . Palace management in Topton, Pa., gave use of its lobby to the local fire company for a baked goods sale to go to the March of Dimes fund next January. . . . Mel Geller and Sam Taustin have closed their Brandywine drive-in near Wilmington, Del., for the season. . . . Victor H. Blanc, Chief Barker of the local Variety Club, has agreed to serve a second term as president of the Green Valley Country Club. . . . Jack Greenberg, exhibitor co-chairman with Al Davis and Harry and Ben Blumberg, handling the Will Rogers Hospital scrolls and containers-on-counters drive. . . . Dr. Harry J. Schad, president of the Schad Theatres in Reading, Pa., heads the committee promoting the second annual Shriners' Hospital benefit football game for the year end.

PITTSBURGH

Thirty members of the Allied Motion Picture Theatre Owners trekked to Chicago for the organization's national convention. . . . The West Penn organization has postponed its annual convention from December to next March. . . . John D. Walsh, manager of the Fulton theatre faces major surgery for back trouble. . . . "The Snows of Kilimanjaro" is getting sensational grosses in the Fulton where it is now in its fourth week. . . . George Eby, who has been with the Harris Amusement Company for 13 years, has resigned his position and has opened an office as a tax consultant.

PROVIDENCE

"The Snows of Kilimanjaro" held for a second week at the RKO Albee. . . . Among the screen celebrities engaged for the initial 6-week series of stage plays at the Playhouse are Billy Gilbert, Philip Huston, Lynne Carter, Doris Davis and John Main. . . . Elsa Lanchester is slated for a personal appearance at Hope High School Auditorium, in "Private Music Hall." . . . With the recent closing of the Boro drive-in for the winter, the Cranston auto theatre is the only open-air in this area still braving the elements. . . . "The Spider and the Fly" pleased Carlton theatre patrons. . . . The Strand is switching from Sunday, to Thursday openings. This policy, in force during the holiday season, may extend into the spring. . . . The Metropolitan, of late, has been offering first-runs. Latest attraction

was "The Turning Point." . . . Many of the neighborhood houses are enjoying better-than-average business mainly because they are offering two "first-runs" on the same program.

SAN FRANCISCO

In previous report of 1953 Variety Club officers and crew, two names were omitted: L. S. Hamm, attorney and president, Westside Theatres, was elected fixer and Jack Blumenfeld of Blumenfeld Theatres was named crew member. . . . The initial unit of Country Club Center, shopping development just northeast of Sacramento, of which Joseph Blumenfeld is president, has opened. . . . Mr. and Mrs. Rotus Harvey were in Pittsburgh for Variety Club International meeting. They spent Thanksgiving with their daughter Kay, a student at the University of Colorado and were expected to return here this weekend. . . . Changes in management center around city and district managers of the Redwood Theatre circuit: Bert Henson, city manager, Modesto, was transferred to Klamath Falls to replace Earl Baughman, moved over to district manager, Eureka. Ray Duddy replaced Hensen at Modesto and Lou Vaughn, formerly at Eureka went over to Klamath Falls with him. . . . Dick Rose is the new manager at El Cerrito Motor Movies, El Cerrito, having replaced Frank Jenkins, resigned.

ST. LOUIS

Variety Club of St. Louis, Tent No. 4 plans to extend its free eye glasses program throughout the entire motion picture trade area of St. Louis which includes Kentucky, Iowa, Arkansas, Illinois and Missouri. Presently the Tent has been giving free eye glasses to the needy children of this city and surrounding suburban area. . . . The world premiere of the American Museum of Natural History's presentation "Wakamba" at the Fox theater on Nov. 11 provided the largest opening day gross for that house since 1948—\$5,354. . . . Edward L. Butler, ticket seller representative, has been elected permanent chairman for the Amusement Employees Welfare Fund of St. Louis. . . . 27 neighborhood theaters participated in the Marine Corps Reserve program "Toys For Tots," Saturday, Nov. 15. Admission price was a toy of some kind to be distributed later to needy children.

TORONTO

Warner Bros. organization in Canada getting ready for the Haskell Masters Clean-

Up Week Jan. 11 through Jan. 17. Masters is Canadian general manager. . . . Dan Krendel among those attending Pittsburgh conclave of Variety Clubs International. . . . York Confections Ltd., in which Marvin Fremes and Bert Wilkes are partnered are now addressed at 277 Victoria St. . . . Loew's undergoing face-lifting with its marquee in light of city by-law prohibiting overhanging marquees. . . . Over \$3,000 has been given Variety Tent 28, Toronto, by George Altman from his collection and sale of scrap metal. . . . Dr. Leon Lortie, professor of inorganic chemistry at McGill University, has been appointed to the National Film Board. . . . Shirley Bolstad, daughter of Mr. and Mrs. Rube Bolstad, is one of this season's debutantes in Montreal. Mr. B. is vice-president of FPCC. . . . Roy Miller, managing director of the Lincoln, St. Catharines, was honored by the Kinsmen Club for services as chairman of the 1952 district convention of the service group.

VANCOUVER

Ken Mayo, manager of the Sapperton, B. C., Odeon theatre was moved to the Odeon theatre at Abbotsford in the Fraser Valley, replacing Marie Amie, who takes over as manager of the Kingsway, Vancouver. . . . Odeon Circuit now has four lady managers in the B.C. division. . . . Walter Hopp, Cinema manager, is on delayed vacation in California and Mexico. . . . Frank Fisher, JARO sales chief, and Frank Kershaw, head of Western Drive-in Theatres of Alberta, were local visitors. . . . Frank Soltice, manager of the Pines drive-in, Penticton, is father of a baby girl. Third child for the Soltice's. . . . Phil Dierenger of the Studio married Yvette Armand, former secretary of Projectionists Local 348. . . . Jack Lucas, veteran projectionist at the Windsor, on the sick list. . . . Phil Dixon, Columbia Pictures cashier, hospitalized for a major operation. . . . Prowlers broke into the Odeon-Kingsway taking \$250 in candy and cigarettes over the weekend. . . . Al Harrison is new assistant to Walter Hopp at the International-Cinema, replacing S. Norman, resigned. . . . With a new government at Victoria, exhibitors are hoping for a reduction in the B.C. amusement tax from 17½ to 10 per cent, which at present is the highest in Canada.

WASHINGTON

450 Variety Club members and their guests attended the 17th Annual Dinner Dance of Tent No. 11 at the Statler Hotel on November 22. Perry Como was given a plaque as the Tent's "Personality of the Year" in Show Business for 1952. . . . Presentation was made by District Commissioner F. Joseph Donohue. The head table included: Commissioner and Mrs. Donohue; chief barker and Mrs. Jerome A. Adams; Mr. Como; Hirsh de La Vriez; Victor J. Orsinger, newly elected chief barker for 1953, and Mrs. Orsinger. . . . The District National Guard presented the world premiere of "Thunderbirds" at the Warner theatre November 20. . . . The Skyline drive-in, Waynesboro, Va., closed November 17. . . . The following Variety Club Tent No. 11 members were in Pittsburgh for the November 21-23 Mid-Year Meeting and 25th Anniversary Banquet of Tent No. 1: Morton Gerber, J. E. Fontaine, Nathan D. Golden and Wade Pearson.

THEATRE MANAGERS WANTED

Large Circuit needs experienced managers for theatres within 90 miles of New York City. Immediate, permanent, opportunity for advancement, salary open.

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Motion Picture Herald, 1270 Ave. of the Americas, New York 20, N. Y.

Katzman to Produce 17 For Columbia

Sam Katzman's 1953 program for Columbia Pictures, 17 feature films—10 of which will be in color by Technicolor—and three serials, will be the heaviest one-year schedule ever undertaken by an independent motion picture producer, according to the studio. Mr. Katzman's recently signed seven-year contract, calling for 15 films a year, thus has been revised upwards to cover 20 a year, for a total of 140 pictures.

The 10 Technicolor films on the 1953 program are: "Prisoners of the Casbah," "Charge of the Lancers," "Jesse James Meets Bill Dalton," "The Kiss and the Sword," "Tripoli to the Sea," "Battle of Rogue River," "Chief of the Senecas," "The Beach at Wakiki," "Meet Me at the Fair" and "Fort Ticonderoga."

The black and white features include "Valley of the Head-Hunters," "Killer Ape," "Jungle Man Eaters," "Baron of Brooklyn," "St. Valentine's Day Massacre," "Lord of the Underworld" and "49 Men." The three serials will be "Adventures of Captain Kidd," "Fighting With Fremont" and "Smashing the Spy Ring."

Mr. Katzman still has to finish three features and one serial on his 1952 schedule, two Technicolor productions, "Flame of Calcutta" and "Conquest of Cochise," and two black and whites, "Planet Men," a serial, and "Jet Commandos." In addition, he has six Technicolor features now awaiting release, "The Pathfinder," "Jack McCall, Desperado," "Prince of Pirates," "Serpent of the Nile," "Slaves of Babylon" and "Siren of Bagdad."

Pacific Coast Theatres Agree to Dim Marquees

PORTLAND, ORE.: All theatres in the large centers of the Pacific Northwest—principally in Portland and Seattle—have agreed to cut their electric power consumption 10 per cent in accordance with a request from the Defense Electric Power Administration. A power shortage exists. The Evergreen, Hamrick, J. J. Parker and Sterling circuits will dim their lights on their marquees and darken display signs and spotlights.

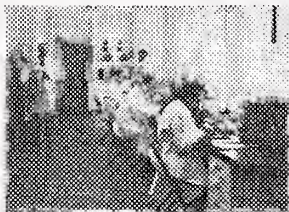
Legion Approves Seven New Films in Week

The National Legion of Decency this week reviewed seven new films, putting four in Class A, Section 1, morally unobjectionable for general patronage, and three in Class A, Section 11, morally unobjectionable for adults. In Section 1 are "Hans Christian Andersen," "Medal of Honor," "Million Dollar Mermaid" and "Winning of the West." In Section 11 are "Outpost in Malaya," "Road to Bali" and "South Pacific Trail."

count your blessings

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Thanksgiving 1952



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WE CARE FOR OUR OWN

Let us view with gratitude the position we occupy as "stockholders" in the Will Rogers Memorial Hospital...

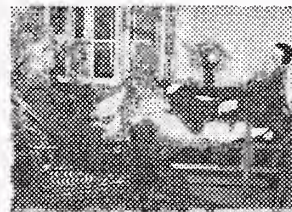
Memorial Hospital...

Already we have restored 1109 persons to useful lives, and we have the enviable record of having cured more than 90% of all our cases of tuberculosis.

Our hospital stands ready to help anyone in the amusement industry who needs TB care... without cost or obligation.

It's wonderful to have a part in such a beneficent movement—and it's also gratifying to know that the facilities, the skill, and the human understanding is there for our own use, too, should we ever need it.

So, let's be thankful that there IS a Will Rogers Hospital—grateful that we are *part* of it... and let's be generous in our support of it. Give gratefully to this year's Christmas Salute—give "a dime, a dollar, or an endowment".



Variety Clubs



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HELP WANTED

EXPERIENCED MANAGERS WANTED FOR neighborhood theatres in New York City and surrounding territory. Please send resume of experience and other information stating salary to BOX 2691, MOTION PICTURE HERALD.

PACIFIC NORTHWEST CIRCUIT WITH THEATRES in smaller cities and large metropolitan areas wants experienced manager. State details of present and previous experience, age, marital status, etc., and enclose recent photograph to BOX 2693, MOTION PICTURE HERALD.

EXPERIENCED EXPLOITATION MAN OR WOMAN, with some capital to handle roadshow pictures. All states open. MELVIN EDEL, Box 445, Centralia, Ill.

EXECUTIVE OF LARGE CIRCUIT OPERATING in Eastern part of United States is arranging for personal interviews in Chicago and New York around the middle of December for theatre managers interested in working for a company offering employment with good salary, vacation, group hospitalization, group insurance, etc. Must present top references and proof of showmanship ability during interviews. Reply BOX 2697, MOTION PICTURE HERALD.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

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PREPARE FOR THE FUTURE. SHOOT LOCAL newsreels, TV commercials and make advertising tie-ups with local merchants. Send for Film Production Equipment Catalog. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

THEATRES

HAVE SEVERAL THEATRES IN CONNECTION for sale or lease. Principals only. BOX 2692, MOTION PICTURE HERALD.

THEATRES, DRIVE-INS WANTED TO LEASE anywhere. Open or closed but ready. MACK ENTERPRISES, Centralia, Ill.

DRIVE-IN THEATRE AT AUCTION. THE MIDWAY Drive-In Theatre, 300 car capacity, will be sold at auction, Saturday, December 6, at 2 P.M. This is a well established and profitable business, being sold for the dissolution of a partnership. Sound and projection equipment installed new 1948, speakers installed 1950. Complete with concession bar, kitchen equipment, office equipment. Location: 4 miles East of Galax, Va., 8 miles West of Hillsville, Va., on State Highway 58. One of the best locations in the South. For further information, contact MIDWAY DRIVE-IN THEATRE, or PARSONS AUCTION COMPANY, Galax, Va.

USED EQUIPMENT

USED MARQUEE LETTERS. WAGNER 8" aluminum 60c; 10" aluminum 75c; 4" plastic 25c; 10" plastic 60c; 10" Adler aluminum 75c. Send for list. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

MORE POWER TO YOU! TWO PEERLESS Magnarcs and Hertner 65/130 generator with rheostats, panel, starter, rebuilt like new, \$1,200; with 50/100 generator \$995. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

PRE-INVENTORY SALE! TERRIFIC SAVINGS! Brenkert Enarc lamphouses rebuilt, \$450. pair; Hertner 80/160 generator, rheostats, panel, etc. rebuilt, \$565; Simplex rear shutter mechanisms, latest features, rebuilt, \$475. pair; RCA PG-140 sound system, MI-9030 soundheads, double channel amplifier, etc., rebuilt, \$1,495.; GoldE automatic rewinder \$49.50. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

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REBUILDING CHAIRS? WHEN YOU ARE ready, contact us. Lowest prices. Large stock late type theatre chairs always on hand. We manufacture flexolated spring edge cushions to fit all chairs. Write for prices. EASTERN SEATING COMPANY, 138-13 Springfield Blvd., Springfield Gardens, N. Y.

THIS IS IT! 920 MODERN HEYWOOD 7-PLY veneer back, spring edge cushion chairs, curved steel standards. Excellent condition, only \$5.95. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

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YOU CAN'T BEAT THESE BUYS: RECTIFIER bulbs, 15 amp, \$4.59; stereopticons 500w \$24.95; Griswold 35mm splicers \$23.95. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

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PHOTO BLOWUPS, THEATRICAL, 40x60, \$7.50, 30x40, \$5., unmounted. Plus shipping cost. PHOTO BLOWUPS. P. O. Box 124, Scranton, Pa.

DRIVE-IN EQUIPMENT

ORDER NOW. TAKE TIME PAYING. Complete dual projection and sound from \$1,595. In-car speakers \$15.95 pair with junction box. Underground cable \$70. M. Send for equipment list. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

Producers to Continue Armed Forces Training

The directors of the Association of Motion Picture Producers have approved the continuation for another year of the AMPP on-the-job training program for technicians of U. S. Armed Forces, it was announced last week by Fred S. Meyer, chairman of the AMPP Military Affairs Committee. The Board approval inaugurated the 21st year that facilities of the major Hollywood studios have been made available for training career specialists of the Army, Navy and Air Force. Currently 24 representatives of the three branches of the armed

services are divided among the AMPP member studios where their study is supervised by leading directors, cameramen, department heads and studio members of the IATSE. The program is under the auspices of the AMPP Military Affairs Committee

National Theatres' Dividend

National Theatres last week declared a dividend of 15c a share on the common stock, payable December 24, 1952, to stockholders of record December 5, 1952. This is the first dividend to be paid by the company since it was organized independently of 20th Century-Fox Film Corporation.

61 New Theatres Opened In Canada This Year

TORONTO: Total of new theatres opened in Canada since the beginning of the year stands at 61, with three recently opened. Twenty-three of the theatres were drive-ins. Under construction now are 32 standard-type houses and 12 drive-ins, in which is included the rebuilding of three houses destroyed by fire. Work will continue as long as weather permits on the 12 drive-ins and will be completed early next year in time for spring opening. On the planning boards are 14 indoor projects and 11 drive-ins.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen—Walter Brooks, Director

Our Best Friends Are the Millions of Movie Fans

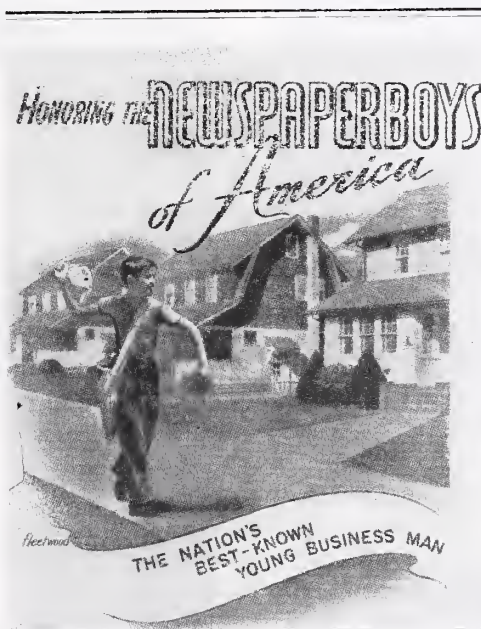
OUT in Chicago, last week, during the Allied convention, they tabled, for the moment, a proposition that Allied put out its own "fan magazine"—and the matter is to be discussed further at the Allied Board Meeting, at the Jung Hotel, in New Orleans, January 12th. We hope it isn't true, for Allied has more pressing problems than embarking in the publishing business, at this time.

Through three or four decades, the so-called "fan" magazines have been our best friends, and always 100% on our side. Actually the "fan" magazines are part of the blood-stream of this business, and we owe them a certain, reciprocal appreciation for all that they have done for motion pictures. We believe that the backlog of "fan" magazines is the best protection we have against the loss of that "audience" that you've been reading about, elsewhere.

We sometimes think that familiarity breeds contempt for some of the things that have made this a great business. Just because we've all been together for a long time, is no reason to believe that we're just part of the scenery. We couldn't have lost an audience of *movie fans* as we might have lost an audience of occasional movie-goers, under the tutelage of carping critics.

We lament two things: That the theatres are too far removed from the "fan" magazines. They consider such issues the province of neighborhood drug store or news stand, which is not altogether a matter of debate. And, too many people believe that certain very high-flown critics have a better knowledge of movies than the fans. They have a smarter way of saying things, critical of films, and it's fashionable to look down your nose at the proletarian movies. But we think the fans are the highest court of opinion in the land.

Every theatre in the country has a concession stand, with an attendant. We'd like to see them display all the good fan magazines, where the public is ready to buy, with the right change in their pockets. What better place to sell a fan magazine than in the lobby of the theatre? Such a reciprocal gesture would show our apprecia-



We borrow, from the "First Day Cover," bearing one of the new, commemorative "Newsboy" stamps, issued by our Government in honor of the newspaperboys of America, the attractive design above, sent to us by Sidney Kramer, short subject sales manager for RKO Radio Pictures, who, by sheer coincidence, have a new short-film release, "Johnny Gets His Route"—a very related subject.

And, they represent one of the finest tieups that you can make with your local newspaper. Recently, in Toronto, Larry Graburn demonstrated how the newsboys took over the Odeon theatre, operated it for a day, and won reams of newspaper publicity, for the theatre, for the attraction, and for the *Toronto Telegram* who were delighted with the deal.

tion, and double the potential market for the loyal fan publications. Managers all over the country work closely with the distributors of magazines, in exploitation and window displays. When can we have the fan magazines for theatre sales?

Q The *Wall Street Journal* has revealed that in the four years since the National Kids' Day Foundation was launched, as "A Grand Way to Help Kids"—not one penny of its expenditures has gone directly to any distressed child or to any children's charity. This will come as a surprise to theatre managers who have contributed to this Foundation, as it does to us in reading the *Journal's* revelations, which indicate that \$650,626.50 was collected and \$652,585.32 expended for advertising, publicity and "the cost of mailing"—leaving the Foundation with a deficit of \$1,958.82 in four years of "operations." We think that Kiwanis International, and local Kiwanis clubs, should be alerted, and interrogated, as to their part in this lamentable business.



Q To those of us who are always interested in new things—and who is not?—we commend Bill Weaver's story from Hollywood, in last week's *HERALD*, especially since today's *Motion Picture Daily* says that United Paramount Theatres have booked the Natural Vision 3-Dimensional production of "Bwana Devil" throughout their circuit, opening in Hollywood.

Our natural tendency, when contemplating something very new, is to look for the component parts that are very old. The "new" Natural Vision, 3-Dimension film involves the use of polaroid glasses, worn by the audience, and so you can observe something old that we've seen before, in variations. We must wait until we see this perfection of it before we comment on what Gunzburg hath wrought—with glasses.

But, one factor sticks out, in reading Bill Weaver's description. They use two projectors simultaneously, one for each filter, and that's what gives the third dimension. Cinerama requires three projection booths, on the orchestra floor, which takes time, money and space in alterations. But every theatre in America has two projectors, right now, and to couple them together into this departure from normal operations, takes less than \$100 in new equipment.—Walter Brooks

Eye Catchers Sell Tickets

EVERY MANAGER knows that catching the eye is equal to catching the customer, so these lobby attractions sell tickets in theatres, across the nation. Below, Johnny Flinn, director of advertising for Allied Artists, reports the excitement at the Grand theatre, Chicago, for "Battle Zone" when the marines took over.



They're rebuilding Pittsburgh, so the Pilgrim fathers wouldn't recognize this modern Priscilla stepping out of the replica of the "Mayflower" as ballyhoo for "Plymouth Adventure" at Loew's Penn theatre.



Literally everything but the kitchen sink went into this lobby display built by manager Joe Sommers, at Walter Reade's Kingston theatre, for "Son of Paleface." Those convincing cut-ups are actually 24-sheet cut-outs, and the accessories are western.



Howard Higley, manager of the Allen theatre, Cleveland, introduces a special souvenir booklet for "Because of You" as a lobby attraction.



George Reisner, manager of RKO's York theatre, in an east side neighborhood, discovered by accident that Richard Grayson, star of Columbia's "Chain of Circumstance" lived across the street from the theatre, and immediately, his First Avenue neighborhood went into

action, on the theory that a star in hand is worth any number in Hollywood. The youngsters, and their parents too, liked the idea of a hearty welcome for the local boy, and both he and the picture made good in a big way, with a large and friendly audience.

CANADIAN SHOWMEN IN ACTION

Right after the Niagara Falls meeting of Famous Players-Canadian managers and executives, the Fitzgibbons, senior and junior, with Rube Bolstad, and Jimmie Nairn, put the show on the road, and took off for a 2-day session in Vancouver, another in Calgary and a third meeting in Winnipeg. Jimmie says he hopes they will be back in Toronto in time to get things organized for Christmas!

We wonder if anyone has ever traveled the circuit, going methodically from theatre to theatre, and kept track of the mileage, from the Maritimes to Vancouver Island? We estimate it must be upwards of 6,000 miles, there and back, if you covered all the 225 theatres in this far-flung organization. And we compliment John J. Fitzgibbons on the fine spirit that obtains, from ocean to ocean.

Dan Krendel's "B's" busy making honey ni his 13-week "Stunt a Week" Ballyhoo contest. The boys in Ontario's "B" district are also making plenty *umalik*, which is Eskimo for money.

As this is written, at the end of the 9th week, Dan reports a total of 192,750 points, which breaks down into 642 stunts, 386 newspaper stories and 193 combined newspaper breaks with pictures.

We'll know the winners, to be announced as soon after the 13th week as Dan's messengers, Santa Claus' reindeer, or the over-the-border carrier pigeons can bring the news.

Dan Krendel says editorially in his Ballyhoo Bulletin, "You chaps at the top, take my word for it, you'll really have to go to town to maintain your standing. That's what free enterprise and open competition means."

Harry Wilson, manager of the Capitol, Chatham, captures the current week's prize money. It's his fourth win out of ten tries. And he's in a tough situation, but won't take "no" for an answer. As one item in his campaign on "Ivanhoe" a local store gave away a gross of "Black Knight" rings to the first 144 children who visited their toy department, accompanied by their parents.

From Ted Doney, manager of the Royal, Guelph, comes one of the best co-ops seen in a long time. A full 800-line ad, with more than half devoted to art work and copy on "The Merry Widow" sponsored by a local record and sheet music shop.

George Hamilton (Hammy) Bowes, manager of the Capitol, Sarnia, as a tie-in with "Canadians in Korea" invited the mothers of local boys serving in that far-away battlefield to be his guests at the first showing of the picture.

Tom McKnight, manager of the Patricia, London, really went to town on "The Half Breed" with window displays, coloring contests, radio tieups, and free tickets for couples named Young (after the star) or small fry who turned up with Indian-head pennies.

The Vancouver Sun for Nov. 13th carries a complimentary page in honor of Ivan Ackery, manager of the Orpheum theatre, in which he celebrates winning another Quigley Award in the last quarter, and the theatre announces its 25th anniversary.

A news photograph shows Ackery at a presentation dinner honored by J. J. Fitzgibbons, president and managing director of Famous Players - Canadian, and Larry Bearg, western supervisor for the big circuit. Caption reads, "Ackery is said to have a good chance to again cop the Quigley Grand Award this year."

Jim Hardiman tells us that Odeon theatres won first and third place in the Canadian Moving Picture Digest contest just completed, against such strong opposition as Ivan Ackery and Charlie Doctor. He says: "We'll have some challenging campaigns in your hands soon."

Entries just received in the fourth quarter include a colossal campaign from Vic Nowe, at the Odeon Hyland, Toronto, on "The Lavender Hill Mob" and another from Al Jenkins, manager of the Vogue theatre, Vancouver, who won first prize in the Digest contest and was first in Odeon's John Davis Showmanship Drive, across Canada.

Ralph Connor, manager of the Odeon, Ladysmith, enters a campaign on "Angels in the Outfield" with this notation. It's a 400-seat theatre in a small situation with about \$30 a week as his total budget.

Herb Chappel, manager of the Palace, Guelph, promoted 1,200 copies of *Quick* magazine, the issue with the cover and story on "Greatest Show on Earth" and handed them out to his patrons prior to playdates.

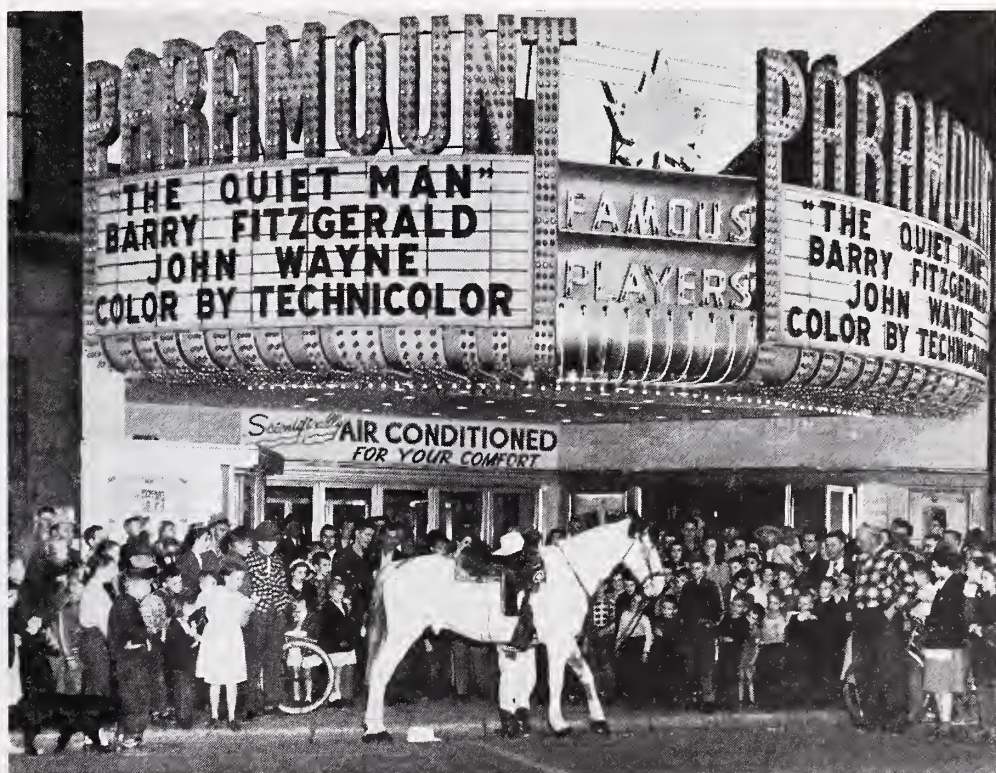
Alec Reid, manager of the Odeon theatre, Brantford, submits his first entry for the Quigley Awards—"settling-in" he says, in a new theatre and a new country, upon his arrival from England.

Lew Young sends a collection of tear sheets on "George Norgan Day" in Palmerston, Ontario, in honor of the donor of the Norgan theatre to the town, on its fifth anniversary. Lew's company has a long-term operating lease.

George Robinson, manager of the Odeon theatre, St. Thomas, landed a terrific co-op page for his "Kiddie Karnival"—sponsored Saturday morning holiday show, with over 200 prizes for the youngsters.

To encourage the sale of confections, Herb Chappel, manager of the Palace, Guelph, packs a few passes here and there in candy packages and pop-corn boxes.

Bill Burke's slick stunt at the Capitol, Brantford, for "The Will Rogers Story." He built a 10-foot cutout of Will Rogers from a 24-sheet poster, and offered passers-by who could lasso Will, with a comely girl in western garb dealing out the rope. Remarkable how many tried and failed, but the promotion won every time.



T. Murray Lynch, manager of the Paramount theatre, Moncton, N. B., had Roy Alward and his famous scout horse as an out-front attraction for the coming of "Son of Paleface" and the delight of the young folks. He also gave the Boy Scouts lobby display for Apple Day.

OMPI Makes PR "Gene Autry Day" in Ala. With AM and TV

Mort Sunshine, coordinator for the Organization of the Motion Picture Industry for the City of New York, and Frank Fitzgerald, coordinator for National Broadcasting System in their joint plan of promoting public relations for mutual aid and benefit, via radio (AM) and television (TV) revealed the status of their activities in a 13-week program, which started September 28th and will continue indefinitely, subject to renewals. The two coordinators have good reason to be proud of the results.

Currently, Conrad Nagel emcees a daily half hour show, "Words and Music from Hollywood," and a special half-hour Sunday show, "Hollywood, U. S. A., devoted to film industry. He is pictured at right, with Fred J. Schwartz, chairman of OMPI in New York. The full schedule, Monday through Friday, starts on WNBC with Gene Rayburn's spot announcements, 6 to 8:30 a.m. and goes to WNBT-TV for the Herb Sheldon show, 12 to 12:30 p.m. for spot announcements and extra time. In the second picture adjoining, you see Herb Sheldon before the TV camera with a production still from "The Quiet Man." Every weekday evening Skitch Henderson does spot announcements on WNBT from 6:30 to 7 p.m. and on WNBC from 11:15 to midnight.

Broadcasts Have the Quality Ingredient

On Sundays, over WNBC-Radio, from 12 to 12:30 p.m. the entire program is "Hollywood, U. S. A." and on Tuesdays only, WNBC has the radio program "First Nighter," with spot announcements of new film attractions. On Saturdays, "Howdy Doody" over WNBC-Radio, carries spot announcements from 8:30 to 9 p.m. and the WNBC football games are spotted with announcements of current films.

Samples of the broadcast copy, released by Messrs. Sunshine and Fitzgerald, and too long to reprint here, show the style and skill that puts over this fine program of public relations for motion pictures. Statistics, neither dry nor dull, highlight the selling approach of sales copy and descriptions of new films. The individual plugs are not so brief as to be merely a "commercial"—rather, they have substantial audience interest to movie fans and the less-regular audience, as well. Usually, several pictures are grouped together for a promotional plug. Occasionally, a line directed straight at housewives, or at teen-agers, is dedicated to a special selection of pictures.

The Organization of the Motion Picture Industry in the city of New York has been doing a wonderful job, first under the direction of Lynn Farnol and now under the guiding hand of Mort Sunshine, who knows all the questions and answers and uses the



benefit of his first-hand experience with 500 theatres in the metropolitan area. Everything that is done here, with National Broadcasting Company over AM and TV, can be done elsewhere on the network through cooperation between local theatres and NBC stations across the board. We have the word of the NBC coordinator that they are looking for responses from all of you out there.

We've just received a picture and story from Pfc. James E. Frasher, U.S. 56 111 797, Reg'tl. Hq. Co., 136 Inf., 47th Infantry Division, Camp Rucker, Alabama, which is more than he thinks it is. The photo goes on next week's picture page, and we'll summarize the story here. Jim Frasher is an old Autry cowhand, now in the military, and while the manager of Ritz theatre, Dothan, Alabama, Miss Marilyn Davis, may not know it, she is a contender in Gene Autry's contest for "Gene Autry Day"—without Gene Autry—which is now current for a total of \$2,500 in prizes, including a trip to Hollywood, as Gene's guests, for two persons. The top prize is one of eighteen awards including savings bonds and other gifts.

Miss Marilyn Davis wasn't a member of the Round Table until a few minutes ago, but she is now, and we're full of admiration and applause for Alabama gals, since last evening when we finished reading Tallulah's new book. They're wonderful. Jim Frasher may be Gene Autry's protege, but we'll take Marilyn, and that makes M. Monroe our second choice. There was a street parade in Dothan, and a special edition of the *Camp Rucker Review*, with lieutenant colonels passing out honors to former cowboys, returning to the range. The fans turned out, and HOW they turned out, proving that "Gene Autry and the Mounties"—now two years old, is an attraction, when properly handled. (We've just been reading a by-line column piece in the civilian local paper which says that Jim Frasher is a protege of Jinx Falkenburg, and now we're all confused.) Grand pictures of the Ninth Annual Peanut Parade in that newspaper!



Head table at the Rowley-United partners and managers convention in Dallas, Texas, where we have this photograph as evidence of showmanship displayed—but no story. From left to right, on the dais, Jeff Livingston; John H. Rowley; Jerry Pickman, vice-president of Paramount, a guest speaker; E. H. Rowley; Don C. Douglas; W. W. Bromberg; C. V. Jones and Stirling Silliphant, publicity manager of 20th Century-Fox, who is making a reputation for himself as a guest speaker at exhibitor meetings.

Schine's In A "Kiddie Korner"

Seymour Morris writes that since the Schine meeting at Albany last summer, the circuit's interest in children's shows has grown to such a degree that he is now putting out a supplementary bulletin, "Schine's Kiddie Korner"—which is not a publication for children, but tells a lot about how to attract them to theatres. In the issues at hand, we see the brain-children of a lot of Schine managers whom we've met and know for their good ideas! They're coming through with new and unusual kiddie activities.

George Pugh, manager of Schine's Rialto theatre, Glens Falls, has a local cleaner who sponsors a Birthday Club, with an added incentive to keep clean and go to the movies. Jake Weber, manager of the Schine theatre in Herkimer, N. Y., has had unusually good luck in lining up the Foremen's Clubs of local industries to sponsor children's shows, and several such occasions have been planned. Any number of Schine managers have sold their Christmas shows as a "rental"—completely underwritten by a sponsor.

Jim LaFarr, manager of the Malone theatre, Malone, N. Y., has a teen-age show broadcast from his theatre stage. Toby Ross welcomed a new director of the Youth Program in Corning, N. Y., with cooperation at the theatre. Monroe Kaplan inaugurated a "Penny Grab" idea as a theatre giveaway that cost about \$3 in pennies. Down in Corbin, Ky., Lou Merenbloom has started a new kiddie stage show, with the principal of the local schools on stage as master of ceremonies! That's cooperation!

Makes His Own Window Cards

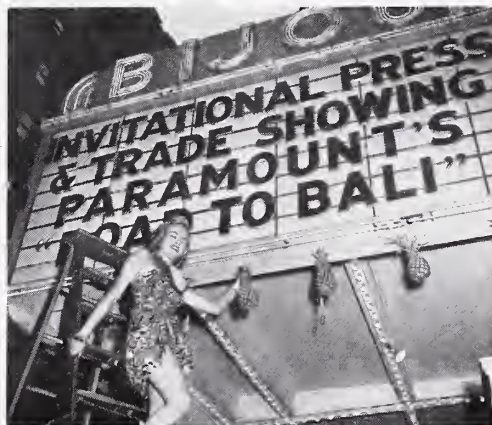
James A. Carey, manager of William Goldman's Hi-Way theatre, York, Pa., promoted his own window cards, printed locally from very over-sized newspaper ad mats, which he uses in lots of 100 or more, depending on the attraction. Probably cheaper than buying prepared cards in that quantity, and he gets more opportunity to make special heads and copy to fit the occasion. Jim also paints his own special six-sheet boards around town, when and if the need arises, and he also uses circular letters addressed to groups who may be interested in coming attractions.

Sells a Theatre Party

Norm Levinson reports that Loew's Poli theatre in Hartford sold a group of 560 girls from the Two Hartfords Insurance Club a block of tickets for the last day of "Snows of Kilimanjaro"—which is good selling and good evidence that the picture profits by word of mouth advertising. The girls must have checked up, to lay out all that dough for so many tickets in advance.

Campaign Catalog

PARAMOUNT STAGES A DELUXE PREVIEW



"Bali" girl hangs pineapples from the marquee of New York's Bijou theatre, just off Broadway at the Astor corner, for Paramount's special invitational trade and press review of "Road to Bali"—and at right, George Trilling, Fabian Theatres; Norman Elson, Newsreel Theatres, Bernie Meyerson, Fabian Theatres and Myron Sattler, Paramount's New York branch manager, line up at the door.

More than 2,400 theatre owners and managers, newspapermen and special guests from all branches of show business attended the special press, trade and exploitation preview of Paramount's "Road to Bali" in New York last week, at the main-stem Bijou theatre, especially engaged for the day and evening. Four separate showings were held at 10:30 a.m., 2:30 p.m., 5:30 p.m. and 8:30 p.m. to accommodate the invited guests, with two lucky persons getting special guest tickets, every hour on the hour, over Columbia Broadcasting System and station WINS in a "round the clock" promotion of the all-day preview.

Preceding the 8:30 screening, a very special Balinese-style dinner was served to the trade press in the Paramount executive dining room, with girls in sarongs to spark the proceedings, and three characters, "Bing" and "Bob" and "Dottie" in costume, selected from many applicants, for their resemblance to the stars. It's something you can do most anywhere, and particularly in a college town where there are always students who look like movie stars, or wish they did.

At the Bijou, the company offered samples of what you can expect in exploitation

for the picture. Promotion-wise, there were tropical exhibits—mackaws, parrots, mynah birds, parakeets and cockatoos, obtained from Gimbel's pet shop; and Conover models to serve "Bali brew" concocted by Minute Maid Fruit Juice Co. (adv. B. Crosby, president) which was available to guests. (N. B. The "Bali Brew" in the executive dining room had something from Kentucky it it!)

Everything was designed, including the sarong girls, to put the invited guests in a "Bali" mood, and some of them are still wandering around, looking for a Public Service bus to Bali. The picture is one of the funniest of this or any other year, and so all that giggling and guffawing that you heard last Tuesday came right out of 45th Street, where traffic was stopped accordingly. Every one of a score of companies contributing tie-in merchandise and exploitation demonstrations were impressed by the response of this invited audience to promotional ideas, which you'll find in the press-book and which may be repeated anywhere in the country. Theatre owners present were unanimous in their praise.

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NEW YORK 36, N. Y.

"What the Picture did for me"

Columbia

FIRST TIME, THE: Robert Cummings, Barbara Hale—Played this with "Outlaw Trail" (Republic) and also the Rocky Marciano-Joe Walcott fight picture. Business was better than usual on Friday, but Saturday was rained out by the first rain in months. I think everybody stayed out in the rain. At least they are in a better humor in this dried up country. Small town and country patronage. Played Friday, Saturday, November 7, 8.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

LADY AND THE BANDIT, THE: Louis Hayward, Patricia Medina—Did only fair business. My people do not care for this type picture.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Lippert

NAVAJO: Navajo Indian Cast—This has some very pretty scenery, but several people told me it was boring.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Metro-Goldwyn-Mayer

GIRL IN WHITE, THE: June Allyson, Arthur Kennedy—Excellent drama, intriguing entertainment and well done, but no business. Could be I was tardy, thanks to the distributors. Played Wednesday, Thursday, November 12, 13.—Samuel Goldstein, Paxtang Theatre, Paxtang, Pa.

LOVELY TO LOOK AT: Kathryn Grayson, Howard Keel—Here is a magnificent show which also has Marge and Gower Champion and Red Skelton, but the draw was just ordinary. Its beauty over-shadows all of its stars, and that may be its weakness. Could have had a little more comedy. We personally loved it, especially Adrian's fashion show. Played Friday, Saturday, November 14, 15.—Samuel Goldstein, Paxtang Theatre, Paxtang, Pa.

PAT AND MIKE: Spencer Tracy, Katharine Hepburn—A nice picture, well made and well acted. Was liked here. Did average business in this small town. Played Sunday, Monday, Tuesday, October 26, 27, 28.—Tom Poulos, Paonia Theatre, Paonia, Colo.

SKIRTS AHOY! Esther Williams, Barry Sullivan—This one rated high in your buyers' guide, and everybody here thought the same. No big business on it, but good for these tough times. Nice job by Metro, and we bought it right. Small town and country patronage. Played Sunday, Monday, November 9, 10.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

Monogram

FORT OSAGE: Rod Cameron, Jane Nigh—This gave me quite a pleasant surprise. Rod Cameron is very popular here. Played Sunday, Monday, November 2, 3.—James C. Balkcom, Gray Theatre, Gray, Ga.

GHOST CHASERS: Leo Gorcey, Huntz Hall—The Bowery Boys are always a crowd pleaser. This was comedy at its best for my weekend patrons. Played Friday, Saturday, October 24, 25.—James C. Balkcom, Gray Theatre, Gray, Ga.

HOLD THAT LINE: Leo Gorcey, Huntz Hall—Believe this is the best one they've made.—James Balkcom, Gray Theatre, Gray, Ga.

Paramount

AARON SLICK FROM PUNKIN' CRICK: Alan Young, Dinah Shore—It is different, a good small town picture. Was liked by the young folks here and we did average business in this small town.—Tom Poulos, Paonia Theatre, Paonia, Colo.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

JUMPING JACKS: Dean Martin, Jerry Lewis—This seemed to have jumped out when I got it—a good comedy team that seems to improve with each picture. Played Tuesday, Wednesday, November 4, 5.—James C. Balkcom, Gray Theatre, Gray, Ga.

RKO-Radio

BIG SKY, THE: Kirk Douglas, Elizabeth Threault—As great an outdoor show as I have ever witnessed. Kirk is always great, but Arthur Hunnicutt and this kid, Dewey Martin, are tremendous. A dazzling, exciting spectacle—always absorbing. Sell it to the hilt. Played Monday, Tuesday, November 10, 11.—Samuel Goldstein, Paxtang Theatre, Paxtang, Pa.

BORDER TREASURE: Tim Holt, Jane Nigh—Tim Holt and his accompanying players were here at our theatre in person. Tim is just about the nicest fellow we have dealt with in a long time, and what a nice compliment for a boy born and reared there. Welcome back, Tim. Small town and country patronage. Played Sunday, November 2.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

GIRL IN EVERY PORT, A: Groucho Marx, Marie Wilson—Pretty good, but should have done much better with this cast.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Republic

APACHE ROSE: Roy Rogers, Dale Evans—Good western reissue.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

GOBS AND GALS: George Bernard, Bert Bernard, Cathy Downs—We got this for a song, so did not expect too much from it. We were wrong! It gave us a very nice mid-week and some even told us they like these boys better than Abbott & Costello. Played Wednesday, Thursday, November 5, 6.—D. V. Seng, Karlstad Theatre, Karlstad, Minn.

Twentieth Century-Fox

DIPLOMATIC COURIER: Tyrone Power, Patricia Neal—Very good picture, but did very poor business.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

LEAVE HER TO HEAVEN: Gene Tierney, Cornel Wilde—Excellent reissue, but received a poor print.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

LYDIA BAILEY: Anne Francis, Dale Robertson—A very good picture. With the right exploitation it should do above average business. Played Wednesday, Thursday, October 1, 2.—James Balkcom, Gray Theatre, Gray, Ga.

OUTCASTS OF POKER FLAT: Anne Baxter, Dale Robertson—Pretty fair picture, but business was dull! —S. T. Jackson, Jackson Theatre, Flomaton, Ala.

RETURN OF FRANK JAMES: Henry Fonda, Gene Tierney—Played this for the third time, and in another year can use it again. Jesse and Frank never seem to grow old. Played Sunday, Monday, October 26, 27.—James C. Balkcom, Gray Theatre, Gray, Ga.

WITH A SONG IN MY HEART: Susan Hayward, David Wayne—Excellent picture with Miss Hayward doing a good job of singing. Did a little over average business in this small town. Played Sunday, Monday, Tuesday, October 19, 20, 21.—Tom Poulos, Paonia Theatre, Paonia, Colo.

Universal

BATTLE AT APACHE PASS: John Lund, Jeff Chandler—Good western, but I cannot do business lately with a big western during the week.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

CIMARRON KID, THE: Audie Murphy, Beverly Tyler—Same results as with "Battle of Apache Pass"—good picture but bad business.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

FRANCIS GOES TO WEST POINT: Donald O'Connor, Lori Nelson—This series is very popular, very entertaining and different. Played Sunday, Monday, November 9, 10.—James Balkcom, Gray Theatre, Gray, Ga.

IVORY HUNTER: Anthony Steel, Dinah Sheridan—English characters help to kill this one; good action shots with a poor cast. Played Thursday, November 13.—James Balkcom, Gray Theatre, Gray, Ga.

SCARLET ANGEL: Yvonne De Carlo, Rock Hudson—This pleased my mid-week patrons. Box office about normal.—Leo W. Smith, Elk Theatre, Elkton, S. D.

Warner Bros.

CARSON CITY: Randolph Scott, Lucille Norman—This gave us below average for a Randolph Scott picture, but then Scott has always been way over average here, so we cannot complain. Played Sunday, Monday, November 2, 3.—D. V. Seng, Karlstad Theatre, Karlstad, Minn.

WHERE'S CHARLEY: Ray Bolger, Allyn McLerie—This picture gave me an all-time low attendance. The ones who did come didn't like it. English accents and backgrounds are nearly always a flop here. Good as Ray Bolger is, he couldn't hold it together. Played Tuesday, Wednesday, October 21, 22.—James C. Balkcom, Gray Theatre, Gray, Ga.

WINNING TEAM, THE: Doris Day, Ronald Reagan—If you can get them in, they will enjoy this. I have never seen so many stop and look at the posters and then walk away. They lacked drawing power for some reason. Played Friday, Saturday, November 7, 8.—D. V. Seng, Karlstad Theatre, Karlstad, Minn.

Shorts

Columbia

DAY WITH THE F.B.I., A: Documentary—Every theatre should use this excellent Technicolor two reeler.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

EDDIE CONDON'S: Cavalcade of Broadway—Fair one reel short. Johnny Ray sings one song in this.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

SHOEMAKER AND THE ELVES, THE: Color Favorites—Good cartoon.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Metro-Goldwyn-Mayer

CRASHING THE MOVIES: Pete Smith Specialty—Pete Smith shorts always bring a laugh, but this one (Continued on opposite page)

(Continued from opposite page)

was a riot. It contains scenes from newsreels, etc. of some of the strange things people have done to get into the newsreels, such as a man who had a cannonball fired at his stomach.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

DUMBHOUNDED: Gold Medal Cartoon—Droopy really gets around in this one.—Francis Gill, Paonia Theatre, Paonia, Colo.

FOOTBALL THRILLS NO. 14: Pete Smith Specialty—Football is always good here, and this is a good short.—Francis Gill, Paonia Theatre, Paonia, Colo.

FRAIDY CAT: Gold Medal Cartoon—Good cartoon with spooks.—Francis Gill, Paonia Theatre, Paonia, Colo.

Paramount

DOG GONEDEST DOG: Sportlights—Here is an ideal short subject for dog lovers. It features a famous hunting dog owned by two Americans, and shows just what the dog can do.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

RIDIN' THE RAILS: Sportlight—As this is a railway town, the picture was of special interest to our customers. It shows scenes of people who have model trains and even railways in their gardens for a hobby. Walt Disney is one. If you have railway workers near, plug it.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

YOU HIT THE SPOT: Musical Parade—One of Paramount's 20 minute Technicolor musicals, which fits in nicely if you have a dramatic feature on a single bill and want a light featurette to cheer them up. (We played it with "Carrie").—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

RKO Radio

OUT OF SCALE: Walt Disney Cartoon—A very clever cartoon by Walt Disney.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

WATER BIRDS: Walt Disney Tru-Life Adventure—Although I do not think our patrons would come in to see one of these series expressly, I do think they get a lot of enjoyment from the humorous way in which Disney treats his Tru-Life Adventure subjects. They make an educational subject easy to take.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Universal

STAGE HOAX: Woody Woodpecker Technicolor Cartoon—Excellent cartoon.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Warner Bros.

EGG-CITED ROOSTER, THE: Merrie Melody Cartoon—If and when you play this little comedy, be sure and advertise it outside your theatre. Let the people know that you have an extra good comedy.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

Serial

Columbia

BLACKHAWK: This seems to be a fair serial.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

College Boys Kidnap Theatre Usherette

It wasn't really as serious as it sounded in the local papers, but college boys, on a rampage, pilfered, stole or kidnapped a life-sized figure of a Loew's theatre usherette that Leslie Pollock had installed as a silent guardian inside the theatre foyer. The Rochester Democrat and Chronicle apparently thought it was a good story, for they gave it good space, explaining that this was not a renewal of the student demonstrations that have made the newspapers recently. In this case it was sheer admiration for Loew's nice usherettes, in reasonable facsimile. The silent usherette was used to pass out programs from her tray, but Les says it's the first time in three years he's been robbed of such a property.

Short Product in First Run Houses

NEW YORK—Week of Nov. 24

ASTOR: Bonnie Scotland Republic
Feature: Limelight United Artists

CAPITOL: Wild and Woolly MGM
Sweet Memories MGM
Feature: Prisoner of Zenda MGM

CRITERION: Color Rhapsodies Nemeth
Feature: Hans Christian Andersen RKO

GLOBE: Mexican Rhythm RKO
House Busters 20th-Fox
Puerto Rico Republic
Feature: The Turning Point Paramount

MAYFAIR: Scalp Treatment Universal
Feature: The World in His Arms Universal

PARAMOUNT: Let's Have a Parade Paramount
Big Bad Sinbad Paramount
Feature: Iron Mistress Warner

RIVOLI: Light in the Window 20th-Fox
Feature: Snows of Kilimanjaro 20th-Fox

ROXY: Flop Secret 20th-Fox
Kalamazoo Clouters 20th-Fox
Feature: Bloodhounds of Broadway 20th-Fox

MUSIC HALL: Two Weeks' Vacation Disney-RKO
Husky Dog RKO
Feature: Plymouth Adventure MGM

CHICAGO—Week of Nov. 24

CHICAGO: Food for Paris Markets Universal
Feature: Prisoner of Zenda Metro

EITEL'S PALACE: The Birth of Venus Fox
Pluto's Christmas Tree RKO-Disney
Feature: Plymouth Adventure Metro

ESQUIRE: Tree for Two Warner
They Fly Through the Air Warner
Feature: The Woman in Question Columbia

STATE LAKE: Pink and Blue Blues Columbia
Feature: The Snows of Kilimanjaro Fox

SURF: Grizzly Golfer Columbia
Feature: O. Henry's Full House Fox

UNITED ARTISTS: Rabbit Seasoning Warner
Feature: Miracle of Fatima Warner

WOODS: Dinky and the Wise Quacks Fox
Feature: Pony Soldier Fox

MORE CANADIAN SHOWMEN IN ACTION

Bill Trudell, manager of the Capitol, London, built a wall-to-wall, floor-to-ceiling animated display for the Community Chest, and won a wonderful news picture and story in the local Free Press.

Les Preston, manager of the Capitol, St. Thomas, has local merchants backing his new Friday opening policy, with a prize contest in which lucky winners must be in possession of a Famous Players ticket book.

Armistice Day gave Bill Burke, at the Capitol, Brantford, a chance to tie in "What Price Glory" with his local Canadian Legion post. The Legionnaires marched to the theatre, lead by their own brass band, and it made a front-page feature story with pictures in the papers.

Dan Krendel admits he has a problem. He promised every manager an even break in his "Stunt a Week" contest, but if the picture goes so well it holds over, then they feel stymied until they get a new attraction. The penalty of success, requiring a judicial decision.

Ivan Ackery, always entertaining visitors from Hollywood who like to come to Vancouver, had Gary Cooper for a personal appearance with the opening of "Springfield Rifle."

E. J. Landsborough, manager of the Capitol theatre at Galt, whom we chatted with at the recent convention of Famous Players-Canadian managers and partners at Niagara Falls, Ont., sends us his biographical data

for the Round Table, which shows his record of 38 years of managerial duties in the city of Galt.

Bill Burke, manager of the Capitol theatre, Brantford, sends us another bundle of his good exploitation, as a further follow-up of our friendly conversations at the General Brock, by the water falls.

Harry Wilson promoted the Chatham Camera Club to try for a prize with the best picture of the front of the Capitol theatre, and the local paper made news pictures of the prize-winning entries, which doubled up the publicity plum for the clever manager.

We like Jimmy McDonough's advertising line at the Tivoli theatre, Hamilton—"the biggest noise in town is 'The Quiet Man'" —and he invited 35 members of a local home for the aged to enjoy the picture as a nice gesture in public relations.

Manager in a Brand New Town, Joins the R. T.

Fred E. Godwin, manager of Martin & Thompson's two theatres in Warner Robins, Georgia, the Wellston and the M. & T. Drive-In, is a new member of the Round Table, but no wonder we couldn't find Warner Robins on any list in the office. It's a new town, with 13,000 population, located 18 miles from Macon. We've crossed Georgia half a dozen times and never saw it on our travels, nor did the map makers include it on our 1940 wall map. Fred says he likes to exploit pictures, and we first encountered his showmanship as a contender in Metro's last "Promotion of the Month" contest, with an entry on "Carbine Williams." We'd like to see more examples of his co-ops and cut-outs.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performances in their theatres. This report covers 109 attractions, 4,416 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Affair in Trinidad (Col.)	8	6	6	9	3
Atomic City (Para.)	—	—	1	25	16
Because You're Mine (MGM)	—	4	12	7	1
Big Jim McLain (WB)	3	22	31	8	2
Big Sky, The (RKO)	—	23	24	4	—
Bonzo Goes to College (Univ.)	—	8	10	4	—
Brave Warrior (Col.)	—	—	4	14	1
Brigand, The (Col.)	—	—	2	5	2
California Conquest (Col.)	1	2	12	10	2
Captain Pirate (Col.)	—	—	2	1	12
Caribbean (Para.)	—	2	9	11	3
Carrie (Para.)	—	—	8	17	8
Carson City (WB)	—	26	42	15	3
Clash by Night (RKO)	—	10	28	14	3
Crimson Pirate (WB)	—	12	15	5	—
Cripple Creek (Col.)	—	5	12	8	—
Denver and Rio Grande (Para.)	—	—	26	20	18
Devil Makes Three, The (MGM)	—	—	8	5	1
Diplomatic Courier (20th-Fox)	1	3	15	30	18
Don't Bother to Knock (20th-Fox)	1	6	21	21	2
Dreamboat (20th-Fox)	1	12	23	13	16
Duel at Silver Creek (Univ.)	2	9	21	8	3
Encore (Para.)	—	1	3	1	1
†Everything I Have Is Yours (MGM)	—	2	2	3	—
Fearless Fagan (MGM)	—	3	7	9	8
Feudin' Fools (Mono.)	1	3	3	—	—
Francis Goes to West Point (Univ.)	13	35	24	7	12
Glory Alley (MGM)	—	1	10	8	—
Greatest Show on Earth, The (Para.)	55	22	2	—	1 *
Half Breed (RKO)	1	7	30	2	5
Has Anybody Seen My Gal? (Univ.)	2	26	44	10	2
Hellgate (Lippert)	—	—	5	4	3
Here Come the Marines (Mono.)	2	2	12	—	—
High Noon (UA)	7	31	19	—	—
†Holiday for Sinners (MGM)	—	—	1	3	1
Hurricane Smith (Para.)	—	—	6	1	—
I Dream of Jeanie (Rep.)	—	2	18	14	14
Island of Desire (UA)	—	10	23	5	3
Ivanhoe (MGM)	9	1	—	—	—
Ivory Hunter (Univ.)	1	6	28	6	11
Jumping Jacks (Para.)	32	25	6	9	1
Jungle, The (Lippert)	—	—	2	2	—
Just Across the Street (Univ.)	—	2	18	13	7
Just for You (Para.)	3	10	17	6	2
Kangaroo (20th-Fox)	1	2	32	28	18
King Kong (RKO)	3	14	15	9	3
Lady in the Iron Mask (20th-Fox)	—	—	1	4	3
Les Miserables (20th-Fox)	—	2	11	3	1

	EX	AA	AV	BA	PR
Lost in Alaska (Univ.)	2	20	29	10	3
Lovely to Look At (MGM)	13	40	23	20	1
Lure of the Wilderness (20th-Fox)	30	27	9	12	3
Lydia Bailey (20th-Fox)	1	12	53	12	3
Mara Maru (WB)	—	—	10	27	4
Merry Widow, The (MGM)	4	13	24	22	2
Miracle of Fatima, The (WB)	—	3	1	—	1
Monkey Business (20th-Fox)	1	14	12	3	1
Montana Territory (Col.)	—	4	10	3	3
My Man and I (MGM)	—	—	2	—	4
My Wife's Best Friend (20th-Fox)	—	—	2	7	3
Narrow Margin (RKO)	—	—	1	5	4
No Room for the Groom (Univ.)	1	4	6	20	5
O. Henry's Full House (20th-Fox)	—	2	9	4	1
One Minute to Zero (RKO)	—	28	9	1	—
*Outcasts of Poker Flat (20th-Fox)	—	3	22	24	9
Outcast of the Islands (UA)	—	5	4	4	3
Outlaw Women (Lippert)	3	8	—	—	—
Pat and Mike (MGM)	2	26	39	30	9
Paula (Col.)	—	—	14	12	10
Quiet Man, The (Rep.)	4	15	7	2	—
Quo Vadis (MGM)	38	31	1	4	—
Rainbow 'Round My Shoulder (Col.)	—	2	10	5	1
Red Ball Express (Univ.)	—	8	45	9	2
Rose Bowl Story, The (Mono.)	—	1	6	4	4
Sally and Saint Anne (Univ.)	—	2	16	12	16
San Francisco Story (WB)	1	1	24	17	10
Scaramouche (MGM)	6	33	47	29	2
Scarlet Angel (Univ.)	—	2	27	16	10
She's Working Her Way Through College (WB)	15	40	30	19	3
Skirts Ahoy (MGM)	8	69	32	2	—
Sniper, The (Col.)	—	—	6	4	—
†Snows of Kilimanjaro (20th-Fox)	2	3	—	—	—
Somebody Loves Me (Para.)	1	—	13	—	1
Son of Ali Baba (Univ.)	—	6	11	7	—
Something for the Birds (20th-Fox)	—	—	—	—	6
Son of Paleface (Para.)	17	21	14	2	—
Sound Off (Col.)	—	8	27	2	—
Springfield Rifle (WB)	—	6	9	—	—
Story of Robin Hood (RKO)	5	18	23	10	2
Story of Will Rogers, The (WB)	30	39	16	3	7
*Streetcar Named Desire, A (WB)	17	16	22	13	11
Sudden Fear (RKO)	—	8	5	7	1
Three for Bedroom C (WB)	—	—	1	15	6
Untamed Frontier (Univ.)	—	7	17	8	—
Wagons West (Mono.)	—	—	10	6	1
Wait 'Till the Sun Shines Nellie (20th-Fox)	2	7	16	25	21
Walk East on Beacon (Col.)	2	8	10	3	5
Washington Story (MGM)	—	—	5	19	24
Way of a Goucho (20th-Fox)	—	—	3	4	4
We're Not Married (20th-Fox)	4	22	27	15	6
What Price Glory (20th-Fox)	—	12	23	21	10
Where's Charley? (WB)	—	—	12	26	24
Wild Heart, The (RKO)	1	3	16	7	—
Willie and Joe Back at the Front (Univ.)	—	1	8	4	2
Winning Team, The (WB)	—	8	51	43	5
Woman of the North Country (Mono.)	—	1	7	2	2
World in His Arms, The (Univ.)	3	26	25	14	3
Yankee Buccaneer (Univ.)	—	—	3	4	1
You for Me (MGM)	—	—	5	9	4
Young Man With Ideas (MGM)	—	2	15	11	9

Such is FAME...

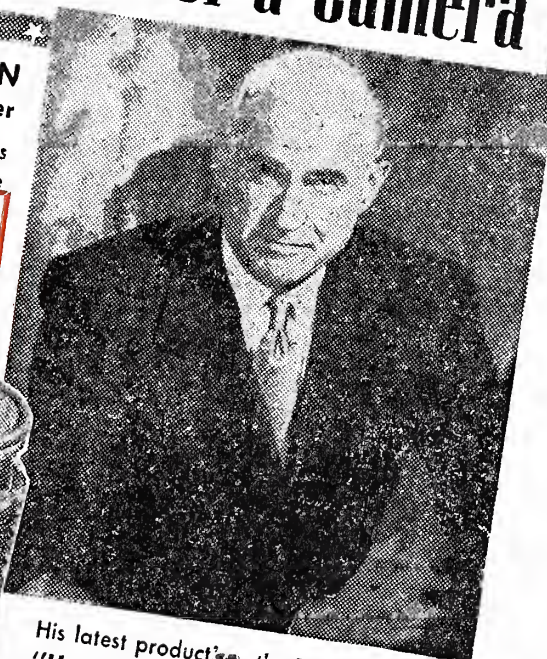
THE NEW YORK TIMES, SUNDAY, NOVEMBER 16, 1952.

A master picture maker chooses a Masterpiece of a Camera

SAMUEL GOLDWYN

Hollywood's Most Exacting Producer

Samuel Goldwyn is a perfectionist. He has spared neither expense nor effort to achieve the effect he wants. Recognized by Fame Magazine as the "All Time Champion of Champion Producers" for his unmatched record of 18 top hit films in 19 years, Goldwyn has also won every plaque, trophy, citation and award the motion picture industry is able to bestow.



His latest production, the Technicolor "Hans Christian Andersen" starring Danny Kaye, is the ultimate result of 16 years of exacting planning. Hans Christian Andersen will carry on the Goldwyn tradition for perfection.

For personal use Samuel Goldwyn chooses the Voigtlander Prominent Camera.

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Voigtlander
35mm

PROMINENT

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regarding the
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FAME.

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...through the years that has become a soundly established hallmark of authority on the standing of Producers, Directors, Stars and Productions in the fields of motion pictures, radio and television. For the genuinely famous are in FAME and the reasons why they are there are clear and dependable.

Editorially, in the newspaper and magazines of the nation and throughout the world, FAME is the recognized authority for articles, stories and items concerning the status of Hollywood personalities and product. It is by far the most often quoted source of information of its kind. The 1952 issue of FAME was the acknowledged basis of such information published, broadcast, or televised to an aggregate of well over sixty million people!

Such is the incomparable service of FAME in the widespread interests of the industry—in addition to its thoroughly accepted reference values within the industry itself.

Asking around us...

ers who go off on a holiday and
e asked us, from time to
mend in the
ound this

The FAME polls for this year's audit of personalities are now in active process of fact-finding. The announcements of the results will have an even greater significance than ever before.



HAPPY AUDIENCES COAST TO COAST

ARE HAVING SUCH A HAPPY TIME!



From Rodgers & Hammerstein's
frank & funny stage smash!

COLUMBIA PICTURES presents
STANLEY KRAMER'S Production of

THE HAPPY TIME

starring **CHARLES BOYER • LOUIS JOURDAN** with **MARSHA HUNT • KURT KASZNAR • LINDA CHRISTIAN • MARCEL DALIO • RICHARD ERDMAN** and **BOBBY DRISCOLL**
Screen Play by EARL FELTON • Music Composed and Directed by DIMITRI TIOMKIN • Associate Producer EARL FELTON • Directed by RICHARD FLEISCHER



MOTION PICTURE HERALD

**TAX REPEAL DRIVE
PICKS UP STEAM AS
LEGISLATORS GIVE
PROMISES OF AID**

BOX OFFICE CHAMPIONS

REVIEWS (In Product Digest): ANGEL FACE, THE LAWLESS BREED, BLACKBEARD THE PIRATE, NO TIME FOR FLOWERS, INVASION U.S.A., MR. WALKIE TALKIE

Better Theatres
for DECEMBER

**A 2200-Seat Theatre Renewed
Safety in Handling Film Today
Planning a New Drive-In Season**

Entered as second-class matter January 12, 1931 at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: \$5.00 a year in the Americas, \$10.00 a year Foreign. Single copy, 25 cents. All contents copyrighted 1952 by Quigley Publishing Company, Inc.

In Two Sections, Section One

**SKY-HIGH
WATER
SLIDES!**

**SWINGS IN
THE
HEAVENS!**

**THE
FLAMING
WATER
CURTAIN!**

**ESTHER WILLIAMS'
SUPREME TRIUMPH!**

**HUNDREDS OF
BATHING BEAUTIES!**

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MERMAID" starring
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Mature • Walter Pidgeon
David Brian • with
Donna Corcoran • Color
by Technicolor • Screen
Play by Everett Freeman
Directed by Mervyn
LeRoy • Produced by
Arthur Hornblow, Jr.

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MAMMOTH FISH BOWL!**



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THAT SHOCKED THE
NATION!

EYES HAVE
NEVER BEFORE
BEHELD SUCH
TECHNICOLOR
WONDERS AS

M-G-M's

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DOLLAR
MERMAID"**

Movie theatres foresee

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Millions of dollars with

M-G-M's

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"Million Dollar Mermaid"

M-m-m-m-m!

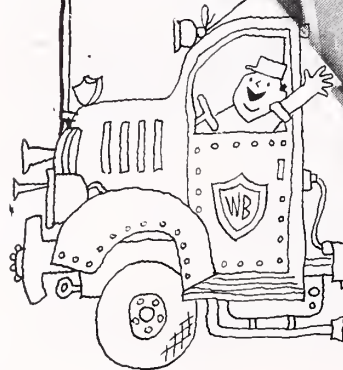
Merry Xmas, Happy New Year!

A Lot of Holiday Happine

Very
Very MERRY XMAS!

Abbott
and
Costello
Meet
Captain
Kidd

CO-STARRING
CHARLES
Laughton
in **SUPER CINE COLOR**



with HILLARY BROOKE • BILL SHIRLEY • LEIF ERICKSON and Introducing FRAN WARREN Written by HOWARD DIMSDALE and JOHN GRANT
Songs by Bob Russell and Lester Lee • Produced by ALEX GOTTLIEB • Directed by CHARLES LAMONT • A WOODLEY Production
Distributed by WARNER BROS.

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Very **HAPPY** NEW YEAR!

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DAY**

**RAY
BOIGER**
in
**April
in
Paris**

WITH
CLAUDE DAUPHIN

COLOR BY
TECHNICOLOR

and
EVE MILLER • GEORGE GIVOT • PAUL HARVEY Written by JACK ROSE and MELVILLE SHAVELSON • Musical Numbers Staged and Directed by LeRoy Prinz
Song "APRIL IN PARIS" Lyrics by E. Y. Harburg, Music by Vernon Duke • Original Songs— Lyrics by Sammy Cahn, Music by Vernon Duke • Musical Direction by Ray Heindorf
Produced by WILLIAM JACOBS • Directed by DAVID BUTLER



A Bert E. Friedlob Production-Released by 20th Century-Fox

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 189, No. 10

December 6, 1952



Censor's Way Out

DR. HUGH M. FLICK, director, Motion Picture Division, New York State Education Department—and chief film censor—views sympathetically the British system of grading film licenses in three categories—"U"—universal, for all; "A"—adult but children admitted when accompanied by a parent or guardian; and "X"—no children under sixteen admitted. Dr. Flick also would like to add a fourth category, "C"—recommended for children.

These and other views of the chief New York State film censor were expounded to Mr. Hollis Alpert in an article, "Talk With a Movie Censor," in the November 22 issue of the *Saturday Review*. Until recently that magazine was called the *Saturday Review of Literature* but now embraces a wider scope including some attention to motion pictures and industry problems.

Dr. Flick indicated that he hoped that some "responsible citizen's group formed for the purpose" would seek enactment of a new censorship law providing for the multiple licensing system. He then said, "If something of that sort doesn't develop soon, I think I'd like to draft such a bill and see what support exists for it."

The attempt by New York State or any State to place on the theatre manager the responsibility of keeping a check on the age of young patrons and determining whether or not they are accompanied by grown-ups surely will be resisted energetically. Grading pictures by a censor board as approved for all, for children and adults, and for adults only is impractical. The reason why the chief New York State censor proposes to recommend such classifications is hard to understand. With the future of political censorship of films in this country uncertain, it is surprising that an attempt now should be made to enlarge its scope.

Dr. Flick's idea is not new. It has been applied at various times and places but has never proved satisfactory. Its single potential effect is to impose an unfair and impracticable burden on the theatre manager.

Pricing Problem

SOMETIMES amid concentration on arbitration, public relations and other affairs it is forgotten that the basic problem between exhibitors and distributors is a matter of price. Unfortunately for an industry that needs harmony to deal effectively with competition and to attract more customers, the very nature of the picture business is such that good relations between the buyer and the seller are difficult to establish and difficult to maintain.

From the very beginning of film distribution there has

been discontent about film rentals. In few major businesses is there as much friction about prices between the distributor and the retailer. At first films were bought outright. Soon it was found that exchanges were a necessity. With the exchanges grew up the practice of renting rather than selling films. Inevitably there was a development from fixed flat rentals to percentages and more recently to sliding scales and complicated formulas of various percentages against guarantees and established grosses.

Certain exhibitors have felt for a long time that a percentage arrangement which decreases the exhibitor's share as the gross goes up destroys initiative and is against the best interests of both distributors and exhibitors. Recently under the sponsorship of Texas COMPO a selected theatre has played two test engagements in which the distributor's share dropped sharply after a gross equal to last year's average was attained.

No particular conclusions may be drawn from such tests except that it would be worthwhile for distributors and exhibitors to arrange for many more such experiments. After a few hundred had been played in various types of situations, it would be proper to form tentative conclusions. Obviously present methods—which, it is asserted, result in some exhibitors losing "incentive" when the gross reaches a certain level—can not be judged perfect. It is certain no sales manager feels that a utopia in pricing methods has been reached.

The right price is naturally one that permits both the theatre and the producer-distributor not only to recover costs but to make a reasonable return on their investments. The right price also is one that encourages all parties concerned to do the best possible "selling" job to the public.

Perhaps it would be well for distributor and exhibitor leaders to devote at this juncture some time to talks on the pricing problem. Even a slight success in this regard would have indirect benefits affecting arbitration and all other intra-industry projects.

Q In a recent speech Mr. Benjamin Fairless, president of the United States Steel Corporation, speculated on what would happen to labor management relations if workers decided to invest regularly in the company for which they work. He pointed out that through an investment of \$5 per week by each U. S. Steel employee in stock of the company within a very few years the workers would control the management. A bit of scratch pad arithmetic also shows that a similar theoretical situation exists in any industry, including the motion picture. Should every exhibitor in the country invest \$5 a week in the stock of a major film company within five years the exhibitors would have effective control.

Letters to the Herald

Managers' Future

TO THE EDITOR:

What is going to happen to the men who spent their entire lives in this business and who built it up to the industry that it is today? There are theatres closing and the circuits are letting men out that have been with them for years. Why don't the theatre managers ask why the Government doesn't break up Utility, Grocery, Oil, Bank and many other monopolies? I think managers should be able to ask a few questions.—*Circuit Manager.*

A Word of Thanks

TO THE EDITOR:

We are fully aware that the successful results of the 1952 "Jimmy" Fund Drive would never have been possible without the excellent cooperation we have received from MOTION PICTURE HERALD.

During the course of our campaign your fine publication has given most generously of space, and has been the medium that brought the "Jimmy" Fund to the attention of so many of the people in the motion picture industry.

I think that the trade papers, as well as the folks in the motion picture industry, have a right to feel proud of the tremendous part they have played to help children afflicted with cancer. It has been one of the real pleasures for us to have an opportunity to participate in the "Jimmy" Fund with people like yourselves, and to have the full operation of your publication.—*ARTHUR H. LOCKWOOD, General Chairman of the 1952 "Jimmy" Fund, Boston, Massachusetts.*

Tax

TO THE EDITOR:

I think this theatre admission tax should be fought by all theatres large and small. We must all get behind this move to win or face defeat. Don't you agree?—*U. PRA-FUGHI, Dixon Theatre, Dixonville, Pennsylvania.*

Likes It

TO THE EDITOR:

I want to congratulate Quigley Publishing Company on their 1952-53 *Motion Picture and Television Almanac*. I had no idea that it would contain so much information concerning the industries.

You asked to know of my interest in the motion picture business. I thought I could

ALMANAC HIGHLY PRAISED

Numerous communications have been received voicing high praise for the 1952-53 edition of Motion Picture and Television Almanac, now in distribution. Typical of the reactions at hand are the following, from men representative of various branches of the motion picture and television industries:

"As usual, it provides a mass of information which comes in handy many times a year . . . a valuable reference book.—*OSCAR DOOB, general theatre executive, Loew's Theatres.*

"This is a most valuable reference book."—*SYLVESTER L. WEAVER, JR., vice-president in charge of television and radio, National Broadcasting Company.*

best sum it up by saying that I don't think there is any other business like show business, or any other business that I would rather be in, because when you love something, then it is not work.

I have been working in a theatre for the past two and one-half years as an usher, and have tried to learn everything I can about the exhibition of motion pictures. I read MOTION PICTURE HERALD every week from cover to cover, and have read many books on the motion picture industry. My hobby is making 16mm movies (which at the present time is not a very favorable subject with exhibitors due to the recent U. S. 16mm trust suit).

I realize that everyone must start at the bottom and some day I hope to achieve my ambition, which is to be in the motion picture business—especially the exhibition end, a job which I feel I can make more than a success of and a job which, as I said before, will not be work but enjoyment.—*ALBERT ZARZANA, Houston, Texas.*

Wanted: New Ideas

TO THE EDITOR:

I think the problem facing every showman these days is lack of fresh new ideas. There is so much exploitation going on in Canada in the present days that all the old ideas have been worn out and no one wants to be bothered to think up new ones.—*Exhibitor, Hamilton, Ontario, Canada.*

"You . . . are to be congratulated upon . . . a book so all-inclusive and attractively presented.—*DANIEL I. McNAMARA, American Society of Composers, Authors and Publishers.*

"This is one . . . that we really have use for throughout the year, and will be of even more importance to us now with the additional information on Television.—*A. MONTAGUE, vice-president and general sales manager, Columbia Pictures.*

". . . a most convenient and well-organized source of information, to which I refer frequently. . . . It serves me perfectly.—*DAVID A. LIPTON, vice-president in charge of publicity and advertising, Universal-International Pictures.*

From Italy

TO THE EDITOR:

Please accept from myself and my colleagues of the Italian Film Delegation our heartiest thanks for the warm interest you showed us during the whole period of the Salute to Italian Films Week when it was held in New York.

We are well aware of the fine support given by MOTION PICTURE HERALD and *Motion Picture Daily* to the many events of our Film Festival and it was most gratifying to find such a sympathetic understanding as you displayed.

We have returned to Rome carrying with us pleasant memories of our visit to the United States and we hope that also in the future, the relationship between the American and Italian film industries should become deeper and closer.—*EITEL MONACO, President, Italian Films Export, Rome, Italy.*

Fight the Suit

TO THE EDITOR:

I believe that the suit filed at Los Angeles concerning films is strictly political and that if every effort is not made to discredit same (as the A & P stores did) we will have higher film rentals due to long drawn out legal arguments and resulting lawyer's fees.—*Exhibitor, Winter Park, Florida.*

MOTION PICTURE HERALD

December 6, 1952

ON THE HORIZON

TAX fight picking up momentum nationwide as hope rises Page 13

RKO negotiations continue with talks in New York and Hollywood Page 14

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 16

FRENCH seen permitting up to 120 features annually from U.S. Page 16

THEATRE TV gets new impetus from plan to show a dealer convention Page 17

SAG calls strike over use of commercials on television Page 17

ARBITRATION in difficult spot as industry reacts to Allied move Page 20

MYERS opens arbitration door slightly at Indiana meeting Page 20

3-DIMENSION "Bwana Devil" opens on Coast to record crowds Page 22

BOX OFFICE Champions for the month of November Page 23

RANK cites problems of British quota in London courtroom Page 27

FRANCE takes active steps to push growth of television Page 28

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 30

SERVICE DEPARTMENTS

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IN PRODUCT DIGEST SECTION

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► Underlining the swing of newspaper attitude toward the motion picture industry from one of mourning for a lost cause to one of more realistic optimism, was an editorial in Hearst's *New York Daily Mirror* Monday. "Motion pictures have always been wonderful entertainment," it said, "but today they are super-productions. This is the golden era of technical genius, camera magic, brilliant color and a never-ending stream of hit films. You're missing a great deal unless you get out of the stay-at-home rut and go to the movies. You'll enjoy life more if you do."

► Industry executives watching the political scene took hope this week with the appointment of William P. Rogers as Deputy United States Attorney General—second in command to Attorney General Herbert Brownell in Dwight Eisenhower's cabinet. Mr. Rogers has been the Washington representative of Dwight, Royall, Harris, Koegel and Caskey, counsel for 20th Century-

WOULD PAY FOR TV ADS ON PERCENTAGE

A formula to harness television to bring back extra revenue to the motion picture box office was advanced this week by Terry Turner, former exploitation director of RKO, now an executive of Mutual Broadcasting System. Drawing on his experience with television promotion for motion pictures, Mr. Turner believes it would be possible to develop a cooperative advertising plan under which television stations would be paid on a percentage for motion picture promotion, the amount to depend on the business done by the picture at the theatre. The cost would be paid by the distributor of the picture and there would be no cost to the theatre. According to Mr. Turner, the plan is under study by distribution executives and television station personnel. The plan at first would be used only for spot bookings of reissues.

Fox. In his new position Mr. Rogers is certain to be an important factor in determining, among other things, the new Government's policy in the films for television suit pending against the industry.

► Emphasis on technological advances in the film industry was furthered this week by RCA with their announcement of the installation of the world's largest Synchron-Screen at the RKO 58th Street theatre, New York. Shown to the press Wednesday and scheduled to go into regular operation Friday, the screen is nearly three times the size of average, old style screens.

► Attorney General James P. McGranery this week ordered a thorough investigation of the circumstances surrounding the granting of paroles to Charles (Cherry Nose) Gioe, Louis Campagna, and Paul Ricca, three of the five Chicago gangsters who were convicted of extorting more than a million dollars from the motion picture industry.

► Movies bring all things. Paramount publicity this week boasted that the man who helped invent melba toast will make his screen debut with Bing Crosby in "Little Boy Lost." He is 78 year old Albert Godderis, who years ago was a pupil of the famed Escoffier and who later cooked his delicacies for such people as the Shah of Persia, Franz Josef of Austria and Leopold of Belgium. Later he came to America and was associated with the Ritz Carlton Hotel. In "Little Boy Lost" he will not be a chef. He will play a hungry Parisian.

► Significant moves by American companies toward alignment with foreign production and distribution companies were made this week. United Artists announced the signing of a co-production deal in Italy with Angelo Rizzoli, head of Dearfilm and Robert Haggiag, head of DAI. Wednesday George Weltner, president of Paramount International, confirmed the signing of a deal under which Paramount will distribute in Europe the entire product of Ponti-deLaurentis, which is an important Italian production company.

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This week in pictures



by the Herald



ANNOUNCING the Italian Films Export Releasing Corporation, its executives and its product and plans. At the left, Dr. Renato Gualino, president. Above, Jonas Rosenfield, Jr., vice-president for advertising-publicity; Dr. E. R. Zorogniotti, executive vice-president, and Bernard Jacon, vice-president for sales. The company will have 18 division managers and salesmen in five regional offices; it has six major releases, some dubbed in English, and it hopes to place much of it in "regular" theatres.



B. G. KRANZE this week became United Artists' general sales manager under William J. Heineman, vice-president in charge of distribution. Mr. Kranze began his industry career at the Paramount studio, Astoria, Long Island City, in 1921.



STARS AND STRIPES FOREVER. Clifton Webb plays John Philip Sousa. Key city engagements of the 20th-Fox production will be during the holidays.



by the Herald

HERALDING the Variety Around the Globe celebration honoring pioneer film producer Adolph Zukor. Above, Robert J. O'Donnell, as he talked to trade writers in New York last week.



GEORGIA Governor Herman Talmadge proclaims National Guard Week for "Thunderbirds" at the Paramount, Atlanta. With him are Republic manager E. H. Brauer, Maj. Gen. Ernest Vandiver.



"THE JAZZ SINGER": A scene from the Warner Brothers remake of the famed early "talking picture." Danny Thomas plays the role Al Jolson did so well; and Peggy Lee co-stars. The film opens December 30, at the Beverly, Beverly Hills.



SALES CONVENTION in Australia, above. Posing at the Universal-International meeting in Sydney, are, seated, Dan Casey, general manager; Herc C. McIntyre, managing director, and Clive Wakeham, secretary-director. Standing: Lin Endean, publicity director; Eddie West, New South Wales manager; Charles Baker, West Australia; Jim Young, statistics; Brian Casey, Victoria manager; Tom Cadwallader, southern division supervisor; Owen Knowles, Queensland manager; Ron Mooney, publicity; Bill Hislop, New Zealand manager, and Reg Perry, South Australia manager.



SELECTING skating talent for the new ice show at New York's Roxy theatre. At the left, Dick Dickson, National Theatres executive; Ron Fletcher, choreographer, and Arthur Knorr, producer.



TRIO, right. The Bombay conferees are W. T. Wilson, MGM manager in India; D. P. Butani, manager of the Metro Cinema, Bombay, and S. N. Burger, sales manager, Loew's International, who had arrived from Australia and Singapore.

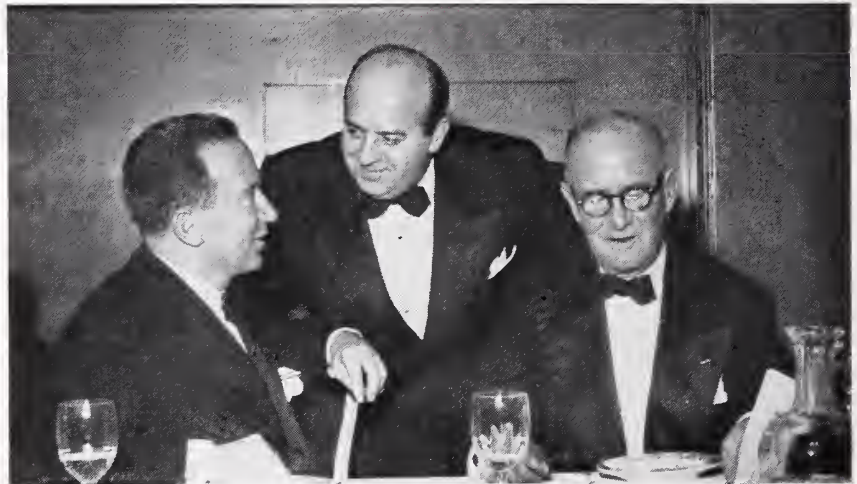


PIONEERS PAY HOMAGE TO MAN OF THE YEAR

An EVENING of fellowship and fun, for the Motion Picture Pioneers. They gathered in New York as usual, the night of November 25, for annual dinner, and honor to a Pioneer of the Year—in this instance Nate J. Blumberg, Universal board chairman.

[Photos by the Herald]

ON THE DAIS, above, Harry M. Warner, Ned E. Depinet and George Jessel. At the right, the guest of the evening, Nate Blumberg, is the final speaker.



Martin Quigley, Frank Folsom and George Dembow, at the left.

Serge Semenenko, Matthew Fox and Thomas J. Hargrave, above.



William J. Heineman, at the left, chats with Robert R. Young.

Milton R. Rackmil, Alfred E. Daff and Samuel Dembow, Jr., above.



TAX DRIVE PICKING UP FORCE AS HOPES RISE

Congressional Support Is Most Encouraging Sign in Battle for Repeal

The industry's campaign to get the "discriminatory" 20 per cent Federal amusement tax lifted continued to gain momentum and hopefulness as plans mounted and support rolled in.

The tax issue will be a major point on the agenda of the national COMPO board meeting in Chicago December 10-11.

In Denver plans were started for what well might be a deciding factor in getting the tax repealed. The move resulted from suggestions by U. S. Senator Eugene Millikin (Rep., Colorado) during a meeting between him and several exhibitors. Senator Millikin advised the local group to "present your case through films. Get Hollywood to use its best script writers and the best talent available in making a convincing subject that will present the case of the discriminatory tax in a manner that will be easily understood. Make a succinct, entertaining film that will convey your point to every Senator and Representative," Mr. Millikin urged.

Denver theatre men are set to get action on the move which they claim to be the best suggestion made to date.

In presenting arguments to Senator Millikin, Robert Selig, executive vice-president of Fox Intermountain Theatres, pointed out that the "tax is discriminatory. Many little theatres over the country are closing because of the tax. No other industry in the country is taxed in this manner," Mr. Selig asserted. "Department stores pay tax on furs and cosmetics, but they have much other merchandise for sale. Theatres sell only entertainment, and that is taxed. In many cases it means the difference between profit and loss."

Cole Tours Nation to Rally Others to Fight

In the meantime Col. H. A. Cole, national co-chairman of the Admission Tax Repeal Committee of COMPO, continued to travel the country rallying showmen in behalf of the drive.

Early this week he was slated to confer in San Francisco with H. V. (Rotus) Harvey, Ben Levin, Homer I. Tegtmeier and Roy Cooper, state tax committee chairmen. From there his schedule called for a visit to Seattle to confer with William J. Connor, Hamrick Theatres; George DeWaide, B. F. Shearer Co., and Fred Danz, Jr., state tax committee chairman, of Sterling Theatres, Inc.

COMPO BOARD MEETING IN CHICAGO DEC. 10-11

The board of directors and executive committee of COMPO will meet in Chicago December 10 and 11 at the Blackstone Hotel, it was disclosed by Robert W. Coyne, special counsel. On the agenda are plans for the national promotion of motion pictures, Texas COMPO's proposed 22-car train exposition, and the 20 per cent tax repeal campaign.

Next on the schedule was a trip to Portland, Ore., for talks with William Graeper, state committee chairman, and Art Adamson. Thursday in Los Angeles he was to talk with Charles Skouras and Bud Lowlier of National Theatres; Burton Jones of La Mesa Theatres; Hugh Bruen, Al O'Keefe and Harry Vinnicof of Vinnicof Theatres. He will depart for Chicago December 9 to meet R. J. O'Donnell and attend the COMPO meetings.

In Oklahoma COMPO headquarters sent letters to exhibitors urging them to write to their Representatives advising them on the tax problem. All six of the Oklahoma Representatives have promised aid in the tax fight.

Congressman Victor Wickersham, in a letter to Mrs. L. H. Goerke, manager of the Grand theatre in Canton, Okla., said: "I shall continue my work in behalf of the removal of the admission tax on theatres."

Pledge Aid to Theatres In Move to End Tax

In a letter to Bill Slepka, manager of the Jewel theatre and Crystal theatre in Okemah, Congressman Tom Steed said: "... I want to state that I am firmly convinced that excise taxes on theatre admissions must be repealed if this industry is to be saved. I shall do what I can to prevail upon members of the House Committee of Ways and Means to bring forth a repeal bill in the next Congressional sessions to grant this relief."

Writing Charles Procter of Broadway Theatres, Muskogee, Okla., County Attorney Ed Edmondson said: "I want to assure you that I would do everything in my power to assist in the repeal."

In another statement, Congressman Page Belcher declared: "I am in favor of and will support any measure of any kind or nature that will repeal the 20 per cent tax on theatre tickets, for the reason that I feel that the tax is such a burden on the theatre business as to eventually drive many theatres entirely out of business."

Congressman Carl Albert said: "In accordance with my stand on this matter, taken

three years ago, I wish to reiterate I am in favor of the elimination of this tax."

Congressman John Jarman said: "I will do everything I can in the House of Representatives, both in contact with members of the Ways and Means Committee, and on the floor of the House, to aid in repealing the 20 per cent gross revenue tax that is a major cause in the closing of so many theatres throughout the country."

COMPO Lends Support to Zukor Golden Jubilee

COMPO officially led the field this week in swinging behind Variety Clubs International's projected Adolph Zukor Golden Jubilee which is to be celebrated as an all-industry event early in 1953. In a wire to R. J. O'Donnell, international chairman of the Jubilee committee, the three COMPO co-chairmen, Trueman T. Rembusch, Samuel Pinanski and Al Lichtman, pledged the organization's "fullest cooperation and support in your endeavors." Meanwhile, Mr. O'Donnell announced the appointment of Charles Skouras, president of National Theatres, as west coast chairman of the celebration. Lou Smith, now handling Movietime, U.S.A. for COMPO in Hollywood, has accepted the post of executive aide to Mr. O'Donnell on the Jubilee preparations.

Chicago Ticket Tax Holds Even with '51

CHICAGO: Theatre admission receipts here for the month of October were nearly the same as for October of last year, according to figures released last week by the city tax collector's office. The \$88,957.96 collected during the past month (on October receipts), although down almost \$12,000 from the previous month, was off only \$327.18 (or less than one half of one per cent) from the corresponding month last year. Other amusements showed a drop of approximately 16 per cent from October of last year, falling from over \$72,000 to less than \$60,000.

Kansas City Considers New Censor Ordinance

The City Council of Kansas City was scheduled this week to consider a new ordinance which would abolish the position of film censor and provide for the appointment of a motion picture reviewer who would be empowered to accept the opinion of nationally accredited film reviewing organizations. These include the Production Code, the National Legion of Decency and the National Board of Review. The net effect would be principally to save a reviewer from seeing all films scheduled for showing in Kansas City.

RKO TALKS ON EAST AND WEST

Depinet in Conference with Hughes on Coast While Odlum Talks in East

The present state and immediate future of RKO Pictures Corporation were the subject of grave and complicated meetings this week in financial New York and motion picture Hollywood — headquarters of Howard Hughes.

The Hollywood meetings, starting last weekend, involved Ned E. Depinet, former president of the company under two previous regimes; Mr. Hughes, who two months ago sold his controlling stock interest in the company to a syndicate headed by Ralph E. Stolkin of Chicago, and Noah Dietrich, formerly Mr. Hughes' representative on the RKO board.

Atlas Corp. in Discussions

Simultaneously but not necessarily related meetings were held, meanwhile, in New York. These involved, according to report, representatives of Floyd B. Odlum's Atlas Corporation, which several years ago sold the controlling stock interest in RKO to Mr. Hughes; counsel for the Chemical National Bank, and James Mulvey, president of Samuel Goldwyn Productions, Inc.

Two factors emphasized the need of speed in deciding the fate of the company—the scheduled court hearings in New York December 10 on an application by minority stockholders for the appointment of a receiver, and the need to reestablish the company on a sound basis so that the Stolkin group can sell its 29 per cent interest without incurring a severe financial penalty as a result of a sale now.

The purpose of the coast meetings, it was said, was to prepare the way for the assumption of executive duties in the company by Mr. Depinet and Mr. Dietrich with Mr. Hughes on the board of directors either directly or through representatives. This, it was believed, would pilot the company through an interim period until a deal for the re-sale of the Stolkin group's interest can be made.

Paid \$7 Per Share

The Stolkin group paid \$7 per share for the Hughes stock last September but its members resigned from active control of the company almost immediately after assuming it, following unfavorable publicity on their previous activities. Only about one-sixth of the purchase price, it was reported, was paid in cash.

The Depinet-Hughes conferences followed meetings between Mr. Hughes and members of the Stolkin group on the selection of a company president and the filling of board vacancies. Sherrill Corwin, acting chairman of the board, and Edward Burke, direc-

tor, both members of the Stolkin group, are on the coast.

In New York financial circles it was reported that Atlas Corporation was bidding for the Stolkin stock interest but the price was not disclosed.

It was reported Milton Gittinger, New York attorney who participated in the eastern talks, recently did a report on RKO Pictures' finances which showed the company basically sound. He occasionally represents the Chemical Bank & Trust Company, and it is said the plan he and Mr. Odlum have is for Atlas to assume management of the company for a fee to include transfer of debentures. Also mentioned is N. Peter Rathvon as company or production head.

Public Gave \$4,000,000 To Palsy Drive Last Year

The annual report for the United Cerebral Palsy campaign, just issued, notes that in its third year it received \$4,000,000 from the public, much of it through theatres. The campaign the first year drew \$1,000,000; the second year, approximately \$2,000,000. In a foreword, Leonard Goldenson, president, who also is United Paramount Theatres president, comments that "the magnitude of the need still unfilled is clearly shown by current estimates that only 10 per cent of America's cerebral palsied are receiving much-needed treatment."

Navy Honors Richards For Public Service

E. V. Richards, Jr., Louisiana circuit operator and regional vice-president of the Eighth Naval District region of the Navy League of the United States, last week was presented with the Distinguished Public Service Award by Undersecretary of the Navy Francis P. Whitehair, acting for Navy Secretary Dan Kimball. The award was made at a testimonial luncheon in New Orleans attended by Louisiana Governor Robert Kennon and New Orleans Mayor Chep DeLesseps Morrison. The citation commended Mr. Richards "for his untiring efforts and unlimited cooperation with the United States Navy in the fields of entertainment, education and morale."

De-Control Film Ingredient

WASHINGTON: The National Production Authority has ended allocation controls on methylene chloride, a key chemical in the manufacture of safety film. The chemical was put under controls August 29, 1951. NPA said that expanded production and a decline in demand for non-film uses had made possible the ending of the controls.

'Hoaxters' Exposes Red History

"The Hoaxters," thirty-seven-minute documentary produced by Dore Schary, is composed of expertly selected and juxtaposed footage from many sources, foreign and domestic, assembled in such fashion as to trace Russian Communism's course from 1919 to the present. The film, which the producer describes as his personal product, more than year in work, is technically extraordinary, with adroitly matched scenes and utterances combining with crisp off-screen commentary and a dynamic music score to give the material maximum impact.

The production is being offered exhibitors, Mr. Schary told the HERALD at its first preview, on a documentary scale of prices, with the company "more interested in having it widely seen than in making money on it."

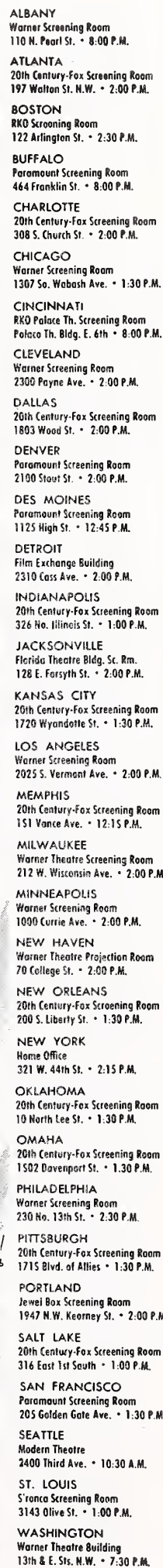
Using specially filmed footage of an old-fashioned medicine show spieler as a connective device, the early portion of the film shows the rise and fall of Hitler's Nazism, Mussolini's Fascism, and Japan's militarism, and likens Russia's communism to them in essentials. The latter portion of the picture traces Soviet Russia's seven changes of policy toward United States since 1919.

A great many world figures appear in the footage and original sound tracks are heard in effective alternation with commentary spoken by various actors and Mr. Schary. The over-all effect is exposure, and the denouncement of Russian Communism is simple and graphic in dramatic terms, with incidental reference to the dangers of loose accusation and unwarranted condemnation, and with a rousing conclusion extolling freedom and liberty.

Associate producer Herman Hoffman wrote the picture from material compiled and arranged by Victor Lasky and William Herbert, and the fine editing job is credited to Laurie Vejar and Harry Komer.—W. R. W.

Reade Jersey Theatres Set "Concert Fortnight"

It will be "Concert Fortnight" at the Walter Reade Theatres in New Jersey from December 4-19, during which period the circuit will present four "in person" musical attractions for one-night stands on the stages of its houses. Three of the attractions are the Trapp Family Singers, the Jaroff Don Cossack Male Chorus and Dancers and the American Savoyards. The fourth attraction is the Theatre Network Television telecast of the Metropolitan Opera's "Carmen" at the St. James theatre in Asbury Park December 11. Also participating in the "Concert Fortnight" are the Carlton, Red Bank; Majestic, Perth Amboy; Paramount, Long Branch; Community, Morristown; Oxford, Plainfield, and the Broadway, Kingston, N. Y.



STOP LAUGH SENSATION

Stop, You're Killing Me

COLOR BY
WARNERCOLOR

COLOR BY
WARNERCOLOR

AND CHARLIE CANTOR · SHELDON LEONARD · JOSEPH VITALE · HOWARD ST. JOHN · HENRY MORGAN
MARGARET DUMONT · HENRY SLATE · JACK PEPPER · STEPHEN CHASE · DON BEDDOE · LOUIS LETTIERI · DAMON RUNYON · HOWARD LINDSAY
SCREEN PLAY BY JAMES O'HANLON · MUSICAL NUMBERS STAGED AND DIRECTED BY LEROY PRINE
MUSICAL DIRECTION BY RAY HEINDORF · PRODUCED BY LOUIS F. EDELMAN · DIRECTED BY ROY DEL RUTH



Terry Ramsaye Says



"THEY SAY" are the most important words in our industry. What "they say" largely controls the career and destiny of every worker of skill in Hollywood, every contributor of talent, high, low and on the screen, player, writer, executive. If "they say" you are good you are in. If "they say" you are lousy, you are out or will be tomorrow. If "they say" nothing, you just are not there, effectively, at all.

What "they say" is controlled only in part by merit, although a bit of it does no harm, especially at the beginning—after that it matters less and less. "They say" has a tremendous inertia content, carrying on with glacial force, sometimes for years. The idea is to get it started, and keep it going, with a nudge now and then.

The merchandise of movieland is reputé, which is entirely made up of what "they say." It sells people, it sells pictures, it sells corporations. It also can unsell them all, by saying or not saying.

That is why publicity, consisting of words and pictures in print, and the word-of-mouth they inspire is such a conspicuously anxious, and often feverishly jittered, element of the motion picture scene.

The sum total of what "they say" is fame. That is why *Motion Picture Herald*, years ago, founded an annual under that title of *Fame*, to provide a sharply focussed documentation, a record and a reference manual crystalizing in generous pages the recognitions, from the industry itself and from the box office testimony of that final authority, the customer.

This annual down the years has been not only a record of the flow of fame but also a stimulus through press and over the air of more of "they say." This "they say" manifestation grows on itself by word-of-mouth, by writing and rewriting on the larger scene. In Hollywood this fame becomes more immediately personal and intensive, more directly effective across the table where those folk go to see and be seen and in the buzzings of the cocktail hour. That is why *Fame* annual comes dressed in an artfully commanding cover, without implication of "trade" that it may enjoy position in drawing rooms, and on reading tables as well as executive desks in those offices of super-elegance of soft lights and hard words. Psychologically it is brawny and dynamically sharp fact, but its front and finish suggest what the vernacular calls "class." If you have really done anything in the creative arena you

will be in it, and if you have not you cannot get in it. It has velvet ropes.

That has made *Fame* one of the most impressive reference manuals.

A calculation from figures assembled by the QP staff is that last year it was quoted in media with more than sixty million circulation. *Fame's* data supplied inspiration for extensive pictorial displays and endless comment, credited and uncredited. Clipping services being what they are, the probabilities are that only a fraction came into our totals.

The motion picture industry sells anticipations of emotions expected to be enjoyed by racing shadows. Those anticipations are controlled entirely by what "they say." *Fame* vastly helps keep them saying. It is yeast in the brew of interest.



FOR NAME'S SAKE—Paul Jones of the *Atlanta Constitution & Journal*, discussing the metamorphic attentions to actors' names considers that they see magic in the letter "R". He says it is supposed to lend oomph to billings, especially when applied to both names, citing Roy Rogers, Gary Cooper, Ginger Rogers, Robert Taylor and Cary Grant. Could be so. The late Samuel Lionel Rothafel was devoted to the "R" and ultimately condensed his professional name to "Roxy." He besprinkled his staff with those "R's" too—Riesenfeld, LaRose, Rapee, et al. For George Eastman the letter was "K", from his mother whose name was Kilbourn. So came Kodak and a lot of derivative nomenclature. In Rochester it was considered lucky to have a "K" in one's name.



SIDNEY SELF of the *Wall Street Journal*, formerly writing of the motion picture industry, now specialist on chemicals, recently demonstrated an extraordinary executive capacity among the artists of the Silvermine Valley up in Connecticut. He put on a regular Huckelberry Finn painting bee at his country place. Ezio Pinza did the white rail fence, and was right proud of the job.



JACKIE GLEASON, decidedly a weighty authority, has observed "The audience doesn't know from nothing about choreography. What they like is a lot of girls." May we now consider that established.

See French Allowing Up To 120 Films

Although the agreement between the Motion Picture Export Association and the French Government provides for only 90 regular U. S. features to be shown in France during the current year, the contract has additional clauses under which it is estimated the actual total will be close to the 120 previously allowed.

The agreement, as reported to the MPEA board some weeks ago and ratified November 25 by the French Ministry of Commerce and Industry and the Ministry of Finance, allows for permits to be issued to 90 American features with sound tracks dubbed in French. This is for the calendar year July 1, 1952, when the old pact expired, to June 30, 1953. However, provision is made for additional pictures from members of the Society of Independent Motion Picture Producers and for pictures in several other categories, including some "award winning" features.

American companies, under the agreement, will establish an \$850,000 fund to be drawn upon for co-production, the acquisition of French pictures for distribution, and certain other uses.

Current remittances of \$120,000 monthly or \$1,440,000 annually at the official exchange rate, are provided for, as compared with \$1,200,000 under the old agreement.

Breen New President of Screen Writers Guild

HOLLYWOOD: Richard Breen has been elected president of the Screen Writers Guild, succeeding Mary C. McCall, Jr., with Valentine Davies named first vice-president, Randal MacDougall, second vice-president, and Mary M. Marshman, Jr., treasurer.

Eight members were named to the Guild's executive board for two-year terms. Morgan Cox and Walter Reisch were reelected to the board, and new members are Richard Tregaskis, Adele Buffington, Warren Duff, Charles Hoffman, James Webb, and Beirne Lay, Jr.

By a vote of 281 to 16 the membership approved the provisions of the contract negotiated with the Alliance of Television Film Producers, against which the Guild and the Authors League of America recently terminated a strike. The contract still remains to be negotiated in full detail.

Davis Adds 6 Foreign Films

Arthur Davis Associates has announced the addition of four French and two Italian productions to its roster of eight foreign films scheduled for release in the United States during 1953. The French films are "The Minute of Truth," "Seduction," "The Bad Woman" and "The Gang." The Italian films are "Behavior of the Sexes" and "The Voice of Silence."

DEALERS' PARLEY GIVES THEATRE TV BIG PUSH

Bendix Meeting on Closed Circuit Covers at Least 42 Cities Nationwide

Theatre television, long struggling for a recognized place in the commercial sun, this week seemed well on its way.

The second deal for the commercial "off-hour" utilization of theatre TV was disclosed with the announcement that a national dealers meeting will be held December 30 by the Bendix Home Appliances Division of the Avco Manufacturing Co. The telecast, arranged by the newly organized firm of Teleconference, Inc., of New York, will be carried to every key market area in the country, in at least 42 theatres in 42 cities, it indicated.

A joint statement of Bendix and Teleconference stated that the one-hour program will originate in the Garrick theatre, Chicago, at about noon. An audience potential of more than 100,000 of the company's distributors, dealers, salesmen and invited guests was foreseen.

The first deal for commercial use of theatre television was recently set by Theatre Network Television, which booked the national sales convention of Lees Carpets December 8 in 15 cities nationwide.

Also this week the number of theatres scheduled to carry the TNT coast-to-coast "Carmen" telecast from the stage of New York's Metropolitan Opera the evening of December 11 continued to mount.

United Paramount Will Lead Circuit Participation

Seventeen affiliates of United Paramount Theatres are slated to carry the Bendix meeting, making UPT the circuit with the largest number of TV-equipped theatres ever to participate in a closed-circuit event. Five Warner Brothers theatres are scheduled to carry it, as well as other Loew's, RKO Theatres and Fabian Theatres houses.

Commenting on the deal, Robert H. O'Brien, secretary-treasurer of UPT, said that the acceptance of closed circuit television by an industry leader such as Bendix was an indication that its commercial use would be accelerated. "We have always felt that the real field for closed circuit television is in its use by industry, and we welcome this opportunity to test in every key market area in the United States the public's reaction to such a presentation."

Judson S. Sayre, Avco vice-president and general manager of Bendix, said, "We feel that closed circuit telecasting possesses unlimited opportunities for presenting to the best possible advantage this great new

appliance our dealers will have on their floors in a very few weeks."

He added that while the cost of the telecast would be comparable to regional dealer meetings, a great saving would be effected in the hours and energy spent by executives to travel to individual regional meetings.

Worked Weeks to Clear Theatres and Lines

Bendix and Teleconference officials have been working for weeks to clear theatres and lines. Teleconference said the cities which will be used include: Albany, Atlanta, Buffalo, Charlotte, Cincinnati, Cleveland, Columbus, Dayton, Detroit, New York, Pittsburgh, Providence, Richmond, Toledo, Jacksonville, Baltimore, Boston, Philadelphia, Washington, Chicago, Des Moines, St. Louis, Dallas, Birmingham, Houston, Milwaukee, St. Paul, Kansas City, Memphis, New Orleans, Omaha, Gary, Indianapolis, Louisville, Denver, Phoenix, Salt Lake City, Los Angeles, San Francisco, Seattle and Portland.

Large-screen television will become a reality December 8 in Atlanta, Ga., when the Wilby Theatres' Paramount will be fully equipped. Southern Bell Telephone Co. is now installing the coaxial cable.

In Detroit large-screen television is also being installed at the 3,500-seat Hollywood theatre. The theatre will present the "Carmen" telecast December 11.

Gottlieb to Produce Five for Warners

HOLLYWOOD: Warner Brothers has completed negotiations for the distribution of five feature pictures to be delivered to the company by producer Alex Gottlieb. The first will be "The Blue Gardenia," starring Anne Baxter, Richard Conte, Ann Sothern and Nat King Cole. Filming of "Blue Gardenia" will start shortly with Fritz Lang directing. Charles Hoffman wrote the screenplay from Vera Caspary's original story.

"Sign" Selects "Fatima"

Jerry Cotter, Motion Picture Editor of *The Sign*, National Catholic monthly, announces that the publication's eleventh annual award for the outstanding motion picture of the year goes to Warner Brothers for that company's "The Miracle of Our Lady of Fatima."

Women to Make New Awards

The Motion Picture Division of the General Federation of Women's Clubs has announced that the Federation will give awards to the best biographical picture and the picture best portraying American home life in the 1952-53 season.

SAG Strikes Over TV Commercials

The Screen Actors Guild began a strike Monday against producers of filmed television commercials and at the same time announced the opening of negotiations with the Alliance of Television Film Producers and the Hal Roach group. The strike, involving 2,700 Hollywood and New York actors, is the first in the guild's 19-year history.

It follows the collapse last month of negotiations in New York with the Association of New York Film Producers and the American Association of Advertising Agencies, for a collective bargaining contract covering wages, limitations on repeated use of the same commercial and other working conditions.

In a statement issued by Film Producers Association, it stated that a snag developed in negotiations "over SAG demands for repayment every time a filmed commercial was used and its refusal to discuss what producers and 4A agency observers could regard as a workable compromise."

Prior to the strike a plea for unity among all television producers of filmed commercials was sounded by Mel Gold, president of National Television Film Council, in the face of the threatened strike.

The following slate was nominated to head NTFC next year: President, Andrew Jaeger, Arch Mayers, Sydney Mayers; vice-president, David Savage, Sally Perle; secretary, Dave Bader, Bill Van Praag, Sally Perle; treasurer, William Reddick, Waldo Mayo; directors, Mel Gold, Bill Holland, Henry Brown, Gene Sharin, Sydney Mayers, Lou Feldman, Arch Mayers, Mr. Bader, Dr. Alfred Goldsmith, Mr. Jaeger, Mr. White, Mr. Reddick, Mr. Savage and Connie Lazar.

Lambs Club, New York, Plans John Philip Sousa Night

Sunday night December 14, will be John Philip Sousa Night at the Lambs Club, New York, planned by the club "Shepherd," William Gaxton. A special guest will be Clifton Webb, who plays the famed band leader and composer in the Twentieth Century-Fox film, "Stars and Stripes Forever." There also will be representatives of the Marines and the American Society of Composers, Authors and Publishers. The picture opens at the Roxy, New York, Dec. 22.

Ruby is
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THE STORY OF A FLAME NAMED RUBY...WHO WRECKED A
JENNIFER JONES • CHARLTON H

Produced by JOSEPH BERNHARD and KING VIDOR • Directed by KING VIDOR • Screenplay by SILVIA RICHARDS • Story by ARTHUR

ready
ing things
on!



Everybody's
Dating Ruby
for the
Holidays!

WHOLE TOWN...*SIN BY SIN...*

ESTON • KARL MALDEN

FITZ-RICHARD • A BERNHARD-VIDOR PRESENTATION • Released by 20th Century-Fox

Ruby Gentry



ARBITRATION IN DIFFICULT SPOT

Western Unit Rejects Plan But Allied's Action Seen Subject to Adjustment

The dark cloud which two weeks ago hovered over industry arbitration at the National Allied convention in Chicago, on Monday turned up in California where Rotus Harvey, head of Western Theatre Owners, announced that the organization had found it necessary to reject the proposed arbitration plan as approved by distribution.

Thus, in effect, WTO has upheld National Allied's similar action which brought forth, in quick chronological order, surprise, disappointment and optimistic interpretation on the part of distribution and other exhibition officials.

Two Reasons Cited

Western Theatre Owners, said Mr. Harvey, rejected the draft for two reasons: it does not carry out the format as outlined at the original arbitration meeting and it is too wordy and complicated. Any plan to be agreeable to WTO, he added, would have to be more simple and inexpensive.

Meanwhile, in New York, Wilbur Snaper, National Allied president, announced that Allied leaders would be willing to sit down and discuss possible changes in the distributors' draft whenever such a meeting is called. He pointed out, however, that no Allied action could be taken until the organization's board meets in New Orleans in January.

The directors of the ITO of Ohio this week approved the action of National Allied in rejecting the arbitration plan.

The question of whether there would be a new meeting of the industry arbitration committee, when it would be held and who would call it, remained uncertain at midweek. Distribution officials in New York expressed a willingness to meet immediately with exhibition leaders, if exhibition would initiate the move, but said that no distribution move in that direction was likely until Eric Johnston, president of the Motion Picture Association of America, returns from South America December 8.

Not Wholly Rejected

Mr. Snaper repeated earlier statements by other Allied officials emphasizing that "we did not reject arbitration at our convention in Chicago. We merely turned down the industry draft in its present form." He added, "It is possible that we can straighten out all the so-called minus points at the proposed meeting so that a revised plan can be submitted to the directors."

There was no sign at midweek that either Allied or distribution would drastically change their opposing views on the inclu-

sion in the plan of the right to arbitrate film rentals. According to one distribution spokesman, since the companies would never agree to film rental arbitration and Allied is just as firm in opposition, the chances for the ironing out of the differences are remote.

Other distribution executives, however, said they detected that Allied officials had "mellowed" somewhat from their vehement opposition to the current draft at the convention. Allied feels, according to distribution detectives, that it should not have taken such a firm stand.

Harvey Attacks Policy Used by Distributors

SAN FRANCISCO: Rotus Harvey, writing in the November issue of *Exhibitors Digest*, of Western Theatre Owners, takes issue with distribution on "pre-releasing and forced (by terms) raised admission pictures and unnecessary bidding."

"Over the years our industry has been successful in spite of, not on account of, distribution," he said. "That branch has continually used all the gimmicks in the book to extract every dime they could, far in excess of good business practices. They violated the laws of the land in their eagerness to get it all until finally, through exhibition pressure, the Department of Justice sued them and the courts found them guilty. . . . They have resorted to new gimmicks, all legal, in the opinion of their large staff of attorneys. Law suits, and there is going to be an even greater flood of them, will have to test the legality of their methods."

"No matter how fine are the pictures produced and production is producing more fine pictures than ever before, they are just so much film and valueless unless shown in theatres," he said.

Myers Preparing Guide On Exhibitor Complaints

A guide to the kind and nature of trade practice abuses which should be reported to national Allied States headquarters in order to implement its policy announced at Chicago of seeking relief from Government or the courts, is being prepared for circulation by Abram F. Myers, general counsel and chairman of the Allied board.

Each Allied member will be asked to list complete details of any complaint he has against any distributor with whom he does business.

The statement of policy agreed upon at the Chicago convention last month pledged a "concerted effort to secure prompt, effective relief" by legal means, including the institution of litigation, petitions to executive and administrative agencies, and appeals to the appropriate Congressional bodies.

Arbitration Door Opened By Myers

INDIANAPOLIS: The door to industry arbitration was left slightly ajar by Abram F. Myers, general counsel of National Allied, in his address before the Allied Theatre Owners of Indiana convention here Tuesday.

"The only thing that would open up the situation would be if distributor executives asked their sales departments to step aside while they acquainted themselves with the exhibitor point of view," he said. There were indications that backstage talks toward this end are under way in New York with Wilbur Snaper, National Allied president.

"If it results in bringing leaders together for a real heart-to-heart discussion that leads to some measure of relief and a better arbitration draft, the action taken in Chicago was not a mere dragging of feet but a very fortunate thing to happen," Myers declared.

Max Youngstein, United Artists vice-president, declared, "Aggressiveness is not a good thing if it is without purpose. If we forget where the actual disease in our business is and kick the brains out of the distributors because it's a lot of fun, that is a serious mistake," he said.

Trueman Rembusch, president of the unit for seven years, announced he was not a candidate for reelection. Election of new officers, however, was deferred until the January meeting of the board of directors.

Labor Bureau Finds Admission Price Drop

WASHINGTON: Theatre admission prices in large U. S. cities dropped during the third quarter, the Bureau of Labor Statistics reported.

The Bureau collects admission price figures each three months from 18 large cities and weighs the figures to reflect prices in the 34 largest cities.

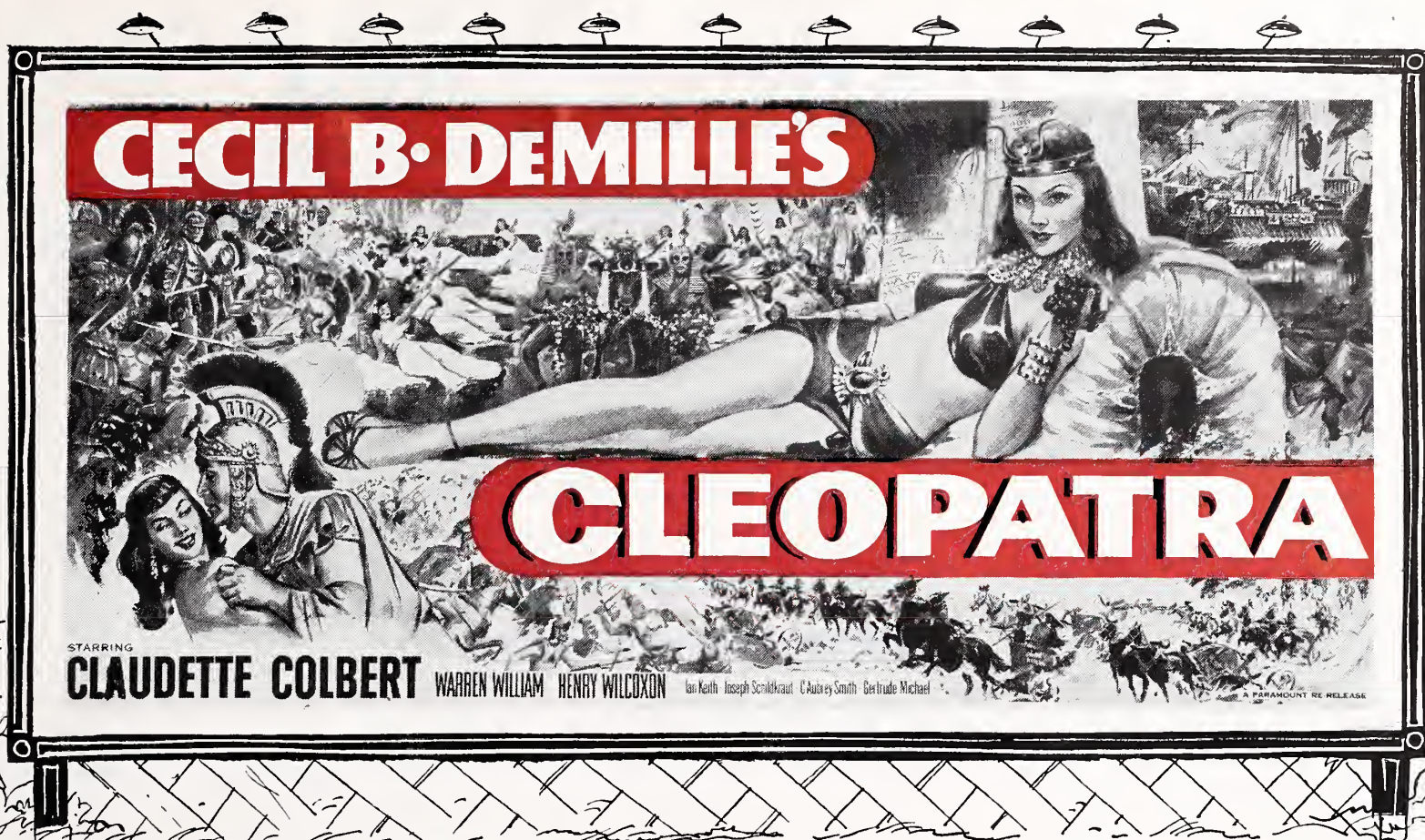
Adult admission prices at the end of September dropped to 77.9% above the 1935-39 base period, BLS said. This compared with 79.6% at the end of June.

Children's admission prices edged down from 49.5% above the base period at the end of June to 49.4% at the end of September.

The combined adult-child index fell from a figure of 75.6% above the base period at the end of the second quarter to 74.1%.

Michigan Allied in Move For Drive-In Members

A new plan for drive-in theatre membership has been approved by the Michigan Allied executive committee. All of them, regardless of size if they enroll for season membership, will receive free participation during January, February, March, April, October, November and December.



**"'CLEO' OBVIOUSLY
HAS WHAT IT TAKES!"**

— reports *VARIETY*

OBVIOUSLY—for here's
her success story in

BALTIMORE..... Keith's — Right up there with the toppers!
FORT WAYNE..... Paramount — Ahead of "Detective Story" by 128%!
PITTSBURGH..... Warner — "Fast pace-setter!" says Variety
SPRINGFIELD.... Paramount — Big opening, big weekend, big week!
HOUSTON..... Majestic — Crowds loved her!
OKLAHOMA CITY. Criterion — Matches 1952's leaders!
BUFFALO..... Center — Held over!
DENVER..... Denham — Strong opening — and sixth day topped it!
TOLEDO..... Princess — Sturdy business!
AKRON..... Palace — From opening right thru week — big!
TULSA..... Ritz — Solid draw!
TUCSON..... Paramount — Second day tops big opening gross!
KANSAS CITY..... Paramount — Equalling today's new color hits!

A PARAMOUNT
RE-RELEASE

'BWANA' BREAKS COAST RECORDS

Natural Vision Process of Third Dimension Smash Hit in Los Angeles

by WILLIAM R. WEAVER
Hollywood Editor

Three-dimension is a box office smash. Los Angeles is proving it beyond question and in the face of a bad press and worse weather. It's breaking records every hour on the hour.

Critics Are Unhappy

Three-dimension came to this town and to the world of practical show business on the morning of November 27th when Arch Oboler's production of "Bwana Devil" in Milton L. Gunzburg's Natural Vision 3-dimension process went into regular run at the Hollywood Paramount and the Los Angeles Paramount theatres. The opening of the regular run followed a dual world-premiere of the attraction at the two theatres the night before, with press and profession in attendance, and with the local newspaper critics sprinting from the premiere to their typewriters to type out, under whip of deadline, a collection of reviews dealing brutally with the picture and only slightly less so with the process. The public reacted to all this by knocking the opening-day records of both theatres sky high.

That was Thursday, which was also Thanksgiving Day, but on Friday, an ordinary work day, the theatres again had unending waiting lines. On Saturday it rained from dinner time to closing, and Sunday was gloomy though dry. The weather was no more a match for the magnetism of the attraction than the newspaper reviews had been. The 3,400 seats at the Los Angeles Paramount and the 1,407 at the Hollywood Paramount, selling at \$1.25 after 5 p.m. (\$1.50 for loges), were filled from opening to closing. Weekend business broke all the records in the books—including those wartime bonanzas—and neither Fanchon & Marco, operating the Hollywood Paramount, nor United Paramount Theatres, operating the Los Angeles Paramount, is venturing a prediction about when the run may end.

Viewers Wear Glasses

The Natural Vision process, diagrammed and described on page 38 of the November 22 edition of MOTION PICTURE HERALD, requires simultaneous and synchronized projection of two filmstrips that are identical save for slight separation of camera viewpoints, and that viewers wear polaroid glasses which, by cross-stratification, give the viewer the illusion that he is looking through and beyond the screen and is seeing in full roundness, depth and proportion the

place, people, animals, things and events presented.

The simultaneous use of two projectors makes an intermission mandatory in most theatres. These requirements posed two questions that only the paying public could answer positively. Would the public object to wearing the glasses? And would the paying customers accept the intermission without grumbling?

The answer to the first question has been running about 95% in the affirmative; the NV people had expected a lesser percentage. The intermission question has been neatly answered by spotting the refreshment-break at that point.

Audience Comment Mixed

Audience comment is what might be called mixed. Generally speaking, the process is liberally praised, although recommendation that larger glasses be provided, color be toned down, etc., for future pictures and engagements, are numerous enough to indicate both seriousness of interest and expectancy of more 3rd dimension to come. Comment on the picture is, not altogether fairly, unfavorable. Like the newspaper critics, a good many paying patrons seem to have expected the first feature picture ever made or seen in 3-dimension to be as precedential qualitatively as the process for which it was made is dimensionally. Of course it isn't.

The newspaper critics said things like these:

"The quest for realism which has been going on since man began his symbolic dances around a campfire took a long step forward last night with the world premiere of the feature-length 3-dimensional picture 'Bwana Devil.'"—*L. A. Examiner*.

"As a method by which to present a feature film, we cannot wholly subscribe to the process. For one thing, we found the glasses annoying. We were also disturbed by distortion. It is most effective in the scenic shots."—*L. A. Daily News*.

Hailed by Showmen

On the other hand, look at these findings by practical showmen:

Marco Wolf, co-owner Hollywood Paramount, said, "Arch Oboler's 'Bwana Devil' in Natural Vision 3-Dimension is one of big steps forward in motion picture production, and the public knows it, as is evidenced by the all-time record for opening day having been broken by more than \$2,000."

Jerry Zigmund, West Coast Division manager of UPT, operating the downtown Paramount, said, "Proof that the public is movie theatre conscious cannot be better shown than by the sensational business done. Opening business at the downtown Paramount breaks every record of any kind, in-

LATE REVIEW

Bwana Devil

Independent—3-Dimension Melodrama

This is the first feature-length dramatic narrative ever made for 3-dimension motion picture purposes. It is therefore automatically the best, the worst and the average production of its kind. As it is not to be exhibited in two-dimensional form, within the predictable future at any rate, it cannot properly be rated on any existing scale of values. A purely personal opinion of it is that it is not so bad as the Los Angeles newspaper critics have said it is, nor so good as the first picture shot and exhibited by the Natural Vision method should have been, but is adequate to the purpose for which it was made—no more, no less.

"Bwana Devil" was produced in Ansco color by Arch Oboler, who also wrote the story and directed the performances. It is a story about Africa and animals, both of which are suitable subjects for 3-dimension treatment, and it has Robert Stack, Barbara Britton and Nigel Bruce as its principal players. The story is based on an historical fact, which concerns a couple of lions which put a stop to the building of a railroad in Africa by devouring the native workmen until killed by an engineer played by Stack.

The story is a relatively mild chronicle of some not very mild events—lion hunts, attacks, devourings, pursuits, escapes, etc.—and yet it manages to create perceptible suspense, about two-thirds of its way through, in an audience seeing 3-dimension exhibition for the first time in its life. The newness of the medium, the expectations of the audience, and the overwhelming camera effects inherent in the medium, all were weighing against Oboler's chances of achieving story suspense. Although he shortly thereafter closes his picture with disappointing suddenness, he has proved decisively that dramatic entertainment and the 3rd dimension form are compatible.

The picture is 79 minutes long, is obtainable for Natural Vision exhibition only, and is without a Production Code Administration seal due to a clinch sequence that is unnecessary to the story.—W.R.W.

cluding stage shows with top personalities. Beyond great business the picture is doing, the industry as whole will benefit from this 3-dimension film, with the public again looking at theatres as their Number One entertainment source."

Raymond Willey, assistant general manager Inter-State theatres, said, "I flew in from Dallas to see Natural Vision in action in 'Bwana Devil.' As a result I am determined to make this picture our big Christmas attraction in Dallas and Fort Worth and, if they'll give me enough prints, in San Antonio and Houston. People are going to want to see 3-dimension, and theatres will have a long, big-money run."

Holland Smith, managing director, Saenger theatres, New Orleans, said, "Smart exhibitors are looking for box office. Natural Vision's 3-dimension process, as shown by Oboler's 'Bwana Devil,' is going to be the biggest thing since sound and color. I'm glad I came to California to see exactly how big this was going to be. I'll book every picture made in Natural Vision."

Meyer J. Schine, president of Schine Theatres, said, "I enjoyed the picture. I know glasses cannot be avoided, and so we exhibitors and public will live with them. There is no question but that Natural Vision will mean a great deal to the box office."

Metro Starts 15 Pictures In 3 Months

HOLLYWOOD: Fifteen pictures have been scheduled to start during the coming three months to maintain MGM's 1952-1953 program at a high level into the new year, it has been announced by Dore Schary, vice-president in charge of production, following studio executive conferences. Mr. Schary said 52 story properties are currently in work. From these a tentative 1953-54 schedule of films has been outlined. Thirteen pictures have been completed since the beginning of the fiscal year, September 1, with five now before the cameras.

The 15 pictures ready for production shortly are:

"Latin Lovers," Technicolor musical starring Lana Turner, Ricardo Montalban and John Lund, directed by Mervyn LeRoy, Joe Pasternak producing.

"Years Ago," adapted from the play, co-starring Spencer Tracy, Jean Simmons and Teresa Wright, directed by George Cukor, Lawrence Weingarten producing.

"All the Brothers Were Valiant," adventure of whaling days, Technicolor, starring Robert Taylor, Stewart Granger and Elizabeth Taylor, directed by Richard Thorpe and produced by Pandro S. Berman.

"Blue Goddess," comedy starring Red Skelton, directed by Robert Z. Leonard, produced by Edwin H. Knopf.

"Easy to Love," Technicolor musical starring Esther Williams, Busby Berkeley to direct the numbers with Joe Pasternak producing.

"Interrupted Melody," story of one of America's famous singers, Marjorie Lawrence, Technicolor, starring Greer Garson, Jack Cummings producing.

"Take the High Ground," story of the armed services, to be produced by Dore Schary will be filmed in the new Ansco Color with James Whitmore, Dean Miller, Richard Anderson and William Campbell, directed by Richard Brooks.

"Jefferson Selleck," from the current best-seller, to star Spencer Tracy, with Joseph L. Mankiewicz as producer, director, writer.

"Kiss Me Kate," Cole Porter's musical, Technicolor, starring Kathryn Grayson, directed by George Sidney, produced by Jack Cummings.

"Affairs of Dobie Gillis," starring Debbie Reynolds, to be directed by Don Weis and produced by Arthur Loew, Jr.

"One More Time," starring Lana Turner, to be directed by George Cukor and produced by Armand Deutsch.

"I Married West Point," to be produced by William Grady, Jr.

Also "Flight to the Islands," "Big Leaguer" and "Scarlet Coat," to be filmed in Ansco Color.

Other major productions scheduled for early spring include "King Arthur and the Round Table," Technicolor spectacle to star Robert Taylor, with Richard Thorpe to direct and Pandro S. Berman to produce; "Rose Marie," Technicolor production of the famed Rudolph Friml operetta, to be brought to the screen with an all-star cast, and to be directed by Mervyn LeRoy; "Brigadoon," Technicolor musical from the Broadway success starring Gene Kelly, to be directed by Kelly and produced by Arthur Freed, and "The Ruth Etting Story."

Four of the year's biggest productions, all being filmed in color by Technicolor, are still

Box Office Champions For November, 1952

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

BECAUSE YOU'RE MINE (Metro-Goldwyn-Mayer)

Produced by Joe Pasternak. Directed by Alexander Hall. Written by Karl Tunberg and Leonard Spigelgass. Technicolor. Cast: Mario Lanza, Doretta Morrow, James Whitmore, Dean Miller, Paula Corday.

IVANHOE (Metro-Goldwyn-Mayer)

Produced by Pandro S. Berman. Directed by Richard Thorpe. Written by Noel Langley with adaptation by Aeneas MacKenzie. Technicolor. Cast: Robert Taylor, Elizabeth Taylor, Joan Fontaine, George Sanders, Emyln Williams, Robert Douglas, Finlay Currie, Felix Aylmer. (*Champion for the second month.*)

THE QUIET MAN (Republic-Argosy)

Produced by John Ford and Merian C. Cooper. Directed by John Ford. Written by Maurice Walsh. Technicolor. Cast: John Wayne, Maureen O'Hara, Barry Fitzgerald, Ward Bond, Victor McLaglen, Mildred Natwick. (*Champion for the third month.*)

before the cameras including "Mogambo," being filmed in Africa; "Invitation to the Dance," "The Band Wagon" and "Give a Girl a Break." "A Slight Case of Larceny," starring Mickey Rooney, directed by Don Weis and produced by Henry Berman, started last week.

MGM has 27 pictures in various stages of preparation for release. This list includes "Million Dollar Mermaid," "Above and Beyond," "The Bad and the Beautiful," "Never Let Me Go," "Lili," "Battle Circus," "Vicki," "Vaquero," "Dangerous When Wet," "Young Bess," "The Story of Three Loves," "Remains to Be Seen" and "Julius Caesar."

Famous Players Heads In Tribute to Staffs

TORONTO: Tribute to the manpower of Famous Players Canadian Corp. was paid by Rube W. Bolstad, vice-president, during a gathering of partners and managers in Vancouver last week.

In his speech which began a three-week tour of western Canada, Mr. Bolstad said that manpower, "an asset which does not show on our annual balance sheet" is greater than even "the good leadership and sound financing" that has played so great a part in the company's development.

Speaking during the meeting which welcomed three new members into the 25-year club, Mr. Bolstad said: "We have a very special regard for our British Columbia members, for the roots of Famous Players are deep in this province." The three new members are Phil Tucker and Kamloops,

THE SNOWS OF KILIMANJARO (20th Century-Fox)

Produced by Darryl F. Zanuck. Directed by Henry King. Written by Casey Robinson. Technicolor. Gregory Peck, Susan Hayward, Ava Gardner, Hildegard Neff, Leo G. Carroll, Torin Thatcher.

SPRINGFIELD RIFLE (Warner Bros.)

Produced by Louis F. Edelman. Directed by Andre DeToth. Written by Charles Marquis Warren and Frank Davis. Warner-Color. Cast: Gary Cooper, Phyllis Thaxter, David Brian, Paul Kelly, Lon Chaney, Philip Carey.

THE THIEF (United Artists)

Produced by Harry M. Popkin and Clarence Greene. Directed by Russell Rouse. Written by Clarence Greene and Russell Rouse. Cast: Ray Milland, Martin Gabel, Rita Gam, Harry Bronson, John McKutcheon.

Martin Cave of Victoria, and George Gerard of Vancouver. Talks on confections, advertising and other phases of operations were given by Jack Fitzgibbons, Jr., and James R. Nairn with Lawrence I. Bearg, director of the company's western operations, presiding.

Universal Named in Miami Trust Action

MIAMI: A \$255,000 triple-damage anti-trust suit has been filed in Federal court here by a Miami Beach firm against Universal and its subsidiary, United World Films. The suit, brought by Allied Motion Pictures and its officers individually, charges the defendants with monopolistic practices in failing to supply the plaintiffs with products.

\$108,000 Suit in Chicago

CHICAGO: The 299-seat Queen Theatre here has filed a triple-damage suit totalling \$108,000 against the eight major film companies, Balaban and Katz, and Warner Brothers Theatres for alleged conspiracy to hold the Queen back to a run no earlier than 83 days after first Chicago run. The suit, filed by attorney Seymour Simon on behalf of Andrew Cuser, who ran the house from Jan. 1, 1936 to Jan. 1, 1946, will be heard when the trial gets under way by Federal Judge Sam Perry.

Paramount's New Plan of Sales Talks

PHILADELPHIA: A. W. Schwalberg, president of Paramount Film Distributing Corp., Wednesday announced plans for division managers' sales meetings, with special emphasis on more intensive promotion policies adapted to the specific needs of each individual territory. First scheduled application of the new plan will cover releases for the first six months of 1953.

Keynote of the plan will be the immediate inauguration of a series of individual regional meetings to be conducted in the headquarters of each Paramount division. The meetings, to be conducted by Mr. Schwalberg, will be attended by E. K. O'Shea and Jerry Pickman, vice-president in charge of advertising and publicity, as well as each division manager and key division personnel.

Started This Week

"We feel confident that each of our division managers and each branch manager has an intimate knowledge of his territory which will be invaluable in setting details of merchandising plans and programs," Mr. Schwalberg said.

The program of individual meetings started Wednesday in Philadelphia, where Mr. Schwalberg, Mr. O'Shea and Mr. Pickman met with mid-eastern division manager Howard G. Minsky and key personnel. Next meeting will be in Dallas Sunday and Monday with south central division manager A. M. Kane and personnel. Next stop will be Los Angeles, for a two-day session December 9 and 10, with western division manager George A. Smith and Pacific Coast sales forces. December 12 and 13, the trio will be in Chicago for sessions with Central division manager J. J. Donohue. Final meeting of the trip will be in New York December 15 and 16, with eastern and southern division manager Hugh Owen and key personnel.

A definite date has not yet been set, Mr. Schwalberg said, for a sales meeting in Toronto with Canadian division manager Gordon Lightstone and Canadian sales personnel.

Schedule for Six Months

Paramount releases for the first six months of 1953, as announced by Mr. Schwalberg are:

January: "Road to Bali," in Technicolor, Bing Crosby-Bob Hope-Dorothy Lamour starred; "Thunder in the East," starring Alan Ladd, Deborah Kerr and Charles Boyer; "Tropic Zone," in Technicolor, starring Ronald Reagan, Rhonda Fleming and Estelita.

February: "The Stooge," Dean Martin-Jerry Lewis comedy; special pre-release engagements of "Come Back, Little Sheba," starring Shirley Booth, Burt Lancaster.

March: "The Stars Are Singing," Technicolor musical starring Anna Maria Alberghetti, Rosemary Clooney and Lauritz Melchior;

THE SAGA OF THE DESPERATE DRIVE-IN

The Sunset Drive-In Theatre, West Memphis, believes in giving the most for the money. Its recent advertising in the local newspapers stressed "four big westerns, and four cartoons—in one mighty show. All for the regular admission of 50 cents." That would seem to be about five hours and 35 minutes, maybe, of the sort of fare the customer would get on television.

"Pleasure Island," in Technicolor, starring Don Taylor and Leo Genn.

April: "Off Limits," starring Bob Hope, Mickey Rooney and Marilyn Maxwell; "Pony Express," in Technicolor, starring Charlton Heston, Rhonda Fleming.

May: George Pal's Technicolor production, "War of the Worlds," based on H. G. Wells' story; "Jamaica," in Technicolor, starring Ray Milland, Arlene Dahl and Wendell Corey.

June: "Alaska Seas," in Technicolor, "Rock Grayson's Women," in Technicolor, starring John Payne and Coleen Gray.

Also slated for discussion will be William Wyler's "Roman Holiday," filmed on location in Rome, starring Gregory Peck and Audrey Hepburn; George Stevens' "Shane," in Technicolor, starring Alan Ladd, Jean Arthur and Van Heflin; Hal Wallis' Dean Martin-Jerry Lewis comedy, "Scared Stiff"; and Billy Wilder's "Stalag 17," inspired by the Broadway hit play and starring William Holden and Don Taylor.

Argentina Extends Help To Domestic Companies

Just a matter of hours prior to the arrival in Buenos Aires of Eric Johnston, president of the American Motion Picture Association, the Argentine Government Information and Press Bureau announced a new decree designed to extend Government protection of domestic film companies. Named to see that the decree is followed is the Bureau's General Entertainment Board. Of chief importance in the decree is the article specifying the terms of rentals to be paid to Argentine producers by exhibitors: first runs, 60 per cent of each day's gross, with a minimum engagement of a week and the picture to be held until its receipts fall below 60 per cent of the maximum gross reached by a foreign picture at the same theatre; second runs, 45 per cent of each day's gross; subsequent runs, 40 per cent of each day's gross for the first week and 30 per cent thereafter.

20th-Fox Eyes Houston For New Texas Branch

Due to increased business pressure on its Dallas branch 20th Century-Fox is considering the possibility of opening an exchange in Houston, it was learned in New York this week. The sales department plans to make a comprehensive survey of the situation in the near future; a preliminary study has been completed but no decision has been made. Whether the prospective Houston office would be strictly a shipping point or a full sales headquarters also is a question still to be decided. Other major distributors also are reported to be eyeing Houston.

Argentine Easing Seen By Johnston

BUENOS AIRES: Eric Johnston, president of the Motion Picture Association of America, told reporters here last week he believed the financial problems between the Argentine Government and the United States film industry had been resolved. The statement was made following a conference with the Argentine Foreign Minister, Jeronimo Remorino, and Raul Apold, chief of the Sub-Secretariat of Information.

Under a five-year agreement signed between the Argentine Government and the U. S. film industry in 1950, the industry was supposed to be able to remit profits up to \$1,100,000 a year, or 50 per cent of its earnings at the official rate of exchange. According to Mr. Johnston, however, there have been no remittances since 1947. Earnings now frozen in Argentina are said to be more than \$2,000,000. Failure to implement the agreement has been blamed on the country's dollar shortage.

Observers of the Argentine scene believed Mr. Johnston's new optimism was justified in that the Argentine Government would use the change in administration in Washington as an excuse for curtailing much of its anti-U. S. propaganda, in hopes of course of possibly receiving some much needed financing from the United States.

Stanley Kramer to Devote Full Time to "Mutiny"

Stanley Kramer, whose productions are released through Columbia, last week announced full steam ahead on the forthcoming "The Caine Mutiny," film adaptation of the long-time best-selling novel. The announcement came after a conference in New York with Columbia executives and indicated a drastic shake-up in Mr. Kramer's production schedule. In order to make "Mutiny" "the biggest picture taken from the pages of a book since 'Gone With the Wind,'" the projected "Circle of Fire" has been shelved so that Mr. Kramer can devote all his time to the Naval epic. He also indicated that a name cast would be sought.

Jarrico-RKO Decision Is Seen Setting Precedent

HOLLYWOOD: Superior Judge Orlando H. Rhodes' decision finding RKO Pictures justified in refusing screen credit to Paul Jarrico on "The Las Vegas Story," following the writer's discharge for refusing to answer official Un-American Activities Committee questions, is regarded as precedent with respect to the studio's right to allot or withhold screen credits. As all talent guilds and some unions have provisions in their basic contracts with studios governing the manner in which screen credits may be apportioned, the Jarrico precedent apparently opens the way for reconsideration.

January is ALL-TECHNICOLOR Month from

COLOR BY **TECHNICOLOR**

OH! THE SONGS THEY SANG!
THE FUN THEY HAD!
AND THE LOVIN' THEY GOT!



"MEET ME AT THE FAIR"

starring **DAN DAILEY · DIANA LYNN**
with HUGH O'BRIAN · CAROLE MATHEWS · "SCAT MAN" CROTHERS

and introducing **CHET ALLEN** and his unforgettable voice!

COLOR BY **TECHNICOLOR**

OUTLAW QUEEN OF A RENEGADE LAIR!

The REDHEAD from WYOMING

starring **Maureen O'HARA**
Alex NICOL

with ROBERT STRAUSS
ALEXANDER SCOURBY



U-I!

COLOR BY **TECHNICOLOR**

THE STORY OF THE GREATEST GUNFIGHTER OF THEM ALL!

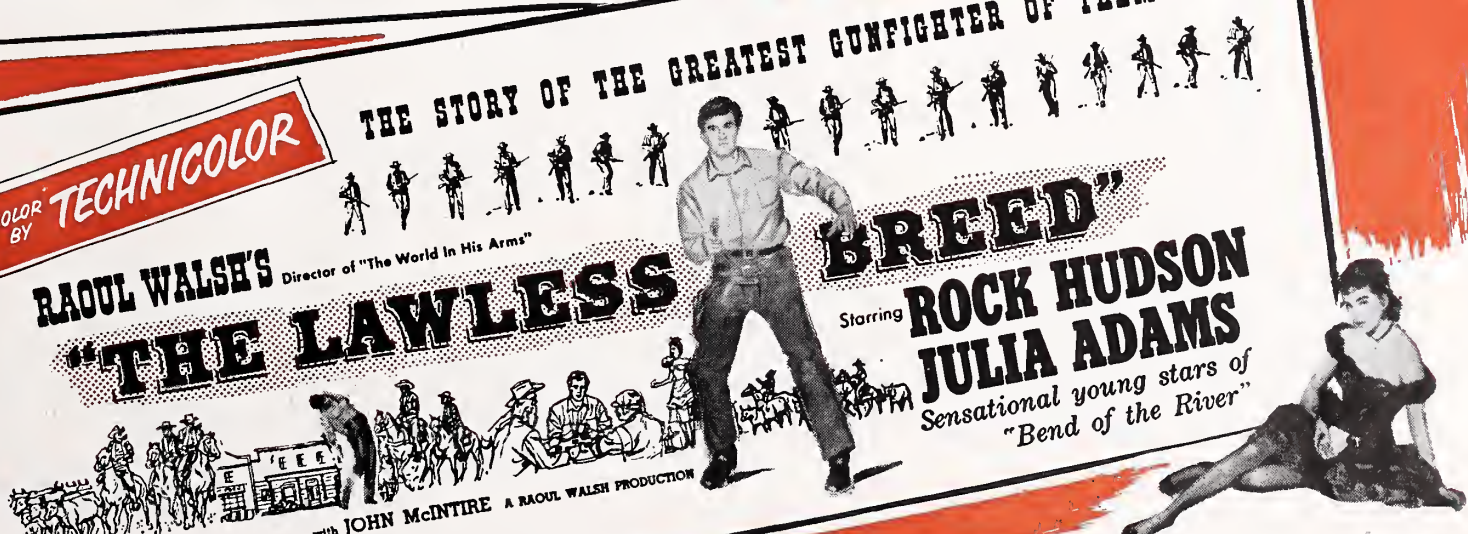
RAOUL WALSH'S Director of "The World in His Arms"

"THE LAWLESS BREED"

Starring **ROCK HUDSON**
JULIA ADAMS

Sensational young stars of "Bend of the River"

with JOHN MCINTIRE A RAOUL WALSH PRODUCTION



Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

THE land-office business being done by the first three-dimension feature motion picture (see page 22) has made the process and the prospects its success conjures up the principal topic of professional interest in this vitally concerned community. The kind and the degree of interest varies from quarter to quarter.

Some Folk Are Envious

Perhaps the unhappiest of the observers witnessing the thronging of the two theatres where the Natural Vision process and the Arch Oboler picture made for it are in gold-strike operation are the upper-echelon executives of the several major studios who were offered first use of the NV process and turned it down. The keenest hurt to their professional pride derives from the knowledge that the cost of shooting the necessary second negative of any picture they were making at the time would have been too nominal, relatively, for mention in kind company.

Happiest of the observers are, of course, the players who worked in the picture although knowing full well it was a venture-some thing to do, damaging to their careers if the project proved a flop. Their careers never had it so good as now.

Some of the incidental differences between 3-dimension and 2-dimension pose special problems. It is not widely realized that 2-dimension photography adds about 10% to the size of a player. That is why small men like the late Douglas Fairbanks could look so formidable on the screen. Three-dimension photography eliminates that 10%, bringing players down to the size they really are. Some of the he-man heroes can't stand the reduction. And some of the she-woman heroines—but the implications declare themselves.

Changes Size of Actors

In somewhat the same manner as it affects the stature of the players, three-dimension photography appears to have the effect of reducing the size of the picture screen on which it is projected. The screen, it should be pointed out, appears only as an aperture (a big picture-window, for easy comparison) through which the viewer looks at the places, people and things the producer wishes him to see. He does not see these things *on* the screen, as in 2-dimension photography, but *through* the screen, the surface of which appears to have become invisible. Just why this should have the effect of making the screen seem smaller than it is has not been made clear to the untutored,

but the potentialities of the effect are impressive.

Some scenes in the Oboler film which look off down deep canyons and steep gorges elicit spontaneous applause as shown on a standard sized screen. Projected upon a specially enlarged screen—as the Grandeur Screen featured by Fox Films some decades ago, the whopping World's Fair screen presented by the late George K. Spoor in 1933, and the present Cinerama—they could create consternation. Maybe the bigger screens will be coming along when the demand spreads.

Three-dimension eliminates actual need for closeups as such, for it keeps background, middleground and foreground in equally sharp focus at all times, permitting players to walk up to and away from the camera(s) without breaking continuity. The same universality of focus is better served by the long unbroken sequence, without cutting from player to player, than by the choppy scenes commonly employed to prevent visual boredom. New techniques in writing, in shooting, performance, direction, makeup—the whole scale of production procedures—are foreshadowed by the first three-dimension features. Fortunately, the trend required is from the intricate to the simple. That well may be from the costly to the not so costly, also. This three-dimension thing could be a more vital influence on the industry and art of the motion picture than has been claimed by its fondest champions.



SIX pictures were started, and six others were finished, during Thanksgiving week, leaving the shooting level at 33 features net.

Producer Paul Jones started shooting a Dean Martin-Jerry Lewis comedy for Paramount release, with Norman Taurog directing the comedians and a cast that includes Donna Reed, Barbara Bates, Marshall Thompson and Joseph Calleia. The picture has not been given a title so far.

Alex Gottlieb Productions, which last week concluded a five-picture distribution arrangement with Warner Brothers, began filming "The Blue Gardenia," with Gottlieb producing and with Fritz Lang directing Anne Baxter, Richard Conte, Ann Sothern, Raymond Burr, Jeff Donell and Nat King Cole.

"A Slight Case of Larceny," MGM, is being produced by Henry Berman and directed by Don Weis, with Mickey Rooney, Eddie Bracken, Elaine Stewart and Marilyn Erskine.

The independent Sequoia Productions launched "Harness Bull" with Edward G. Robinson, Paulette Goddard, Joan Vohns

THIS WEEK IN PRODUCTION:

STARTED (6)

ALLIED ARTISTS
The Copperhead

INDEPENDENT
Harness Bull
(Sequoia Prod.)
The Blue Gardenia
(Alex Gottlieb
Prod., Warner
Bros. release)

MGM
A Slight Case of
Larceny

PARAMOUNT
Untitled Comedy

REPUBLIC
A Perilous Voyage

COMPLETED (6)

ALLIED ARTISTS
The Homesteaders
White Lightning

INDEPENDENT
Billy Ringo (Edward
Small Prod.)
Tarzan and the She-

Devil (Sol Lesser
Prod.)

PARAMOUNT
Forever Female

RKO RADIO
Split Second

SHOOTING (27)

COLUMBIA
The Red Beret (War-
wick Prod., Lon-
don, Technicolor)

INDEPENDENT
Spaceways (Exclu-
sive Films, London,
Lippert release)
Man Crazy (Security
Pictures)
Rough Shoot (Lon-
don, United Artists
release)
Main Street to Broad-
way (Cinema Prod.,
MGM release)
Melba (Horizon Pict.,
U.A. release, Tech-
nicolor)
The Sword and the
Rose (Disney Brit-
ish, Technicolor)

Here Come the Girls
(Technicolor)
Little Boy Lost

REPUBLIC
The Woman They
Almost Lynched

20TH CENTURY-FOX
Gentlemen Prefer
Blondes (Techni-
color)
Untitled Western
(Technicolor)
Desert Rats
Nearer My God to
Thee
Sailor of the King
(formerly "Single
Handed")

UNIVERSAL-INT'L
Prince of Bagdad
(Technicolor)
East of Sumatra
(Technicolor)
The Golden Blade
(Technicolor)

WARNER BROS.
The City Is Dark
Plunder of the Sun
(Wayne-Fellows
Prod.)
The System
Trouble Along the
Way (formerly
"Alma Mater")

and Edward Binns. Jules Levy and Arthur Gardner are co-producers. Arnold Laven is directing.

Associate producer William J. O'Sullivan started "A Perilous Voyage," Republic, with R. G. Springsteen directing Vera Ralston, Scott Brady, David Brian, Charles Wininger, Eileen Christy and Hope Emerson.

Vincent Fennelly began shooting "The Copperhead," a Wild Bill Elliott vehicle with Marjorie Lord opposite and with Thomas Carr directing the western production for Allied Artists.

Rank Cites British Quota Problems

by PETER BURNUP

LONDON: In a surprise move last week, J. Arthur Rank went into the witness box at Bow Street Police Court in support of his organization's plea of not guilty to the Board of Trade's allegation that the Haymarket Gaumont theatre had defaulted on its "supporting programme" quota.

The case was dismissed Wednesday by Magistrate Sir Laurence Dunne, who criticized the Board's action and pointed out that every picture must be a commercial proposition.

The Board's attorney told the court that between October 1, 1950, and September 30, 1951, the theatre showed 878,446 feet of supporting British film which was 552,398 feet short of the prescribed 25 per cent quota. He said also that for the 52 weeks ending July 23, 1951, Mr. Rank's Circuit Management Association's profit was £5,147,805 which, according to the attorney, would be an average profit of about £10,000 for each of the Association's 541 theatres.

In answering, Mr. Rank said that although the organization had made the profit stated, there was an actual loss on the box office which a £1,151,000 profit on ice cream helped make up. During the period mentioned, he added, the Haymarket Gaumont actually lost £17,000. As a result of his appearance, Mr. Rank's reputation soared among the workaday exhibitors who long have held that the quota is "unrealistic."



Shooting starts the middle of this month on "Laughing Anne," the first picture to be made under the new agreement between Republic's Herbert J. Yates and Herbert Wilcox. The film will star Forrest Tucker and Margaret Lockwood and is set for world distribution by Republic.



Shape of things to come is seen in the Postmaster General's disclosure to the House of Commons that he has received 24 enquiries about licenses to operate commercial television stations and 21 applications from other persons for time for sponsored TV programmes. Three of the nation's most widely circulated newspapers are reported to be among the station applicants. Commercial TV is expected to get under way here in August, 1953.



Producer Perce Pearce flew to Hollywood last week-end, taking with him the rough cut of Disney's new live action film, "The Sword and the Rose." While in Hollywood he also will discuss plans for Mr. Disney's projected "Rob Roy," which will be his fourth live-action film to be made in England.

People in The News

BENJAMIN N. BERGER, Minnesota theatre man, has been named Minnesota State Chairman of the 1952 Crusade for Freedom fund drive.

DAVID J. MELAMED, treasurer, Pathe Laboratories, and HAROLD E. NEWCOMB, comptroller, RKO Theatres Corp., have been elected to membership in the Controllers Institute.

JOHN MITCHELL, vice-president of United Artists Television, has announced his resignation to join Screen Gems, Inc., as general sales manager.

DON HARTMAN, in charge of production for Paramount, will arrive in New York from Paris Saturday.

RICHARD MEALAND, Paramount production representative in England, will arrive in New York from London December 13.

RICHARD P. MORGAN, of New Jersey, recently affiliated with the Walter Reade and Consolidated Theatres circuits in a management capacity, has been named executive secretary of Allied of Western Pennsylvania. He replaces FRED HERRINGTON.

ARNOLD M. PICKER, vice-president of United Artists in charge of foreign distribution, left New York by plane last weekend for a month's tour of Southeast Asia and Pacific areas.

ALFRED E. DAFF, Universal executive vice-president, is finalizing plans for a world tour to begin December 19 and last about a month that will include a series of sales meetings with Universal personnel.

JOHN SCHLESINGER, head of Schlesinger Theatres in South Africa, is in New York from Johannesburg.

Universal Executives Set Conference at Studio

HOLLYWOOD: Universal executives, including division and district sales heads, will meet in a week-long session at the studio beginning next Monday to determine plans and policy for next year, Alfred E. Daff, executive vice-president, has announced.

From the studio will be William Goetz, in charge of production; David A. Lipton, advertising and publicity vice-president; Edward E. Muhl, vice-president and studio general manager, Al Horwitz, and others. From the east will be: N. J. Blumberg, board chairman; Milton R. Rackmil, president; Adolph Schimel, vice-president and general counsel; Charles Simonelli, eastern ad and publicity manager; Philip Gerard, eastern publicity manager, and Jeff Livingston, eastern advertising manager.

Others are: Ray Moon, assistant general sales manager; F. J. A. McCarthy, southern and Canadian sales manager; P. T. Dana, eastern sales manager; Foster M. Blake, western sales manager; James J. Jordan, circuit sales manager; Harry Fellerman, sales head of the U-I Special Films Division, and A. W. Perry, head of Empire-Universal in Canada. District managers will include David A. Levy, New York; James Frew, Atlanta; Manie M. Gottlieb, Chicago; Henry J. Martin, Dallas; P. F. Rosian, Cleveland; Lester Zucker, Kansas City; John J. Scully, Boston; Barney Rose, San Francisco.

Famous Players Dividend

OTTAWA: Famous Players Canadian Corp., Ltd., has declared a dividend of 35 cents on common stock plus an extra 15 cents for the quarter ending Dec. 31, payable December 27 to shareholders of record December 12.

UA Plans Production In Italy

ROME: Joint Italo-American production in Italy of major motion pictures for worldwide distribution will be achieved under an arrangement concluded in Naples by Arthur B. Krim, president of United Artists, and Angelo Rizzoli and Robert Haggiag of Italy, it was announced Tuesday.

The arrangement also provides for the formation of a new film distribution company, resulting from the merger of Dearfilm, a company currently distributing leading Italian films, and DAI, the company which is the exclusive agency for distributing United Artists releases in Italy. Mr. Haggiag is the head of DAI, and Mr. Rizzoli, Italian publisher, industrialist and producer of such Italian pictures as "Tomorrow Is Too Late" and "Don Camillo," is the head of Dearfilm.

The new distribution company will distribute all United Artists releases in Italy. Among films on the company's distribution schedule are: "The African Queen," "High Noon," "Moulin Rouge," "Melba," "Return to Paradise," "The Girl on the Via Flaminia," "Limelight," "Don Camillo," "Lucretia Borgia" and "Puccini."

Republic Sets Dividend

A dividend of 25 cents on preferred stock, payable January 2 1953, to stockholders of record at the close of business December 10, 1952, was declared by the board of directors of Republic at a meeting in New York last Wednesday.

FRANCE PUSHES GROWTH OF TV

by HENRY KAHN
in Paris

France, with only 15,000 TV sets in use today, is out to become the third largest TV nation after the United States and Great Britain. Some 40 telecasting stations are to be constructed, thus bringing TV within reach of 90 per cent of the people.

Work already has begun at Lyons and Marseilles. These stations should be ready before December 31. Bordeaux, Toulouse, Nice and Rennes will follow. Secondary stations then will be built at Amiens, Rheims, Limoges, Le Mans, Rouen, Dijon, Grenoble, Tours, Allouis, Guebwiller and the Pic du Midi.

A lively controversy is expected over the question of TV advertising and the private sponsorship of programs. The Government is against such advertising but financing of programs will be very difficult without it. Monsieur Marcellin, State Secretary, has received proposals from private groups offering sponsorship, but no action has been taken.

French exhibitors are not unduly worried over the turn of events. The cost of TV receivers will have to be lowered considerably if TV is to be widespread. They do not believe that many Frenchmen will pay large sums for the purchase of sets. They also have great faith in the Frenchman's desire to go out for entertainment.

The secretary of the exhibitors syndicate has just announced that "Jeux Interdits," which won the International Prize at Venice, was no choice of the exhibitors. "We voted against it at the Selection Committee," he said, "because from our point of view it is not a good film. It had a fair first run in Paris but fell flat in the provinces." As far as total box office is concerned, he doubted it would come in 50th in the list of money makers.

Exhibitors feel the trouble stems from the fact that "intellectuals" decide what is or is not good cinema, with the result that too many uncommercial films are being produced. Even Paris had what is described as a "disastrous" summer season due to these downbeat films, many of which never reach the provinces.

The final text of the new Aid Law presented to the French Cabinet includes an additional tax of five francs for seats under 100 francs and 10 francs for seats over 100 francs. Monsieur Louvel, the Finance Minister, has suppressed the progressive tax which would have led to a rise in prices, which would have been contrary to the Government's price policy.

The Governmental decree of September

11, 1952, which fixed prices of products and services at the level reached August 31, is said to be prejudicial to directors of certain theatres, especially those which occasionally feature special or exceptional films or variety acts which heretofore would have justified a temporary increase in prices. The Director General of the Cinema Centre is attempting to obtain from the Minister of Finance some suppleness in the application of the decree.

INDIA

by V. DORAISWAMY
in Bombay

K. Hanumanthiah, Minister of the state of Mysore, said in Bangalore last week that the Government would soon start the manufacture of raw film in India. Capital for the venture, which is estimated at 20,000,000 rupees, will be supplied by the Government of India, the Government of Mysore and by private interests, including two foreign firms who will supply the necessary plant.

The Exhibitors Association is once again making an attempt to wriggle out of the law requiring cinemas to screen at every show certain "approved" films, i.e., newsreels and documentaries which are produced by the Government Films Division for education of the masses. In a new memorandum sent to the Government, the Association said that this mandate is "undemocratic" and arbitrary, and that it constitutes a serious menace with the day-to-day business. The group also asks that more new cinemas be licensed, a request widely supported throughout the country.

The group of Indian film personalities who went on a tour of the "New World" is back and unanimous in its expression of gratitude and appreciation for its fine reception by the American people. Although there was a lot of criticism that the group did not really represent the Indian industry, there can be no gainsaying that the trip bodes well for closer ties between film interests in both countries. Hope is expressed that such goodwill visits will grow in number and quality of personnel.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Television is neither a danger nor ruinous competition for the cinema in Mexico. Although video has become very popular in this country and is making great progress, it continues to be beyond the reach of 80 per cent of the population due to the high cost of receivers and low incomes of most

of the people, according to Alejo Jimenez Campos, motion picture and TV expert.

Mr. Campos recently branded as "alarmist" rumors that TV will force the closing of many cinemas. He pointed out the situation is far different from the United States, where Americans have comparatively much greater purchasing power than Mexicans.

In the meantime, a Congressional committee is preparing a special law governing television. Congress, finding that TV is only partially covered by radio laws, decided that TV has become important enough for a law of its own. The committee, which is studying similar laws of the U.S. and other countries, announced that elevating the moral and artistic level of TV, as well as assuring its artists and workers economic security, will be considered by the committee.

When finding 10 local cinemas for admitting full-paid standees to the extent that they blocked aisles and emergency exits, Marco Aurelio Galindo, chief of the Municipal Government's Amusements Supervision Department, remarked that it would be better if these exhibitors increased their admission prices so they wouldn't be forced to run the risk of tragedy to make more money.

American pictures are particularly affected by increased import duties which have just gone into effect since Hollywood supplies most of the foreign films entering the country. The duty now is \$4.62, plus 10 per cent, per kilogram (2¼ pounds). The old rate was \$2.98 straight per kilogram.

Columbia Pictures' profit in Mexico last year is estimated by the trade at approximately \$1,260,000, almost double that of other U.S. distributors. Columbia distributes pictures of Cantiflas, Mexico's top money-making comedian.

YUGOSLAVIA

by STOJAN BRALOVIC
in Belgrade

On the invitation of Bosnia-Film, producing company serving the Republic of Bosnia and Hercegovina, Robert Siodmack, American director, visited Serajevo recently to study the possibilities of making a feature film in cooperation with Bosnia-Film and two other foreign companies, one American and the other Austrian. Before leaving for Italy where he will start a new film, Mr. Siodmack said that negotiations with the Yugoslavs reached such a satisfactory stage that he expects to be back in this country soon to sign an agreement to make a feature on an interesting Bosnian subject.

The state-controlled agency for the import-export of films still is negotiating with several foreign states for buying films to be shown in Yugoslavia during the 1952-53 season. The agency signed contracts for the import of films from the United States, England, France, Italy, Western Germany and Mexico. This is the first time that Yugoslavia has imported films from Mexico.

IN NEWSREELS

FOX MOVIE TONE NEWS, No. 97—Indo-China fighting. New Eisenhower appointments. Assam tribes honor Nehru. Paratroops on alert in Korea. O'Dwyer quits Mexico post. Tito reelected. Eric Johnston in Latin America. Miss Tangerine.

FOX MOVIE TONE NEWS, No. 98—Mrs. Eisenhower meets Mrs. Truman at White House. Seoul awaits Ike's arrival. Koreans activate two new divisions. C-54 crash at Tacoma. Prize cattle show. Football.

NEWS OF THE DAY, No. 227—Air drops filmed in Korea. Vishinsky vs. Acheson at UN. Eric Johnston in meet with Brazilian President Vargas. AFL elects George Meany. All-American stars of 1952.

NEWS OF THE DAY, No. 228—Korea prepares welcome for Eisenhower. Mrs. Eisenhower visits White House. U. S. Steel pours billionth ton. Thirty-seven die in plane crash. Navy sinks Army.

PARAMOUNT NEWS, No. 30—George Meany AFL president. Vishinsky at UN. Eric Johnston with Brazilian President Vargas. Mrs. Eisenhower honored by USO. Women appointees in new administration. All-American team.

PARAMOUNT NEWS, No. 31—Korea ready for Ike. Mrs. Eisenhower visits Mrs. Truman. C-54 crash in Washington. Winthrop Aldrich envoy to Britain. Midnight in toyland. Football curtain falls.

TELENEWS DIGEST, No. 48B—Supply Korea troops by air. Last rites for William Green. One-man crusade against Communism. New fiber withstands heat. British prepare for Coronation. Boar hunting in Tuscany. Tennis.

TELENEWS DIGEST, No. 49A—Seoul is ready for Ike's visit. Army's new land-sea giant. Navy ordnance display. Indo-China war. New fashions in watches. Football.

UNIVERSAL NEWS, No. 417—Korea paratroops. Motion Picture Pioneers cite Nate J. Blumberg. Britain's new amphibious jeep. Seattle's Santa Claus parade. Examine cosmic rays.

UNIVERSAL NEWS, No. 418—Korea awaits Ike. Plane crash in Tacoma. Mrs. Eisenhower at White House. New army vehicle. New velocity testing device. Eisenhower cabinet appointees. Football.

WARNER PATHE NEWS, No. 32—Eisenhower's busy quarters. Paratroop in Korea. George Meany named new AFL chief. Medal of Honor awarded to Korea hero. Eric Johnston calls on President Vargas. Motion Picture Pioneers honor Nate Blumberg. Fashions. Football.

WARNER PATHE NEWS, No. 33—Korea awaits Ike. Air crash kills 36. Mrs. Truman and Mrs. Eisenhower meet at White House. Army shows giant amphibian. Cars and stars at Warner Brothers studio. Billionth ton of steel poured. Football.

Columbia Revises Writeoff Policy on Color Films

Because foreign revenues and the longevity of returns from a feature production are materially different for pictures in color as opposed to black-and-white films, Columbia Pictures has revised its world amortization tables for feature productions.

The new tables are segregated into black-and-white and color features, with the write-off on color films running as high as six per cent behind the amortization of black-and-white pictures. Both categories, according to a report to the Securities and Exchange Commission, have a complete write-off period of 104 weeks.

However, the black-and-white features, under the system instituted and reflected in the company's last annual report, are amortized at a greater percentage rate than tinted films.

FILMS WANTED

Old-established LONDON film company is open to purchase British rights of short features (Westerns, etc.) as supporting subjects. Write, giving full particulars (stars, stories, length).

BOX 502, MOTION PICTURE HERALD
1270 Sixth Ave., N. Y. 20, N. Y.

Report Cinerama Buying Boston Colonial Theatre

When Cinerama comes to Boston in all probability it will be housed at the 1,600-seat Colonial, large legitimate theatre. Contracts for the sale of the theatre and the adjacent Colonial Building have been signed and the sale is expected to be carried out before the end of the year. Owned by the Ames estate, the parcel has reportedly been sold to Cinerama Productions, Inc. The Colonial was built in 1900 and is the only legitimate house in the city not under the Shubert management. It is under lease to Marcus Heiman, New York theatre operator, the lease having two more years to run. The 1952 real estate assessment on the building and theatre is \$1,200,000 but the purchase price has not been disclosed.

Monogram Net \$125,897

Monogram Pictures Corporation and its wholly owned subsidiaries showed a net profit for the 13 weeks ended September 27, 1952, of \$125,897, according to a report from Steve Broidy, president. This amount compares with a net profit of \$150,465 for the same period of 1951.

Mr. Broidy pointed out that the decline in earnings for this first quarter of the company's current fiscal year as compared with earnings of the same period last year was due to the fact that last year's figures included income from licensing a group of additional pictures for television showing.

Because of the discontinuance of this policy of licensing old pictures for television, no similar income was reflected in the earnings for the quarter ended Sept. 27, 1952.

Shots Called By Rembusch

The *American Magazine*, in its current issue, is telling exhibitors that in coming months they "are going to lure customers away from television with a batch of movies they won't be able to resist." The reason for the optimism is an article on Trueman T. Rembusch, the president of Allied Theatre Owners of Indiana, and his views on the preferences of American audiences.

Written in a breezy manner, the story tells of Mr. Rembusch's personal study of film habits across the land and many of his findings. These include his views that audiences: don't particularly care for Academy Award pictures; have lost their appetites for love; want no "messages"; don't give a hoot for professional critics' opinions; have had enough of run-of-the-mill Westerns; like drive-ins, and are sharply divided on the double bill.

By keeping these facts in mind, Mr. Rembusch, according to the magazine, has made his theatres pay off to the tune of \$1,000,000 a year. Listed, too, are Mr. Rembusch's star preferences box office-wise, and hit pictures.

20th-Fox Sets Holiday Openings for Four

Twentieth Century-Fox will open four pictures almost simultaneously on Broadway in New York during the holiday season. Three of the films, including the company's contender for the Academy Award, "My Cousin Rachel," will open Christmas Day, while "Stars and Stripes Forever" will have its premiere Dec. 22 at the Roxy. "Rachel" will open at the Rivoli Theatre; "Pony Soldier" at the Globe, and "Ruby Gentry" at the Mayfair.

The CHRISTMAS SALUTE NOW!

Please ask ALL your employees to **SIGN the SALUTE SCROLL**

OUR Hospital NEEDS \$200,000 for 1953. It's STILL curing 90% of its TB cases—to date!

Variety Clubs



and give "a dime, a dollar, or an endowment." Send 'em a memo today.

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The National Spotlight

ALBANY

A Ford giveaway, promoted by four local Warner theatres in conjunction with area independent Star Super-Markets, proved a surprisingly strong box office at the Strand, Madison, Ritz and Delaware. Signatures to cards in lobbies and markets were very heavy. Strand manager A. O. LaFlamme estimated that 145,000 cards were distributed. . . . Fabian's Grand, reserving all seats for the Metropolitan Opera Company telecast of "Carmen" Dec. 11, has scaled them from \$1.20 to \$3.60. The 1,500-seat theatre is managed by Paul Wallen. . . . A report that several Warner houses in Albany, Troy and Utica had been measured for Cinerama was denied by zone manager C. A. Smakwitz. He explained that very preliminary surveys had been made for theatre television, but nothing definite was done.

ATLANTA

Visitors on the row were: O. C. Lam and son, Lam Amusement Co., Rome, Ga.; Sam Alexander, Clio, Clio, Ala.; Roy Alexander, theatres in Franklin, N. C. and Grantsville, Ga.; W. Welch, Dallas, Dallas, Ga.; Carl Carter, Ritz, Jacksonville, Fla. . . . Ray Edwards, branch manager of Realart Pictures, is still in the hospital. . . . Neal Robinson, has opened his new 400-car drive-in theatre in Valpariso, Fla. . . . The Roxy theatre, Madison, Fla. is nearly complete after undergoing a remodeling and repair job. . . . Leonard Burch, Atlanta branch manager, United World Films, back after a trip to Memphis. . . . President Ed Stevens, Stevens Pictures, checked in at his Atlanta office after a tour of his other branches. . . . Louis Cansler, formerly with 20th Century-Fox, is now with Toddy Pictures as sales representative. . . . Miss Mary Williams, formerly with Monogram, in for a visit from her home in Florence, Ala. . . . Mrs. Joyce Knighton, Monogram, has resigned to become a little mother. . . . Ben Butler, MGM's sales representative who has been laid up on account of illness, will return the road soon.

BALTIMORE

Sydney R. Traub has been re-appointed chairman of the Maryland Board of Motion Picture Censors by Governor Theodore R. McKeldin. The term is for a period of three years. . . . Barry Goldman, Chief Barker of the Variety Club Tent No. 19 has returned from the Pittsburgh Tent Anniversary dinner. . . . I. M. Rappaport, Rappaport Theatres, in New York on a business trip. . . . The Variety Club, Tent No. 19 is sponsoring a contest in conjunction with the Baltimore News-Post and Sunday American in which readers are asked to donate to the Charity Fund and write a short letter on "Why They Would Like To Have A Home Of Their Own." . . . Prize is a \$10,000

home. . . . Thomas Murphy, manager of the New theatre, has returned from a vacation. . . . John Edward Schanberger, son of J. Lawrence Schanberger, Keith's theatre, has become engaged to Miss Evelyn Hagie of Gettysburg, Pa. . . . Nat Hodgdon, manager of the Town drive-in in California, Md., is now the manager of the Plaza, Lexington Park, Md. . . . Tom Baldrige, MGM exploiter in town accompanying Joan McKellen, MGM player on a ballyhoo bit.

BOSTON

The Charles Chaplin film, "Limelight," distributed by UA, is set for its New England premiere on Christmas Day at two American Theatres houses: the Mayflower in downtown Boston and the Esquire, in uptown Boston. . . . Al Margolian has been added to the RKO publicity staff for the advance on "Hans Christian Andersen," assisting publicist Hugh McKenzie. . . . Dick Green, Harvard '52 graduate, has joined Interstate Theatres Corp. as assistant booker, working directly under his brother, Malcolm Green, head buyer and booker. . . .

WHEN AND WHERE

December 9: Annual convention, Independent Exhibitors of New England, Sheraton-Plaza Hotel, Boston.

December 10-11: Meeting of the board of directors and executive committee, Council of Motion Picture Organizations, Blackstone Hotel, Chicago.

January 11: Caravan committee meeting, Allied States Association, Jung Hotel, New Orleans.

January 12-13: Annual board of directors meeting, Allied States Association, Jung Hotel, New Orleans.

January 13-14: Annual convention, Allied Theatre Owners of Gulf States, Jung Hotel, New Orleans.

February 23-25: Annual convention, Allied Independent Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City.

March 4: Drive-in operators' meeting, sponsored by the Kansas Missouri Theatre Association, Kansas City, Mo.

March 23-26: National drive-in convention and annual convention, Allied Theatre Owners of Wisconsin, Milwaukee.

April 7-8: Annual convention, Independent Theatre Owners of Ohio, Deshler-Wallick Hotel, Columbus.

Allard Graves, partner with Interstate in three houses in New Hampshire and Vermont, and Mrs. Graves have departed for Florida for the winter. . . . Alex Harrison, newly appointed home office representative from New York for 20th-Fox, was in town and was introduced to circuit heads and buyers by Jim Connolly, branch manager.

BUFFALO

Tent 7 is staging a "gala festive party" Dec. 6 for the new 1953 crew of the local Variety club. Admission will be free and there will be a sneak preview as one of the highlights of the event. . . . Constantine J. Basil, head of the Basil circuit, was prominent in the welcoming ceremonies for Archbishop Michael of the Greek Orthodox church when that dignitary visited Buffalo the other day. . . . Two pioneers of the industry are dead in Rochester: Calvin W. Bornkessel, 70, projectionist and William Tishkoff, 57, owner of the Central drive-in. . . . Dick Hayman of the Hayman theatres in Niagara Falls is passing around the stogies. It's a boy and the third child in the Hayman household. . . . Ben Felcher has succeeded Jim Fater as manager of the local Columbia exchange. Jim, on his own request, has been re-assigned as sales representative in the Rochester and Syracuse areas. . . . Exchange managers and employees are selling tickets for a benefit film entertainment in the Depew theatre, Depew, N. Y., for Harold Hughes, who is being treated for TB at Perrysburg.

CHICAGO

After a period of several weeks during which there were no closings in this area two small-town houses, Don Foster's Pal in Palatine, Illinois, and Fred Good's Lanark, Lanark, Ill., have shuttered. . . . James Coston of Coston Enterprises, president of Indiana-Illinois Theatres, was the sparkplug of the recent dinner at the Conrad Hilton Hotel in honor of Samuel Cardinal Stritch, with proceeds of the \$250 per plate meal going to the Cardinal's favorite charities. . . . The Times, Morris, Ill., reopened for five days over the Thanksgiving weekend and will do the same for the Christmas weekend. . . . Charlton Heston's mother, Mrs. Chester Heston, and Joe Emma, father of movie starlet Joan Taylor, sponsored a special screening of Heston's latest picture, "The Savage," at the Deerpath, Lake Forest, which Emma operates, for 50 students of Lawrence Hall School For Boys.

CINCINNATI

The 3,300-seat RKO Albee has announced that it will present the Metropolitan Opera telecast of "Carmen" on its television screen, December 11, with the house scaled at \$1.10 to \$3.60. This is but the third time the

(Continued on opposite page)

(Continued from opposite page)

screen has been used since it was recently installed, the other two telecasts being of prize fights to capacity business. . . . Local picture houses will have an additional source of competition with the inauguration of a new dramatic stock company, scheduled to begin operations shortly after the start of the new year. The currently dark RKO Shubert theatre will be utilized for the venture, which will employ one name star and some professional talent, with the remainder of the talent recruited from local ranks.

CLEVELAND

Thanksgiving Day business downtown, in most of the suburban theatres and downtown was reportedly very good and exceeded similar holiday grosses of the past two years. . . . Dave Leff, United Artist branch manager, and Mrs. Leff spent the day in Pittsburgh. George Manos, head of the Ohio circuit, is completing the 800-seat Manos theatre in Columbiana, started two years ago and never finished. He plans to open it early in January. . . . Otto Braeunig, RKO Radio office manager and Mrs. Braeunig, celebrated their 25th wedding anniversary on Thanksgiving Day and on the same day, Al Sunshine of Advanads, and his wife celebrated their 15th wedding anniversary. . . . Henrietta Kunkle, cashier for the past eight years of the Washington Circuit's Falls theatre, Cuyahoga Falls, has been promoted to be manager of the circuit's recently acquired Ohio theatre for which an art picture policy has been announced.

COLUMBUS

Annual convention of the Independent Theatre Owners of Ohio will be held here at the Deshler-Wallick Hotel April 7 and 8. . . . Edward Lamb, owner of television station WTVN here, has applied to the FCC for a license for UHF Channel 30 at Portsmouth, Ohio. . . . All persons who accept prizes in bingo games here, whether conducted on the "free" policy or any other policy, face arrest, said Vice Squad Lt. Arthur Remmert. . . . The Ohio Supreme Court dismissed an action last week filed by Superior Films Inc., New York, to compel Ohio's film censorship division to review the motion picture, "M.". . . The free admission policy instituted several weeks ago by the Little theatre here "apparently is legitimate" according to T. W. Kienlan, special assistant to the Under Secretary of the Treasury in Washington, D. C.

DENVER

Don Hammer, who recently sold his interests in Realart exchanges here and Salt Lake City, will open the Intermountain Film Exchanges in Denver and Salt Lake City this month, handling reissues and new independent features. . . . Lynn Fetz, manager of the Denver Shipping and Inspection Bureau, was the victim of a car accident. His car was badly damaged and he received cuts about the mouth and other minor injuries, and was hospitalized temporarily. . . . It's getting winter and drive-in managers should be on the watch for carbon monoxide cases. Two were poisoned thus at a Denver drive-in, and were put under oxygen before they recovered.

W. E. CARRELL OF KENTUCKY HAS HAD LOTS OF CAREER

W. E. Carrell, Sr., president of the Falls City Theatre Equipment Company, Louisville, Ky., and now in his fifties, can look back over a varied career in the entertainment industry encompassing duties as an exhibitor, cameraman and even as an actor—a walk-on in support of Robert Hillard in "A Fool There Was." To get around so much, the Campbellsville-born lad necessarily had to begin at rather an early age.

Orphaned at the age of 14, Mr. Carrell got his first job with the Canon and Byers Millinery Company in Louisville. Four years later (practically middle-aged at 18), he purchased the S and P Film Company, also in Louisville. This happy and successful career came to a sudden halt some five years afterwards when a fire destroyed the firm's assets. He opened a new office over the Rex theatre, starting in a small way but soon building a complete line of theatre equipment and film. Business boomed again until the Great Depression of 1929 which wiped out the new firm.

At that point, Mr. Carrell needed a rest and took his first vacation, to California and Mexico. Returning to Louisville refreshed—and with some stock in profitable lead, silver and gold mines—he reopened a theatre equipment and supply house in the Auxiliary Auditorium of the Savoy theatre, aided by the owner of the Savoy, Colonel C. B. Blake. This was the beginning of the successful Falls City Equipment Company, which today serves all of Kentucky, southern Indiana, Tennessee and southern Ohio.

Spliced into this main thread of his career were his turns variously as an exhibitor, film salesman and newsreel and commercial film cameraman. His fund of film lore covers all the great moments in the picture business, including his premiere showing of D. W. Griffiths' "Birth of a



W. E. CARRELL

Nation" with sound effects and score provided by Stoney Day's orchestra.

Mr. Carrell for many years has been a mainstay of the Kentucky Association of Theatre Owners, for whose annual convention his cocktail party now is considered a "must." He also is a member of the board and very active in the Theatre Equipment Dealers Association, and a member of the Indianapolis Variety Club. He is an enthusiastic boatsman, a veteran of the Coast Guard and a member of the Coast Guard League and the Falls Cities Motor Boat Racing Association. He belongs to the Riverview Boat Club, the Elks and the Optimists Club. In his remaining spare time he has earned himself quite a reputation as a dirt track racing driver. The State of Kentucky, realizing that here was a man of parts—recently made him a colonel.

DES MOINES

Col. Bill McGraw visited his Des Moines friends during a stop-over on his way home from Chicago. In addition to meetings with A. H. Blank and Nate Sandler, McGraw was guest at a special Variety club luncheon held at the Standard club. . . . New salesman for Universal is Oliver Patrick, who comes to Des Moines from Jefferson. . . . Virginia Murphy, Columbia, was married to Don Moyer. . . . Norman Holt, Warners, attended the Coliseum meeting in Atlanta, Ga. . . . Gwelda Wax, Universal, was called from work because of the serious illness of her father who is now in a Des Moines hospital. . . . Plans are under way at Paramount for this year's Christmas party which will be held Dec. 17. . . . Mr. and Mrs. Myron Blank entertained at a cocktail party preceding the Junior League Charity ball. . . . Iowa's first movie-television projector is being installed at the Paramount theatre

by the Tri-States Theatre Corp. First feature to be presented will be the December 11 "Carmen" telecast. . . . Charles Peterson is celebrating his 35th year as owner and manager of the Windsor at Hampton.

DETROIT

David Idzal, managing director of the Fox, introduced a novel "shoppers special" admission which would enable parents and their children to enjoy a movie at lower prices. . . . Ernest T. Conlon, executive secretary of Allied Theatres of Michigan, celebrated his 39th wedding anniversary with his wife Estelle. . . . Frank Perry, manager of the Madison for United Detroit Theatres, is recovering from a heart attack. . . . Rufus Shepherd, manager of United Detroit Theatres' Palms State, says the all-night show policy, first of its kind in Detroit for a first-run house, is past its experi-

(Continued on following page)

mental stage. Shepherd says the theatre will continue on an all-night basis. . . . Charles Burns, formerly with National Screen Service, has joined MGM as assistant shipper.

HARTFORD

20th-Fox's "Snows of Kilimanjaro" held for third week at Loew's Poli theatres in Hartford, New Haven and Bridgeport. . . . Al Schuman, general manager, Hartford Theatre Circuit, Hartford, and Mrs. Schuman are in Miami Beach on a vacation. . . . Mrs. Kate Treske, of the Lenox, Hartford, is back from a New York vacation trek. . . . Harry Green, New England representative for Alexander Film Co., is back on the job, after being on the sick list for several weeks. . . . Neil O'Brien has been named manager of the Rivoli theatre, Chicopee, Mass., succeeding Lou Levine, who has resigned after 23 years on the post.

INDIANAPOLIS

A heavy snow that glazed the streets Saturday slowed business after a good start over Thanksgiving. . . . Three local drive-ins will continue open into December on weekends only, the latest they have ever bucked the weather here. . . . Sam Oshry, U-I branch manager, is vacationing in the south. . . . Clyde Nihiser will reopen the Star at Geneva. . . . Branch Manager Bill Keith reports the 20th-Fox office has signed up 100 percent for the Will Rogers Memorial Fund. . . . The city will have its third ice show this season, Olsen and Johnson with the Skating Vanities, for ten days starting Dec. 26. . . . Dallas Cannon has sold his Kentland theatre to Mr. and Mrs. James Griffith, who operate houses at Boswell and Fowler.

JACKSONVILLE

The Fairfax theatre, formerly operated by Ed Winburn and Cecil Cohen, re-opened Thanksgiving day under the management of T. E. Bell, who recently sold out his interest in the Oceanway drive-in theatre. . . . Five downtown theatres—Florida, Palace, Arcade, Imperial, and Empress—located in the city's most congested traffic area, have banded together to give patrons car-parking privileges for 15 cents in a centrally located parking lot. . . . Out-of-town exhibitors here last week included Johnny Harrell, Martin Theatres, Atlanta; Saul McClosky, Skydrome drive-in, Lake Worth; Elias C. Kaniaris, Beach drive-in, St. Augustine; Phil Sullivan, Magnolia theatre, Titusville; and Chester D. Mikesell, representing the Sixth U. S. Naval District, Charleston, S. C. . . . The pioneer drive-in theatre in this area, the Atlantic drive-in, operated by Horace Denning, planned to celebrate (December 3-4) thirteen years of successful operation at a birthday party for patrons.

KANSAS CITY

Thanksgiving Day had big attendance at motion picture theatres. . . . Two Kansas City theatres tried a morning matinee for children—"so Mother would be free to prepare the dinner"—but without outstanding success. The Paramount put on "Road to Bali" for Wednesday night only, at \$1 ad-

mission; and had a full house. First-runs, and many subsequent runs, which did extra exploitation, had practically full houses (some turned prospective patrons away, no seats left) on Thanksgiving afternoon and evening; and had nearly full houses Friday also. . . . The Ashland neighborhood house of Commonwealth Theatres, in Kansas City, Mo., the only local theatre having big-screen TV, will be one of the theatres taking the closed-circuit "Carmen" December 11. . . . The Shawnee drive-in (Dickinson) closed November 25 (the day the big winter storm arrived). The Boulevard continues as the only drive-in still operating near Kansas City.

LOUISVILLE

Richard L. Gilkey has joined the Falls City Theatre Equipment Co. here, to replace Earnest N. Moppins. . . . Out-of-town exhibitors included: J. B. Minnix, Ronnie drive-in, London, Ky.; Hugh Kessler, Pal, Palmyra, Ind.; J. F. Carnahan, New Manchester, Manchester, Ky.; M. C. Hughes, McKee, McKee, Ky.; J. K. Bale, Twin City drive-in, Horse Cave, Ky.; Jay Burton, Rex, West Liberty, Ky.; Tex Richards, Scott, Scottsburg, Ind.; Mrs. George Williamson, Griffith, LaGrange, Ky. . . . With the closing of his East and Dixie drive-in theatres here, executive director Floyd Morrow is making preparations for his annual sojourn to Florida. . . . Also shutting down for the season for planning a journey to California is John Nolan of the Parkway drive-in.

LOS ANGELES

Joe Buse, former manager of the Studio theatre, San Bernardino, has assumed operation of the Oriental from Harry Weinberg. . . . Leo Miller, former booker with the Warner Theatres and more recently with the U.A. Theatre Corp. in a similar capacity, has resigned. . . . Irving Breiman, exhibitor from New York, in town to buy Spanish product from Clasa Mohme Films. . . . Mel Evidon, Columbia sales manager, is ailing in the Cedars of Lebanon Hospital. . . . The Marcal theatre has been shuttered. . . . The second annual Film Row Club Dance held at the Los Feliz Club was a huge success. . . . The Western Amusement Co., circuit operation headed by J. E. Ted Jones, held an open house celebration to greet their friends and business associates in their new offices on Sunset Blvd. . . . On the Row to buy and book were Leo Hemecher, San Diego; Jack Van Leer, Arizona; Fred Siegel, Oceanside; and Jack Goldman, Santa Monica.

MEMPHIS

Allied Theatre Owners of the Mid-South will not meet this fall as planned but will meet in the Spring, probably in April or May, Vernon Adams manager announces. . . . Memphis Variety Club has raised more than a third of the \$78,500 needed to build a convalescent home for children who have rheumatic heart disease. . . . Not as many mid-south drive-in theatres are closing up for the season this year as last. A larger proportion are continuing to operate, if just for weekends only. . . . Frank Carter, branch manager of Warner Bros. at Dallas, and Robert Wilkinson, branch manager of Universal, also at Dallas, came to Memphis for Thanksgiving. . . . A new drive-in, the "45,"

has been opened at Milan, Tenn., by Chickasaw Amusement Co. . . . Among exhibitors visiting film row this week were: C. T. Willis, Munford, Tenn.; W. H. Booth of Hollandale, Miss.; T. C. Speer of Cabot, Ark.; and K. H. Kinney of Hughes, Ark.

MIAMI

With the return of vaudeville to the Olympia December 10, Jimmie Barnett, formerly manager of the Florida, will be at the helm. . . . Robert Daugherty resigned as manager of the Olympia to become a district manager for the Floyd Theatre chain. . . . With the induction into military service of Julius Rayvid, assistant at the Lincoln, Mario Valle steps in to take his place. . . . At the popular Saturday night dances at Variety Club Penthouse headquarters in the Pan-American Bank building, the Ellen Beda trio furnished the danceable tunes. . . . Rita Friedman, chairman of the Women's Committee of the Variety Children's Hospital's very successful Benefit Breakfast recently held at the Roney-Plaza, reports a gala attendance of about 900 women.

MILWAUKEE

Frank Fischer, of Fischer Enterprises here, has the state rights for an old classic "Ten Nights in a Bar Room," the rights including Wisconsin, Minnesota and Michigan. He opened the film at the Hartford theatre, Hartford, Wis., one of Harry Melcher's Unity theatres. It broke all records so Mr. Melcher intends to play it at some of his other houses. . . . Reel Fellows club sponsored a testimonial luncheon in honor of Norman S. Bieringer, 66, who has retired as salesman at the Warner Bros. exchange here. Mr. Bieringer had been with Warners since 1923. . . . Sig Goldberg, president of Wisconsin Allied, is building his second drive-in up at Wausau. On the other side of town is his present drive-in, the No. 29 outdoor theatre.

NEW ORLEANS

Phillip Sliman has taken on Souvaine's production "Never Take No For An Answer" for this and the Memphis territory. . . . Damon S. Bradford is closing the Library at Clarks, La., on December 6. No reason given for shuttering it. . . . The installation of a large theatre television screen in the Saenger theatre will be completed on December 30, but will not be used for public showing until some later date. . . . Effective immediately Joel Bluestone will handle the buying and booking for Otto Long's, Parkway drive-in, Winfield, La. . . . Albert Long, manager who previously had charge of buying and booking has received his greetings from Uncle Sam's Navy. . . . V. J. Caruso sold the Monte Sano, Baton Rouge, La., to S. J. Campisi, who also owns and operates the Ritz in Abbeville. John D'Antoni, formerly with Pittman Theatres and recently with E. V. Landache Theatres, has been named manager.

OKLAHOMA CITY

The Harber, Tower and Capitol theatres, held a Giant Cartoon Carnival Thanksgiving morning. . . . The Uptown theatre had the perfect Thanksgiving picture, "Plymouth Adventure." . . . Will Rogers theatre

(Continued on opposite page)

(Continued from opposite page)

held a free kiddies show Thanksgiving morning. . . . Due to Indian Summer, the Starlite drive-in theatre at Shawnee, Okla., which was closed for the season, opened again for Saturday and Sunday showing "The Story of Will Rogers." . . . The Fort Apache drive-in theatre, at Bisbee, Ariz., has been closed for the winter, it has been announced by George Cavakerias, manager. . . . Hammond Coffman, has started the Coffman Film Company, in Dallas, and will concentrate on making 30-minute dramatic pictures for television. Also he will make industrial training and sales films and commercial films for individual stations and advertisers. . . . Pine Bluff Enterprises, Pine Bluff, Ark., plans to construct a drive-in theatre, the Zebra, just outside the city.

PHILADELPHIA

Benny Harris marks his 40th year as president and owner of the independent American Film Exchange. . . . Steve Stiefel, who is now a west coast exhibitor, came in to see his ailing father, exhibitor Mike Stiefel, at Temple Hospital. . . . Claude J. Schlanger, owner-manager of the County and Key in Doylestown, Pa., was named head of the theatre owners' committee for the first annual Bucks County Community Chest campaign. . . . Although the Pottstown, Pa., School Board estimated the amusement tax yield for the year might be \$7,500, returns for the first six months of the tax show a total of \$6,000. . . . Captain Harold Auten, foreign manager for the Greater Union Theatres in Australia, entered Mercy Hospital, Scranton, Pa., for an eye operation.

PITTSBURGH

Three period costume movies popped up here for the Thanksgiving Day holidays and all got off to a good start. The Penn had "Plymouth Adventure," the Stanley had "The Iron Mistress," while "Blackbeard the Pirate" was the attraction at the Warner. . . . Warner Brothers branch and district managers of the central and mid-Atlantic districts held a sales meeting at the Hotel Schenley with Canadian and Eastern manager Jules Lapidus in charge. . . . Floyd Klingensmith of Columbia, and Dale Edmunds of Paramount traveled to Atlanta for the national convention of Motion Picture salesmen. . . . It's a girl, the third, for the Fred Serras. He's the New Kensington theatre owner. . . . Harry Feinstein, former chief barker of Variety Club Tent No. 1, who came here for the Silver Anniversary banquet, will bring the family back here for the Christmas holidays. . . . Sid Jacobs of Warners went to Harrisburg for the sixtieth wedding anniversary of his parents. . . . Moe Silver, Warners zone manager, was in New York for a meeting of the Motion Picture Pioneers organization.

PORTLAND

All first run houses have new and strong products for the holiday season. The box-office should perk up somewhat. . . . Marvin Fox, city manager for the John Hamrick Theatres, reports that the Liberty will not be able to TV "Carmen" from the Met next month as there is only one line from the Bay Area to the Pacific NW and the new local TV station is using that line for

network shows. . . . Keith Petzold, manager of the J. J. Parker Broadway, has been put in charge of the Toy and Joy Makers this season. . . . Phil Blake, NW Automatic Candy manager, has resigned his position. . . . Jack Braxton is showing request pics as a second feature at the United Artists on Friday nites. . . . All of the downtown houses have darkened their signs in cooperation with the request for conservation of power.

PROVIDENCE

Heralding the screening of "Plymouth Adventure" at Loew's State, Maurice Druker, manager, set up an intensive exploitation program. Full-page color advertising, in addition to regular black-and-white copy. The replica of the Mayflower, mounted on a huge trailer, attracted great throngs when it was displayed on busy Exchange Place. These and other stunts drew heavy crowds at the opening. . . . The Carlton presented a special pre-release engagement of "The Promoter." . . . "Hangman's Knot" proved a popular attraction at the Strand. . . . Bradford F. Swan, well-known movie reviewer and critic on the staff of the Providence Journal-Bulletin, devoted his entire Sunday column, which actually ran almost two columns in length, to a hearty endorsement of "The Quiet Man." . . . The Cranston auto theatre continues to operate, taking advantage of the mild weather which has prevailed. It is the only open-air to remain open.

SAN FRANCISCO

Ed Rowden and Charley Holtz have reopened the 926-seat Burbank, San Jose. Theatre was closed by T & D six months ago. . . . Dave Bolton planned to close the Starlight drive-in, Belmont, for the winter, Dec. 7. . . . Ed Claeys, former manager, Shamrock drive-in, San Jose, is now with George Mann Theatres in Eureka. . . . Max Beruett, Warner Brothers publicist, is in Denver and Salt Lake territories. . . . Ted Galanter, MGM publicist, is in Phoenix and Salt Lake. . . . Jack Gunsky, manager, Fox and State, Watsonville, is the father of his first child, a daughter, born Nov. 20. . . . Executives from New York visiting the local MGM exchange are Pincus Sober, Oliver Broughton and Tom Grady. . . . The 400-seat Telenews has scheduled "Carmen" for Dec. 11. Seats, all reserved, are \$4.80. . . . Fox West Coast Theatres has appointed the following assistant managers: Robert Bougas, Strand, Vallejo; George Nelson, Hanlon, Vallejo; Robert Turner, Crest, Vallejo; and Andre Maronello, Fox Oakland, Oakland. . . . Joyce Smith, telephone operator, United Artists, resigned to await the stork.

ST. LOUIS

Bill Collins of DeSoto, Mo., planned to close his DeSoto theatre, December 1. He will operate the Collins and a drive-in on Route 21. . . . A. M. Kane, mid-central district manager for Paramount Pictures in town last week to visit Harry Haas. . . . Frank Plumlee of Farmington, Mo., and Charles Weeks Jr. of Dexter, Missouri in town last week to receive Masonic degrees. . . . Officers and directors of MPTO, St. Louis Eastern Mo. and So. Ill., to meet December 9, here to develop activities for

early 1953. . . . State Senator Charles F. Carpenter, East Moline, Ill., theatre owner elected as Secretary of State for Illinois. . . . New TV station for Belleville, Illinois, 30 miles east of St. Louis, will begin operation in February. . . . Bess Schuler, owner of the Columbia theatre here, back from short trip to Indiana. . . . Out-of-city exhibitors in town during the week: Bud Mercier, Fredericktown, Mo.; Dean Davis, West Plains, Mo.; Grover Brinkman, Okawville, Ill.; Bob Marchbank, Washington, Mo.

TORONTO

Funeral services were held for Mrs. Mark Geldsaer, mother of Ben, chief film buyer for Famous Players Canadian Corp. . . . Arthur Manson has been confirmed in his position as advertising and publicity chief in Canada for MGM, succeeding the late Dewey Bloom. . . . Ralph Bromhead, head of Independent Film Distributors, England, was here. . . . Another visitor from England was C. J. Latta, managing director of Associated British Pathe. . . . Winnipeg district of the Canadian Picture Pioneers meets on Dec. 8. . . . Phil Pendry, Warner-Pathe News cameraman in Canada, was honored by Laval University, Quebec, for making the school better known during centenary celebrations last fall. . . . Twentieth Century Theatres (Toronto) Managers' Club contributed \$1500 to the Variety Village as the result of its fourth annual show bringing total thus far contributed by them to \$6000.

VANCOUVER

Norman Egilson, former assistant manager at the Vogue, was appointed manager of the Odeon-Sapperton, B.C. replacing Ken Mayo who takes over the Odeon at Abbotsford B.O. . . . Arnold Entwisle, 58, pioneer of Edmonton, Alberta, passed away in hospital after a long illness. He was a partner of Famous Players in a chain of Edmonton theatres. . . . Hymie Singer, one-time operator of the State theatre and Starlit Gardens here, will enter the field of independent motion picture production in Hollywood. Now a resident of California, Singer has registered two titles with the MPPA "Custer's Last Stand" and "Chief Sitting Bull." . . . Howard Boothe, of Screen Publicity, is in Calgary attending the Western Canadian Conference Auto Association meet.

WASHINGTON

A new drive-in theatre will open next March, with the area's first open-air full TV screen. Construction will start next week, and Elmer H. Brient and sons are setting up the plans. General manager will be Don King, of E. M. Loew's drive-in theatre. . . . "Snows of Kilimanjaro" went into a 7th week at Loew's Columbia theatre. . . . The Variety Club of Washington will have a general membership meeting on December 8. . . . "Breaking the Sound Barrier" playing at both the Playhouse and Dupont theatres, had an imposing opening, with top Washington dignitaries attending. . . . Mrs. Minna Leavitt, Brookline, Mass., sister of Sara Young, 20th Century-Fox booker, spent the Thanksgiving holiday with her sister. . . . Mrs. Jack Fruchtman, wife of the vice-president of St. Mary's Theatres, was awarded a prize for selling the most books in the Welfare Awards Drive.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



HELP WANTED

PACIFIC NORTHWEST CIRCUIT WITH THEATRES in smaller cities and large metropolitan areas wants experienced manager. State details of present and previous experience, age, marital status, etc., and enclose recent photograph to BOX 2693, MOTION PICTURE HERALD.

EXPERIENCED EXPLOITATION MAN OR WOMAN, with some capital to handle roadshow pictures. All states open. MELVIN EDEL, Box 445, Centralia, Ill.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MAGIC SHADOWS — THE STORY OF THE origin of Motion Picture by Martin Quigley, Jr. Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1952-53 edition out soon. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, \$5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

STUDIO EQUIPMENT

PREPARE FOR THE FUTURE. SHOOT LOCAL newsreels, TV commercials and make advertising tie-ups with local merchants. Send for Film Production Equipment Catalog. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

THEATRES

THEATRES, DRIVE-INS WANTED TO LEASE anywhere. Open or closed but ready. MACK ENTERPRISES, Centralia, Ill.

DRIVE-IN THEATRE AT AUCTION. THE MIDWAY Drive-In Theatre, 300 car capacity, will be sold at auction, Saturday, December 6, at 2 P.M. This is a well established and profitable business, being sold for the dissolution of a partnership. Sound and projection equipment installed new 1948, speakers installed 1950. Complete with concession bar, kitchen equipment, office equipment. Location: 4 miles East of Galax, Va., 8 miles West of Hillsville, Va., on State Highway 58. One of the best locations in the South. For further information, contact MIDWAY DRIVE-IN THEATRE, or PARSONS AUCTION COMPANY, Galax, Va.

USED EQUIPMENT

USED MARQUEE LETTERS. WAGNER 8" aluminum 60c; 10" aluminum 75c; 4" plastic 25c; 10" plastic 60c; 10" Adler aluminum 75c. Send for list. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

MORE POWER TO YOU! TWO PEERLESS Magnares and Hertner 65/130 generator with rheostats, panel, starter, rebuilt like new, \$1,200; with 50/100 generator \$995. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

PRE-INVENTORY SALE! TERRIFIC SAVINGS! Brenkert Enarc lamphouses rebuilt, \$450. pair; Hertner 80/160 generator, rheostats, panel, etc. rebuilt, \$565; Simplex rear shutter mechanisms, latest features, rebuilt, \$475. pair; RCA PG-140 sound system, MI-9030 soundheads, double channel amplifier, etc., rebuilt, \$1,495.; GoldE automatic rewinder \$49.50. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

SEATING

REBUILDING CHAIRS? WHEN YOU ARE ready, contact us. Lowest prices. Large stock late type theatre chairs always on hand. We manufacture flexolated spring edge cushions to fit all chairs. Write for prices. EASTERN SEATING COMPANY, 138-13 Springfield Blvd., Springfield Gardens, N. Y.

THIS IS IT! 920 MODERN HEYWOOD 7-PLY veneer back, spring edge cushion chairs, curved steel standards. Excellent condition, only \$5.95. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

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SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

PHOTO BLOWUPS, THEATRICAL, 40x60, \$7.50, 30x40, \$5., unmounted. Plus shipping cost. PHOTO BLOWUPS. P. O. Box 124, Scranton, Pa.

DRIVE-IN EQUIPMENT

ORDER NOW. TAKE TIME PAYING. Complete dual projection and sound from \$1,595. In-car speakers \$15.95 pair with junction box. Underground cable \$70. M. Send for equipment list. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

Eastman Third Quarter Earnings Show Increase

Third-quarter sales and net earnings of Eastman Kodak Company were higher this year than in the same quarter of 1951. Thomas J. Hargrave, chairman, and Albert K. Chapman, president, reported last week. The report followed a meeting of the company directors on November 18.

Sales in the third quarter were \$138,935,130, up 7.2 percent over the \$129,619,323 for the corresponding 1951 quarter. Consolidated net earnings were \$10,407,328, or 12.6 percent above earnings of \$9,239,116 in the 1951 quarter. The third-quarter earnings equaled 63 cents per common share in 1952 on 16,532,585, shares outstanding compared with 61 cents in 1951 on 15,028,745 shares.

Sales for the three quarters (36 weeks ending September 7) were \$388,859,261

against \$384,243,040 for the same period last year.

Net earnings for the three quarters were \$28,585,716 or \$1.71 a share. This compares with \$32,350,194 or \$2.13 a share a year ago. The rise in shares that resulted from the 10 percent stock dividend in January accounts for the per share decrease.

2,537 Full Week Bookings For "Greatest Show"

"The Greatest Show On Earth," Cecil B. DeMille's Technicolor production for Paramount, in eighteen weeks has attained an all-time company record of 2,537 full-week or longer bookings, A. W. Schwalberg, President of Paramount Film Distributing Corporation, said last week.

Of the 2,537 theatres which have played

the DeMille circus epic during the eighteen-week period for a whole week or longer, about 900 of them normally would run a smash attraction for a full week.

"The Greatest Show On Earth" to date has given Paramount an all-time record for hold-over runs, Mr. Schwalberg said.

"McBoing Boing" Sequel Has New York Premiere

"Gerald McBoing Boing's Symphony," Columbia's UPA animated cartoon short in color by Technicolor, had its world premiere last week at the Fine Arts theatre in New York. The new short is a sequel to the prize-winning "Gerald McBoing Boing" which was introduced in December, 1950 and won the Academy Award as well as many British prizes.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen—Walter Brooks, Director

Confidential Survey From the Heart of Texas

KYLE ROREX and Paul Short of Texas COMPO, whom we credit with putting vitamins in show business, have completed a new kind of survey, conducting experimental tests with comparable theatre managers in comparable towns, to determine some truths that we welcome as disclosures of very special interest to the members of the Round Table and contenders for the Quigley Awards. It was all handled on a very hush-hush basis, but we can reveal the aims and purposes, as well as the results, without naming the particular guinea pigs who submitted, unknowingly, to the tests.

The purpose was to establish the value of showmanship in operating theatres with an incentive towards substantially increased attendance. Ideal tests were available only where three different situations could be compared in which the individual manager's background, education and experience were of equal weight. Three such examples were found, where economic conditions, average operating cost and admission prices, type and quality of program had only varied 1% in advertising costs over a year.

Manager "A" received every encouragement from COMPO, he was consistently and enthusiastically praised for his results, and had the benefit of their reciprocal exchange of showmanship ideas. Manager "B" was left strictly alone. Nobody made any comment on his performance, nor offered any assistance whatever. Manager "C" got the worst of it. Nothing he did was right and circuit officials made it a point to "ride" him with criticism. Charts were maintained for a six months period to show what happened, and what do you think?

Manager "A" showed incredible progress and results. He increased gross receipts 29.8 per cent, with a 12.3 per cent increase in net profits, and only 4.8 per cent increase in advertising costs. Manager "B" disclosed that his gross was 5 per cent under the corresponding period last year, he had a net loss of 10.3 per cent, but his advertising cost was down only 1 per cent. Manager "C"—poor fellow, and he has our sym-

"QUALITY CONTROL"

Various manufacturers who sell nationally advertised goods have an important executive known as the Quality Control Manager. His responsibility is to know that the product on sale at retail is always up to standard. Legitimate theatres, who operate long-run engagements, have one stage manager whose responsibility it is to make sure the actors don't let down in their performance. When he senses a bit of shirking, he calls an extra rehearsal, and the whole company has to undergo a tightening-up, with the stage manager directing.

We have the bitter necessity for the same sort of control in operating theatres. Some people think, "It's always the picture that draws the crowd, and even running a good theatre won't offset poor product on the screen." Of course that's true, with no argument. But the man who runs a good theatre has a backlog of loyal customers, who appreciate the comfort and courtesy offered by a friend and neighbor, and they won't hang him for an occasional picture that he isn't to be blamed for.

And, important circuits and substantial theatre management in this business know that *selling the theatre* is the thing to keep that loyal patron pleased and satisfied with today's attraction.

pathy—showed a loss of 17.7 per cent. His income was 14.3 per cent less than last year, and his advertising budget was only slightly less than usual.

It proves conclusively what we've always known in the Round Table, and why the Quigley Awards competition is one of the best incentives for better show business. This research, and its results, are heartily applauded by Bob O'Donnell, Col. H. A. Cole, and others who have placed these top-bracket men in the responsible job of encouraging showmanship in Texas theatres.

Bob Wile, writing in his Service Bulletin for the Independent Theatre Owners of Ohio, says he recently attended a meeting of the managers of the Shea circuit in Pittsburgh, and he compliments them on their status. We quote: "These boys have a minimum of control by the home office. They book their own pictures, and in some cases, even buy them. Most of them have been with the company for years, and there is no shifting around. A Shea manager is apparently safe in buying a home where he is assigned and becoming part of the community. All the circuits have come a long ways from the days when a manager never took off his hat and coat before he read his mail."



Just in case you read in the papers that it takes 17 projectionists and a sound engineer, with a payroll of \$2,000 a week, to operate Cinerama at the Broadway theatre, you should also note that it requires eight men in the box office and two separate mail-room crews, working on shifts, to handle the advance sale of tickets, which are now selling through April, 1953. Also, there must be armored-car service to take that \$40,000 per week to the bank, which is another extra. Nothing worth doing in this world is without cost, and the headaches are generally there, regardless. Maybe it's just as well not to have to worry about handling all that money with two lines at the box office, all day long?

And did you know they have a special "break-down" film, at the Broadway? One of the 17 operators is always standing by, on a standard projector in the center booth, ready to run this half-reel, in which Lowell Thomas looks up at the booth and says "Having trouble, boys?" and goes into a spiel about Cinerama—how once in a while it gets out of kilter for a few minutes. And like the time the leading lady fell into the drummer's lap at the dress rehearsal of a musical show, it goes over so well, they've kept the "trouble" reel in the show, and run it quite frequently! —Walter Brooks

Suggestive Pictures!

REGARDLESS of the Post Office Department, the MPAA, the Legion of Decency and our editorial policy, we publish suggestive pictures on this page, every week. Suggestions to managers to go and do likewise, and there are no ideas here that won't stand adaptation or cutting down to size.



Margheurite Dougherty (pleased to meet you!) manager of the Tower theatre, Reno, Nevada, had her house staff dressed to illustrate the idea of "She's Working Her Way Through College" as a lobby publicity stunt.

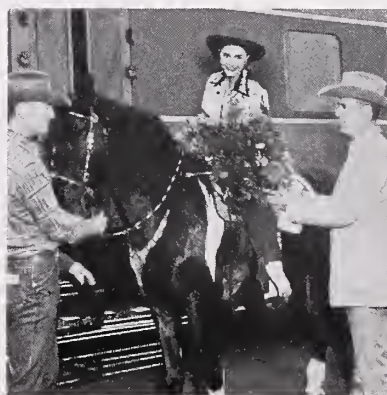
Dick Newton, manager of Seattle's deluxe Northgate theatre, borrowed costumes from "Son of Paleface" and held a contest in his fine community center theatre for prize-winning resemblances. That's Dick, in the middle.



Pfc. James E. Frasher, a Gene Autry cowhand, was stationed at Camp Rucker, Ala., when Rufus Davis, one of the owners of the Martin-Davis Theatres, urged him to make a "Gene Autry Day" at the Ritz theatre, Dothan, Ala., where Marilyn Davis is the manager. That's Marilyn (center) and she's a new member of the Round Table.



United States Army Band, on stage at the Warner Theatre in Washington, D. C., for the premiere of Republic's "Thunderbirds"—and you can find military bands in many places.



Mark Alling, manager and Bill Blake, publicist, had Eleanor Todd, a cowgirl from Hollywood complete with horse, for the premiere of "Lusty Men" at Golden Gate theatre, San Francisco.

QUIGLEY AWARDS CONTENDERS

ARTHUR A. ARVESON
Paramount,
Anderson, Ind.

JAMES G. BELL
Guthrie
Grove City, Pa.

L. H. BERRY
Ritz, Keighley, Eng.

HUGH BORLAND
Louis, Chicago, Ill.

JOSEPH S. BOYLE
Poli, Norwich, Conn.

BILL BURKE
Capitol
Brantford, Can.

RONALD CALF
Plaza, Plymouth, Eng.

AL CAMILLO
Modjeska
Milwaukee, Wis.

JAMES A. CAREY
Loew's, Evansville, Ind.

JAMES A. CAREY
Hiway, York, Pa.

DALE CARLSON
Orpheum
Madison, Wis.

BOB CARNEY
Poli, Waterbury, Conn.

LOU COHEN
Poli, Hartford, Conn.

RALPH CONNOR
Odeon, Ladysmith, Eng.

MAX COOPER
Cove, Glen Cove, N. Y.

MARILYN DAVIS
Ritz, Dothan, Ala.

J. DI BENEDETTO
Poli, Worcester, Mass.

G. C. DILLEY
Ritz, Edware, Eng.

M. DOUGHERTY
Tower, Reno, Nev.

BOB DYCHES
Lucas, Savannah, Ga.

JOHN W. ELLIS
Odeon, Chester, Eng.

DOUGLAS EWIN
Regal, Oxford, Eng.

ARNOLD GATES
Stillman, Cleveland, O.

H. GENT
Hippodrome
Liverpool, Eng.

ELAINE S. GEORGE
Star, Heppner, Ore.

FRED E. GOODWIN
Wellston
Warner Robins, Ga.

R. E. GORDON
Odeon, Sketty, Eng.

LARRY GRABURN
Hyland, Toronto, Can.

CHARLES GRAZIANO
Mohawk
Amsterdam, N. Y.

ROD GURR
Metro-Goldwyn-Mayer
Sydney, Australia

E. D. HAINGE
Odeon
Birmingham, Eng.

H. HALL
Cavendish, Derby, Eng.

J. P. HARRISON
Campus, Denton, Texas

WM. T. HASTINGS
Orpheum
Denver, Colo.

IKE HOIG
Stuart, Lincoln, Neb.

L. F. HOLMAN
Ritz, Hereford, Eng.

R. E. HORSLEY
Odeon
South Shields, Eng.

DILWYN HUGHES
Regal
Cheltenham, Eng.

AL JENKINS
Vogue
Vancouver, Can.

RAY E. LEVEQUE
Albert, Berlin, N. H.

T. W. LEWIS
Odeon
Llandudno, Eng.

ED. LINDER
Ontario
Washington, D. C.

G. LOCKYER
Odeon, Stafford, Eng.

J. LONGBOTTOM
Odeon
Middlesbrough, Eng.

T. MURRAY LYNCH
Paramount
Moncton, Can.

BRUCE F. McGINNIS
Ranger, Lima, Ohio

TONY MASELLA
Palace, Meriden, Conn.

KEKI MODI
Excelsior
Bombay, India

DICK NEWTON
Northgate
Seattle, Wash.

VICTOR NOWE
Hyland, Toronto, Can.

ROBERT C. OSBORNE
Ritz, Jersey City, N. J.

PEARCE PARKHURST
Drive-In, Lansing, Mich.

GEORGE PETERS
Loew's, Richmond, Va.

LESTER POLLOCK
Loew's, Rochester, N. Y.

A. PRAGNELL
Metro
Perth, Australia

BOB RAPPAPORT
Town, Baltimore, Md.

JOE REAL
Midwest
Oklahoma City, Okla.

GEORGE ROBINSON
Odeon
St. Thomas, Can.

JOE ROSENFELD
Post, Spokane, Wash.

MORRIS ROSENTHAL
Poli
New Haven, Conn.

JAMES RUSSELL
Regal, Kirkcaldy, Eng.

MATT SAUNDERS
Poli, Bridgeport, Conn.

FRANCIS B. SCHLAZ
Kenosha, Kenosha, Wis.

FRANK SHAFFER
Dixie, Staunton, Va.

HAROLD SHAMPAN
Gaumont,
Islington, Eng.

CHARLES SMITH
Regent, Brighton, Eng.

HENRY SOMMERS
Hollywood
Leavenworth, Kans.

BOYD SPARROW
Warfield
San Francisco, Calif

A. W. STANISCH
Kentucky
Louisville, Ky.

EARNEST STELLINGS
Manor, Charlotte, N. C.

LEE THOMPSON
State, Menomonie, Wis.

RODNEY TOUPS
State, New Orleans, La.

L. WARD
Regal, Bracknell, Eng.

LILY WATT
Odeon,
Coatbridge, Scot.

JOHN WILKINSON
Elite
Middlesbrough, Eng.

S. E. P. WILLIAMS
Ritz, Woking, Eng.

HARRY F. WILSON
Capitol
Chatham, Can.

LEW YOUNG
Norgan
Palmerston, Can.

Round Table

Q WILLIS SHAFFER, persistent contender and many-times prize winner in various showmanship contests, wins again with the Charles Skouras Award of \$250 for the best results obtained in a recent drive, for Fox Midwest theatres in Hutchinson, Kansas. . . . The Atchison (Kansas) *Globe* got out a special 80-page issue to celebrate the 75th Anniversary of this famous newspaper, with nice recognition of Jack Maes, local Fox Midwest city manager. . . . The current issue of LIFE magazine has a wonderful article about Shirley Booth and her first picture, "Come Back, Little Sheba"—which will wring your heart and convince you that film industry has found a new and very great actress. . . . RAY McNAMARA, manager of the Allyn theatre, Hartford, got press breaks for "The Turning Point" when he discovered ex-Hartford radio actor, Ed Begley, in the cast. . . . RUFUS STUART, manager of the Sunrise theatre, Southern Pines, N. C., is dead right when he offers "one guy's opinion"—that small and middle-sized towns never get enough breaks. It'll help to keep on sending in samples of your showmanship in small situations. . . . ROBERT H. DYCHES, manager of the Lucas theatre, Savannah, joins the Round Table with his handling of "Ivanhoe" and a description of the first false-front ever put up at his theatre. . . . EDDIE DOWDEN, of Loew's Theatres, presenting an 11-day Caribbean tour to prize-winners in Loew's Film Festival contest in New York theatres. . . . Loew's New England theatres surely landed with a bang in the saturation premiere of "Plymouth Adventure." . . . FRANCIS B. SCHLAG, manager of the Kenosha theatre, Kenosha, Wisc., had patrons guessing the weight of Plymouth Rock, to win a Free-Westinghouse sewing machine, as promotion for "Plymouth Adventure." . . . BOB RAPPAPORT, son of I. Rappaport, is new manager of the Town theatre, Baltimore, a second generation of showmen is taking over!

▼ ▼ ▼

Q DALE CARLSON, manager of the Orpheum theatre, Madison, Wisc., first to land on this desk with a campaign book on "Something for the Birds," including a photo that we'll borrow for our Round Table picture page. . . . The Italian American Congress, liaison group for all Italian-American organizations, is taking active steps to boost the showing of 20th Century-Fox's "Thief of Venice." Theatres that want to be listed in the double-truck ads in *Collier's* and *Look* to appear in January, must be set before December 20th, closing date for the magazines. . . . RAY E. LEVEQUE, manager of the Albert theatre, Berlin, N. H., built a big display on "Les Miserables," using the 24-sheet poster, at a total cost of \$4.20. . . . BOB CARNEY, manager of Loew's Poli, Waterbury, files a complete report on his comprehensive campaign for "Ivanhoe" which covered two weeks of promotion. . . . RAY BRENNER, city manager at the Castle theatre, New Castle, Ind., landed a fine, front-page layout of candid news pictures in the *Courier-Times* to show the delight of a kiddie audience in an all-repeat cartoon program. . . . LESLIE PENDLETON, manager of the State theatre, Lake Wales, Florida, proud of a newspaper editorial in praise of a recent visit of Hollywood stars to his town. . . . ARNOLD GATES, manager of Loew's Stillman theatre, Cleveland, showing good use of street displays for "The Turning Point." . . . CAL GAETA, now manager of the Manusco theatre, Batavia, N. Y. joins the Round Table with samples of his advertising. . . . LOU COHEN, manager of Loew's Poli, Hartford, had a Connecticut River valley Indian girl as street ballyhoo for "The Pony Soldier." . . . Six "Million Dollar Mermaids"—count 'em, six, will soon be on tour for MGM's holiday picture, covering 50 key cities across the nation. . . . RAY E. DAVID, manager of the Pace theatre and Starlight Drive-In at Chadron, Nebr., is a new member of the Round Table with a good two-color monthly program calendar to show his style.

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Q Chrysler-Plymouth dealers throughout the country were hitching a ride on the current saturation premiere of MGM's "Plymouth Adventure" in 500 theatres Thanksgiving week with the distribution of a special 38x50 tie-in window poster and other direct contacts to benefit local theatre playdates and automotive sales. The campaign will be continued through neighborhood dealers and subsequent runs. . . . BIRK BINNARD, manager of the Warner theatre, Reading, Pa., displaying genuine "Springfield Rifles" as advertising aid for Gary Cooper. . . . LESTER POLLOCK, manager of Loew's Rochester theatre, walking a book around town to spread the word about "Ivanhoe." He also had 75 frames about town, in as many window locations. . . . Loew's Jung theatre, Toronto, used boys in advertising sweaters at a football game, with 27,000 spectators, to announce "Ivanhoe." . . . Attractive TWA stewardesses gave aid and comfort to the TV promotion of "Assignment Paris" at the Orpheum theatre, Minneapolis. . . . JACK CASE, manager of the Globe theatre, Los Angeles, had Margaret Rose, pretty president of a fan club, in costume for "Untamed Women" street ballyhoo. . . . Charlotte Austin, star of Columbia's "Rainbow 'Round My Shoulder" was an added attraction at previews in the Carolinas. . . . FRED McMILLAN, manager of Warner's theatre, Washington arranged a teenage rifle shoot as promotion for "Springfield Rifle." . . . JAMES A. CAREY, manager of the Hiway theatre, York, Pa., advertising a "Jalopy Jam-boree" with an automobile given away free, at a midnight fun show.

A Picture We're Glad To Print **Al Camillo's Special Hits**



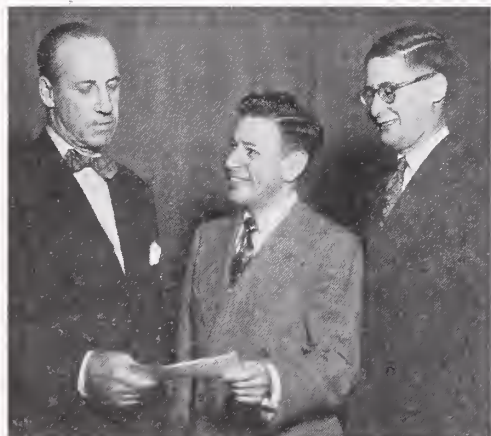
Here's a presentation that gives us pleasure, at the formal occasion when Miss May F. Quirk, manager of the Victoria theatre, Mount Carmel, Pa., received her \$500 check as first prize winner in MGM's recent "Promotion of the Month" contest, for the best handling of "Just This Once."

Attending the community's banquet and celebration, above, are Harry Bache, MGM; John F. Gillespie, general manager of the Victoria Amusement Enterprises, Shamokin, Pa.; Walter Stanton, of the Mount Carmel Item, Miss Quirk with Louis Farmata, Philadelphia branch manager for MGM, presenting her check, the Hon. William Trautman, associate judge of the Northumberland County Courts, James F. Kirschner, publisher of the Mahanoy City Record-American, and William Penn Kemble, publisher of the Mount Carmel Item, whose paper carries most of Miss Quirk's promotional activities.

There were some dandy front page pictures in these Pennsylvania papers, and we're sorry we didn't have the original photographs.

Sets the Table for "Carrie"

Gene Harper, manager of the Grand theatre, Terre Haute, Indiana, set a formal table as lobby display, complete with all the style you see in the expensive magazines, and a sign reading, "This table reserved for 'Carrie'"—which was playing a return date at the theatre. A local furniture store and other merchants made the table setting both attractive and interesting as cooperative advertising. For "I Dream of Jeannie," he selected "Miss Jeannie" of Terre Haute, with merchant sponsorship, and on "Abbott and Costello in Alaska" he used a lobby display of warm winter coats, with an attendant from a local shop to tell all about picture and product.



Sheldon Kliman, manager of the Riviera theatre, Hastings, Minn., receives his \$50.00 check from Ralph Maw, MGM district manager in the Minneapolis territory, as a prize winner in Metro's last "Promotion of the Month" contest. Tom Letcher, MGM field exploiter, grins appreciatively.

Loew's Granada Has 25th Anniversary

Edw. Richardson, manager of Loew's Granada theatre, Cleveland, Ohio, sends tear sheets and photo to show the reception which the local patronage and nearby merchants gave the Granada on the occasion of its 25th birthday. A nearby baker baked a cake and there were a page and a half of congratulatory ads in the newspaper from Lakewood businessmen. Hollywood stars sent wires to the neighborhood theatre, which were posted as lobby display, with Bob Hope leading all the rest, with his congratulations. Bob is also a "Son of Cleveland" as well as "Son of Paleface" and he knows Cleveland's West Side.

"Blazing Forest" Opens At the Majestic, Reno

Sparked by a Hollywood troupe of stars and press folks, the Paramount production of "Blazing Forest" opened at the Majestic theatre in Reno, Nev., as a world premiere for the benefit of the local community chest. Homer Le Ballister, district manager of T. & D. theatres in the area, donated the Majestic and the services of all employees, to turn over \$3,100 to the local charities. The city provided a fifty-piece band, local radio stations and more than 200 members of the Boy Scouts, cooperated. All four Reno theatres had cooperated in the advance ticket sale for the event. John Wayne, William Demarest, Richard Arlen, Susan Morrow, Roscoe Ates, of the cast, and Rhonda Fleming and co-producer William Thomas, headed the contingent of Hollywood visitors.

Al Camillo, manager of the Fox Modjeska theatre, in Milwaukee, files a special campaign book on his "special shows"—those events that make business at the box office and sell the theatre in neighborhood esteem. It's part of audience participation in support of motion picture appreciation, combining two kinds of public relations and theatre promotion at the point of sale. We like these efforts because, in this case, for instance, the manager knows that he has a substantial house-full of good patrons, all of whom will enjoy their visit to the theatre, at paying rates.

One stunt was advertised in Milwaukee papers as "Not a cooking school, not a lecture, nothing to bore you, but real entertainment of genuine interest to both men and women." On stage, a skit was presented, which gave the audience a chance to participate in a line-up of prizes, worth over \$600, sponsored by I-H Freezers. Incidentally, the company underwrote all the tickets of admission, so the public got in tax-free, and the theatre had capacity business. Wholesale food stores handled the distribution of tickets.

Also on Al's list of special shows, are election night shows, Hallowe'en shows, the Wisconsin meeting of the School Teachers (when there was no school!) so the kids also enjoyed a special holiday at the movies. Getting out the vote was the special interest of Fox National theatres from coast to coast, and very successful in Milwaukee.

Penn'a Manager Joins Up

George H. Helbert, manager of the Palace theatre, Topton, Pa., a recent member of the Round Table, sends evidence of his showmanship, including a regular program herald, sponsored by cooperative advertisers, and the story of his campaign on "Denver and Rio Grande" which had special attention from local railroad employees. One of the local shop men displayed his own miniature trains, built to scale.



John DiBenedetta, manager of Laew's Poli theatre, Worcester, Mass., receives the compliments of the mayor and city officials for participation in the city's drive for the installation of new traffic signals. The picture that helped was Pete Smith's Pedestrian Safety film from MGM.

No Tickets At Theatre

R. W. Anderson, manager of the Tivoli theatre, Michigan City, Indiana, sends a tear sheet of a full-page cooperative ad which sells and tells the customers of twenty local merchants that the Tivoli is running a series of Christmas shows, with "no tickets on sale at the box office"—"all tickets obtainable only from sponsoring businessmen in the community." A special window card and counter display in stores suggests that patrons "See New First-Run Movies as the Guests of 'Christmas Shopper Appreciation Merchants'."

It's a merchant deal, covering the neighborhood, with each merchant receiving 500 tickets as a basic order, which are tax-free, since they are "gifts" to patrons. To start off, the theatre delivered 16,000 tickets to 32 merchants, good only on December 16th, 17th and 18th, and with no tickets on sale at the box office on those dates. It makes it exclusive, tax-free, a bargain for the customer, good advertising for the merchant and capacity business for the theatre.

Three weeks of preliminary advertising was for the most part paid for by the co-operating merchants, who also bought all the tickets presented at the box office. The playdates are notoriously bad, so the theatre has nothing to lose in the transaction. Merchants are delighted with the public's response, for they have a give-away in their stores that has a value beyond any gadgets, and costs them substantially less than merchandise from their shelves. Nat Blank, district manager for Dunelake Theatres, is putting the scheme in other houses of the circuit, where it is also clicking.

The New Plymouth Catches a Ride

Harry A. Rose, division manager for Loew's theatres at Bridgeport, Conn., sends tear sheets to prove that Chrysler dealers in New England are quick to get on board the exploitation of "Plymouth Adventure," which had a saturation premiere, with a name that rhymes with Plymouth, announcing their new 1953 model in all the national magazines this week. We remember when Detroit theatres ran a contest, using Chrysler cars as prizes, and a very smart manager in the area not only obtained a car as lobby display, but collected \$50 per week from the Chrysler company for putting it on exhibit in his theatre lobby.



British Round Table

Q R. E. GORDON, manager of the Odeon theatre, Sketty Cross, Sketty, South Wales, is a newcomer to the Round Table who joins up with an impressive exhibit of showmanship. His campaign on "Greatest Show on Earth" in what he terms "a third run village theatre" seems to us to have been as entertaining as the picture. He had "Buttons"—the clown, an "elephant"—(two-man model) with a pretty girl "trainer"—with circus accessories, as street ballyhoo, which, judging from the photos, the crowds thoroughly enjoyed. It looks like good fun, and great exploitation. We're going to be certain that Paramount in New York see this clever campaign. . . . T. W. VERNON, assistant manager at the Regal cinema, York, where R. C. TAYLOR is manager, submits two of their current campaigns. We like the contest, with a mattress as first prize! for the lucky winner who submitted the greatest number of song titles containing the word "dreams" as exploitation for "I'll See You in My Dreams." . . . R. H. ROMAINE, manager and D. S. COPELAND, assistant, at the Regal cinema, Darlington, show samples of their showmanship for "Where's Charley" and "The Winning Team." . . . R. E. HORSLEY, assistant manager of the Odeon theatre, South Shields, held a colouring competition for "World in His Arms" with the cooperation of the *Shields Gazette*. . . R. W. PARKER, manager of the Regal cinema, Torquay, files a complete campaign on "Gone With the Wind" and adds a postscript: "The Mayor of Torquay is a share holder in the opposition cinema, but gave cooperative display for GWTW because he believes competition is a good thing."

Q DOUGLAS EWIN, manager of the Regal, Oxford, has several good campaigns as entries in the fourth quarter for the Quigley Awards, with much of his superior showmanship on display. "Ivanhoe" was greeted by prominent guests, and good publicity. "Scaramouche" received the full treatment, including a handwriting contest sponsored by a pen company. And for "World in His Arms," DOUG advertised for "ships in bottles" and stirred up a lot of curiosity and word-of-mouth comment for the picture. . . . H. HALL, manager of the Cavendish theatre, Derby, is another who intrigues us with "The Importance of Being Earnest" and we like his neat presentation of his campaign, especially the Ninth Birthday Party for his Children's Club. . . . L. H. BERRY, manager of the Ritz cinema, Keighley, has a fine campaign on "Singin' in the Rain" which came to us via MGM in New York, and is now an entry for the Quigley Awards. We can readily understand how it attracted the attention of MGM internationally. . . . JOHN W. ELLIS, manager of the Odeon, Chester, submits several campaigns and a fine picture of his street ballyhoo on downtown streets in an English city, for an upcoming British page. . . . S. E. PASCOE WILLIAMS submits a bundle of his showmanship from the Ritz, Woking, which indicates plainly that he will duly impress the judges in the forthcoming quarterly awards. A very full exhibit. . . . MISS LILY WATT is back in our mail, from the Odeon, Coatbridge, with pictures and story of her Children's Club's 8th Birthday celebration. . . . J. L. SMITH, manager of the Palace cinema, Arbroath, Scotland, sends campaign books to illustrate his "Old Pensioners Week" and the handling of current pictures. . . . JAMES A. S. RUSSELL, assistant manager at the Regal, Kirkcaldy, submits his campaign book on "Angels One Five" for the Quigley Awards. . . . HAROLD SHAMPAN, manager of the Gaumont theatre, Islington, sends his usual good photos and interesting treatment of current films. . . . P. J. WEATHERHEAD, manager of the Central cinema, Reading, is a new member of the Round Table.

Q WILLIAM PAY tells us the story of the Royal Air Force's "Astra" cinemas, probably well known to British readers and a good pattern for any country. Many Astra managers are Round Table members. There are ninety of the military cinemas in the British Isles, controlled by RAF Cinema Corp., for the exhibition of films to members of Her Majesty's Air Force, with 15 in Germany, 20 in the middle east and six in the far east. An efficient publicity department services the "boys in blue" to stimulate the box offices of these theatres, which have an attendance of something like nine million admissions annually. Currently in our Round Table mail are submissions from FLIGHT SERGEANT WAMSLEY, Astra, Church Fenton; FRANK LEWIS, Astra, St. Mawgan; A. A. OWEN, Astra, Thorney Island; C. A. PURVES, Astra, Helmswell, and R. N. BROWN, Astra, Kirton-in-Lindsey. . . . F. SCOTT BUCLEUCH, manager of the Regent cinema, Norwich, getting a continued newspaper break for his first installation of Westrex sound equipment in Europe. . . . D. J. WOODHALL, assistant manager of the Ritz, Felixstowe, had little girls dressing-up like "The Merry Widow" with great glee in their impersonation and the exploitation. . . . CHARLES SMITH, manager of the Regent theatre, Brighton, submits local newspaper reviews on "The Happy Time" which we found unusually interesting. . . . D. HUGHES, assistant manager of the Regal cinema, Cheltenham, shows us a neat trick done with a duplicating machine, printing a "looking glass letter" (backward) that should have great appeal to youngsters interested in solving mysteries.

Q HARRY GENT sends us the biggest campaign of all for his 50th Anniversary Jubilee Celebration, and he has good reason to be proud of the well justified showmanship which it contains. His is the first present-day theatre in our knowledge that can look back on as much history. He began in July to publicize the Jubilee in his advertising, with the notation 1902-1952 accented and a call for those who remembered the original opening performance. They responded from Australia, from Canada and locally. His 50th Anniversary film was "Wait 'Till the Sun Shines, Nellie," which is founded on a similar theme. Thousands of people found interest in the displays of historical theatre programs, and the newspapers gave the occasion large space as an event of local importance. The staff were dressed up, and there's even a picture of Miss M. E. DORGAN, the theatre's attractive secretary, who was a charming visitor at the Round Table in New York, a year or so ago. There were fine letters of appreciation from original patrons who are still loyal to the old Hippodrome after 50 years. It's a nostalgic and heart-warming experience to study this Jubilee Anniversary campaign from a British theatre. . . . A. LA HAYE, manager of the Gaumont theatre, Walham Green, London, joins the Round Table with his campaign on "Where No Vultures Fly." . . . T. ROBINSON, manager of the Playhouse cinema, Wakefield, is another new member, who submits his campaign on "Emergency Call." . . . REX RUDD, manager of the Pavilion, Scunthorpe, is another newcomer who says he will send news of his showmanship in our reciprocal exchange for the benefit of fellow managers and comrades. . . . L. R. ROBBINS, manager of the Granby cinema, Reading, used cut-outs and contests to advertise "The Green Glove." . . . L. F. HOLMAN, manager of the Ritz cinema, Hereford, found good public relations in a gift raised for St. Dunstons, on a recent "Animal Sunday." . . . JOHN A. DIXON, manager of the Regal cinema, Chesterfield, files his campaign reports on several recent pictures, including "Scaramouche" and "Where's Charley?"

"What the Picture did for me"

Columbia

BOOTS MALONE: William Holden, Johnny Stewart—Did not see this myself. However, people liked it and it drew well. Played Wednesday, October 29.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

JUNGLE MANHUNT: Johnny Weissmuller, Sheila Ryan—I just knew that we would flop on this picture—but we didn't. We had a very, very good crowd, and the reason was that some of the people came to the show because they couldn't get anything but election returns on the radio and television. Lucky for us! Played Tuesday, November 4.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

MAN IN THE SADDLE: Randolph Scott, Joan Leslie—Better than the average Scott westerns with good color and plenty of action and Scott in some tight places. Did average business in this small town. Played Friday, Saturday, November 14, 15.—Francis Gill, Paonia Theatre, Paonia, Colo.

Metro-Goldwyn-Mayer

BECAUSE YOU'RE MINE: Mario Lanza, Doretta Morrow—I could write pages on this truly wonderful picture—but it is poison to small towns. Especially in our town, people can't sit themselves down to appreciate such good music. After I saw the trailer, I knew that this picture was going to need advertising, so I decorated up the marquee sign, pasted three-sheets around the theatre, put out the three-color heralds, and put mats and articles in our local papers. Even then it was a total flop. It's too bad for an exhibitor to work so hard and have a picture a flop, but that has to be expected sometimes. Some of the more intelligent people of our community enjoyed it very much. Played Sunday, Monday, November 16, 17.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

BELLE OF NEW YORK, THE: Fred Astaire, Vera Ellen—A cute picture in color—a little fantastic, but good. Did less than average business in this small town. Played Wednesday, Thursday, November 19, 20.—Francis Gill, Paonia Theatre, Paonia, Colo.

CARBINE WILLIAMS: James Stewart, Wendell Corey—This picture should appeal to any audience, good story, well made and acted. Did little over average business in this small town. Played Sunday, Monday, Tuesday, November 9, 10, 11.—Francis Gill, Paonia Theatre, Paonia, Colo.

DEVIL MAKES THREE, THE: Gene Kelly, Pier Angeli—Romance, music, drama, action and most everything are what my patrons found in this picture. Our business was excellent. One of the main reasons was Gene Kelly's name. He is quite popular around our town. It is hard to see Gene Kelly as a dramatic actor, since he is in so many musicals, but he is an actor who is good in any role that he undertakes. By all means play the picture—it will do well! Played Friday, Saturday, November 7, 8.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

IT'S A BIG COUNTRY: All Star Cast—For the spirit and motivation behind the making of this feature, MGM, and particularly Dore Schary, should take full marks. But our Canadian patrons thought the American patriotism had been mixed too thickly with the entertainment values. Best sequences were the opening one with Ethel Barrymore, a middle one with Gene Kelly and Janet Leigh, and the last with Fredric March. For Canadian theatres, it should be double billed. Played Friday Saturday, November 14, 15.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

LOVELY TO LOOK AT: Kathryn Grayson, Howard Keel, Red Skelton—I believe that MGM is the company that makes the best musicals—and I must say the best. But they fell down on this one. The one thing that my patrons cared for were the fashions. There was no story, and I think that Metro would have done better if they had left Howard Keel out of the picture. Our business was fair, but could have been worse. Played Wednesday, Thursday,

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

November 12, 13.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

QUO VADIS: Robert Taylor, Deborah Kerr—A truly wonderful picture and one which every exhibitor should play. We did not make enough on it to retire. However, did better than expected and we surely gained a lot of prestige, which sometimes is better than filthy lucre. Played Sunday, Monday, October 26, 27.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

SINGIN' IN THE RAIN: Gene Kelly, Debbie Reynolds—Didn't go over too big—don't know why. It didn't appeal to some people and they evidently passed the word along that it was n.g. Played Sunday, Monday, November 2, 3.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

SINGIN' IN THE RAIN: Gene Kelly, Debbie Reynolds—One of the most refreshing musicals in a long time, and one with a story, music, comedy, romance. Bought it right and did extra business—what more could one ask? Weather warm and fair. Played Tuesday, Wednesday, November 18, 19.—Paul Wood, Escambia Drive-In Theatre, Century, Fla.

SKIRTS AHOY!: Esther Williams, Barry Sullivan—This drew well and was liked—no complaints, no walk-outs. Played Sunday, Monday, November 9, 10.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

WASHINGTON STORY: Van Johnson, Patricia Neal—Magnificent is what I would class this motion picture. Yes, it was quite deep, but I think that everyone should broaden his knowledge in politics as much as possible. It is indeed a very educational film and everyone should play it, because it shows exactly what a man running for office has to contend with during election. Our business was very good, and I thoroughly agree with MOTION PICTURE HERALD in rating this film as excellent! Played Friday, Saturday, November 14, 15.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

WILD NORTH, THE: Stewart Granger, Cyd Charisse—This drew well and was liked by all, old, young and indifferent. Played Wednesday, November 12.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Paramount

AARON SLICK FROM PUNKIN CRICK: Alan Young, Dinah Shore—This picture was double billed with Fox's "Outcasts of Poker Flat," and these two excellent features gave us some very good comments and some good receipts. But they could have left that highfaluting singing out of the "Aaron Slick" picture. Played Friday, Saturday, October 17, 18.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

ANYTHING CAN HAPPEN: Jose Ferrer, Kim Hunter—Not a bad picture, but no good comments from my patrons. Business was below average. Played Wednesday, Thursday, November 12, 13.—J. E. Willson, Majestic Theatre, Clear Lake, S. Dak.

ATOMIC CITY, THE: Michael Moore, Nancy Gates—The picture got rather a slow start, but after a while it was O.K. The picture could have had some better stars who would have brought in better receipts at the box office. The picture was very good but our customers were not familiar with the stars. Played Tuesday, October 21.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

CARRIE: Jennifer Jones, Laurence Olivier—Hats off to Paramount and director William Wyler for producing one of the finest dramas of our day. This is the best, but it is poison to the small town theatres.

I made a mistake by not billing it strictly as a woman's picture. Enough cannot be said about this wonderful motion picture, and no one can say that movies are not better than ever, because they are! Played Tuesday, November 11.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

JUMPING JACKS: Dean Martin, Jerry Lewis—Look before you leap! This did a good matinee Sunday, then fell below normal Sunday evening. It has plenty of laughs, with the boys doing a good job of entertaining and the folks liking it. They must have had a better picture in the next town. Did average business in this small town. Played Sunday, Monday, Tuesday, November 16, 17, 18.—Francis Gill, Paonia Theatre, Paonia, Colo.

JUMPING JACKS: Dean Martin, Jerry Lewis—This one really puzzles me. The reviews on it aren't too good and several people who had seen it said "no good." Two or three salesmen said it wasn't drawing. So I played it with tongue in cheek. Well, it drew—people laughed and talked about it later, so what more do you want? No red ink this weekend. I personally thought it the best Martin-Lewis so far. Are we a different species of humanity down here in the hills? Or do we just have a keener sense of humor? Regardless, I say play it! Played Sunday, Monday, November 16, 17.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

JUMPING JACKS: Dean Martin, Jerry Lewis—Martin & Lewis are as popular here as Abbott & Costello once were. Their latest has plenty of laughs, with a song and dance or two added. Good entertainment for all situations. Played Monday, Tuesday, November 10, 11.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

SON OF PALEFACE: Bob Hope, Jane Russell, Roy Rogers—I never made any money with a Hope picture in the hinterlands, but did well on this. Perhaps Roy Rogers helped. Played Sunday, Monday, Tuesday, November 2, 3, 4.—H. J. Quartemont, Metro Theatre, Prairie du Chien, Wis.

RKO-Radio

LUSTY MEN, THE: Susan Hayward Robert Mitchum—This picture gave my customers about two hours of action thrills, and I must include some of the love scenes in the picture. Business was fair, but I do wish that everybody could have seen this picture. Played Wednesday, Thursday, November 5, 6.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

ONE MINUTE TO ZERO: Robert Mitchum, Ann Blyth—The snappy title and the excellent portrayal of stars brought a good many customers to my theatre, but not as many as I would like to have seen this picture. It was something for some of these big politicians to endure. It gives a good account of what is so terrible over in Korea. Don't miss playing this picture. It sets an example of terrible war. This is the year's best! Played Sunday, Monday, October 26, 27.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

TARZAN'S SAVAGE FURY: Lex Barker, Dorothy Hart—As the Tarzan pictures seem few and far between these days, we welcomed this latest adventure of his. The scenes didn't seem to be any more authentic than previous Tarzan pictures, and we had an idea we had read somewhere that this had actually been filmed in Africa, but perhaps it is some other Tarzan story. Anyway, our patrons revelled in it, and business was above average. Played Friday, Saturday, November 14, 15.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

(Continued on opposite page)

(Continued from opposite page)

WILD HEART, THE: Jennifer Jones, David Farrar—Jennifer Jones did a wonderful job of acting—I don't believe that anyone could have done as well. For decorating the front of my theatre. I used a six-sheet and did some cutting out, and my front looked very well. This was a very exciting film and the ending was a total surprise to most everyone. Played Sunday, Monday, November 2, 3.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

Twentieth Century-Fox

LURE OF THE WILDERNESS: Jean Peters, Jeffrey Hunter—Our patrons really enjoyed this feature from start to finish. It was something different from what we usually have here. Our comments were good and our business was fair, but I only wish I could have had more people see this wonderful picture. We put out giant heralds which helped the picture some. Played Wednesday, Thursday, October 22, 23.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

LURE OF THE WILDERNESS: Jean Peters, Jeffrey Hunter—Patrons complained that it was too much like "Swamp Water". However, it did extra business at extra film rental, which is nothing unusual for Fox. Weather good. Played Sunday, November 16.—Paul Wood, Escambia Drive-In Theatre, Century, Fla.

MODEL AND THE MARRIAGE BROKER, THE: Jeanne Crain, Thelma Ritter—Just another comedy, held up with a couple of shorts. Did average business in this small town. Played Wednesday, Thursday, November 12, 13.—Francis Gill, Paoni Theatre, Paoni, Colo.

MODEL AND THE MARRIAGE BROKER, THE: Jeanne Crain, Thelma Ritter—This we played late, but it drew and people loved it. Any picture with Thelma Ritter is bound to go over. Played Wednesday, November 5.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

O. HENRY'S FULL HOUSE: All Star Cast—Better than average package picture. The acting was above average and the picture was well received by our average mid-week crowd at a below-average period. Played Wednesday, Thursday, November 19, 20.—H. J. Quartermont, Metro Theatre, Prairie du Chien, Wis.

WE'RE NOT MARRIED: Ginger Rogers, David Wayne—With the excellent array of stars and an amusing story, we had an excellent box office report. I think everyone enjoyed this feature, and I know very well that I did. Played Friday, Saturday, October 31, November 12, 13.—Francis Gill, Paonia Theatre, Paonia, Colo.

United Artists

AFRICAN QUEEN: Humphrey Bogart, Katharine Hepburn—One of the best yet, enjoyed very much by all. The color is beautiful, story very exciting and the stars are truly tops. Small town and rural community. Played Wednesday, Thursday, November 5, 6.—Paul Wood, Escambia Drive-In Theatre, Century, Fla.

ISLAND OF DESIRE: Linda Darnell, Tab Hunter—Linda Darnell has proven herself a very good actress and a very versatile one at that. Tab Hunter should be nominated as one of the nation's best new stars. Our business was fair, but I must admit that the appearance of Donald Gray in the picture just ruined it completely. So many of my patrons were so aggravated when they came out of my theatre that they didn't know what to do. Played Sunday, Monday, November 9, 10.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

Universal

TREASURE OF LOST CANYON: William Powell, Rosemary DeCamp—We played up the fact it was from the pen of Robert Louis Stevenson and had a special after-school matinee which the school announced. This gave us a little extra revenue as the children told their parents about it and we got them at night. The Technicolor was an asset too. Played Wednesday, Thursday, November 12, 13.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

YANKEE BUCCANEER: Jeff Chandler, Scott Brady—This was the wrong kind of role for Jeff Chandler, just like John Wayne's role in "Big Jim McLain" was. The picture had a good story and most everyone who saw the picture liked it. I believe that the exchanges all over the nation would make some money if the studios would get away from making these costume movies. People these days want something that is modern and not from the back woods. Played Wednesday, Thursday, October 15, 16.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

Warner Bros.

BIG TREES, THE: Kirk Douglas, Patrice Wymore—A good, entertaining picture, but not a crowd puller. Our usually good Friday and Saturday gross was down. Played Friday, Saturday, November 7, 8.—J. E. Willson, Majestic Theatre, Clear Lake, S. Dak.

Short Product in First Run Houses

NEW YORK—Week of Dec. 1

ASTOR: Bonnie Scotland.....Republic
Feature: Limelight.....United Artists

CAPITOL: Gymnastic Rhythms.....MGM
The Great Who Dood It.....Univerol
Down the Nile.....Warners
Feature: Because of You.....Universal

CRITERION: Color Rhapsodies.....Nemeth
Feature: Hans Christian Andersen.....RKO

GLOBE: Doffy Doodles.....Warners
Rodriguez Story.....United Artists
Feature: Kansas City Confidential.....United Artists

MAYFAIR: Moose on the Loose....20th-Fox
Soils and Blades.....20th-Fox
Feature: Thief of Venice.....20th-Fox

PARAMOUNT: Let's Have a Porode
Big Bad Sinbod.....Paramount
Feature: Iron Mistress.....Warners

RIVOLI: Light in the Window.....20th-Fox
Feature: Snows of Kilimanjaro.....20th-Fox

MUSIC HALL: Two Weeks' Vacation
Disney-RKO

Husky Dog.....RKO
Feature: Plymouth Adventure.....MGM

CHICAGO—Week of Dec. 1

CHICAGO: Food for Paris Markets
Universal

Feature: Prisoner of Zenda.....MGM

CARNEGIE: Tree for Two.....Warners
They Fly Through the Air.....Warners
Feature: The Woman in Question.....Columbia

EITEL'S PALACE: The Birth of Venus
20th-Fox

Pluto's Christmos Tree.....Disney-RKO
Feature: Plymouth Adventure.....MGM

ESQUIRE: Monsters of the Deep....Warners
Feature: Young Wives Tale.....Stratford

STATE LAKE: Pink and Blue Blues..Columbia
Feature: Snows of Kilimanjaro.....20th-Fox

SURF: Grizzly Golfer.....Columbia
Feature: O. Henry's Full House.....20th-Fox

WOODS: Dinky and the Wise Quocks
20th-Fox
Feature: Pony Soldier.....20th-Fox

CARSON CITY: Randolph Scott, Lucille Norman—Not up to par with most Randolph Scott pictures. Gave it my best playdates of the week, too. Business was below average. Played Sunday, Monday, Tuesday, November 9, 10, 11.—J. E. Willson, Majestic Theatre, Clear Lake, S. Dak.

LION AND THE HORSE, THE: Steve Cochran, Black Night—There was some beautiful scenery in this picture and the Warnercolor brought out every bit of it. This was truly a wonderful picture and good for small town situations. Our business was excellent. We also ran a Warner featurette called "Killers of

the Swamp", and this was what I call an outstanding grade of photography. Played Friday, Saturday, October 24, 25.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

SHE'S WORKING HER WAY THROUGH COLLEGE: Virginia Mayo, Ronald Reagan—Our business wasn't very good because of the very poor playdate we had on this picture. The film was fair, but it would have been better if the burlesque part of it was left off. That isn't entertainment! Played Wednesday, Thursday, October 29, 30.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

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INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performances in their theatres. This report covers 112 attractions, 4,880 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

Ex means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Affair in Trinidad (Col.).....	8	6	7	10	4
†Assignment—Paris (Col.).....	—	—	2	3	—
Atomic City (Para.).....	—	—	1	25	16
†Because of You (Univ.).....	5	6	4	1	—
Because You're Mine (MGM).....	—	4	13	9	2
Big Jim McLain (WB).....	3	26	31	9	4
Big Sky, The (RKO).....	—	24	26	7	—
Bonzo Goes to College (Univ.).....	—	9	19	5	—
Brave Warrior (Col.).....	—	—	4	14	1
Brigand, The (Col.).....	—	—	2	5	2
California Conquest (Col.).....	1	2	12	10	2
Captain Pirate (Col.).....	—	—	2	1	12
Caribbean (Para.).....	—	2	9	12	6
Carrie (Para.).....	—	—	11	17	8
Carson City (WB).....	—	26	42	15	3
Clash By Night (RKO).....	—	11	30	15	4
Crimson Pirate (WB).....	—	14	18	7	—
Cripple Creek (Col.).....	—	5	12	8	—
Denver and Rio Grande (Para.).....	—	—	26	20	18
Devil Makes Three, The (MGM).....	—	—	8	5	2
Diplomatic Courier (20th-Fox).....	1	3	15	30	18
Don't Bother to Knock (20th-Fox).....	1	6	25	22	2
Dreamboat (20th-Fox).....	1	12	24	17	16
Duel at Silver Creek (Univ.).....	2	9	22	9	3
Encore (Para.).....	—	1	3	1	2
Everything I Have Is Yours (MGM).....	—	3	4	4	—
Fearless Fagan (MGM).....	—	3	10	10	11
Feudin' Fools (Mono.).....	1	4	3	—	—
Francis Goes to West Point (Univ.).....	13	35	24	7	12
Glory Alley (MGM).....	—	1	10	8	—
Greatest Show on Earth, The (Para.).....	62	22	2	—	1
Half Breed (RKO).....	1	7	30	3	5
Has Anybody Seen My Gal? (Univ.).....	2	27	45	10	2
Hellgate (Lippert).....	—	1	6	4	3
Here Come The Marines (Mono.).....	2	2	12	—	—
High Noon (UA).....	7	33	19	4	—
Holiday for Sinners (MGM).....	—	—	1	3	1
†Horizons West (Univ.).....	—	—	—	4	3
Hurricane Smith (Para.).....	—	—	6	1	—
I Dream of Jeanie (Rep.).....	—	2	18	14	14
Island of Desire (UA).....	—	10	23	5	3
Ivanhoe (MGM).....	9	1	—	—	—
Ivory Hunter (Univ.).....	1	6	28	8	11
Jumping Jacks (Para.).....	33	25	9	9	1
Jungle, The (Lippert).....	—	—	2	2	—
Just Across The Street (Univ.).....	—	2	18	14	10
Just For You (Para.).....	3	13	18	6	2
Kangaroo (20th-Fox).....	1	2	32	28	20
King Kong (RKO).....	3	15	15	9	3

	EX	AA	AV	BA	PR
Lady in the Iron Mask (20th-Fox).....	—	—	1	4	3
Les Miserables (20th-Fox).....	—	2	11	3	1
Lost in Alaska (Univ.).....	2	20	29	10	5
Lovely to Look At (MGM).....	13	40	23	20	3
Lure of the Wilderness (20th-Fox).....	30	27	9	12	3
†Lusty Men (RKO).....	—	3	2	1	1
Lydia Bailey (20th-Fox).....	1	12	55	12	3
*Mara Maru (WB).....	—	—	10	27	4
Merry Widow, The (MGM).....	4	13	27	23	2
Miracle of Fatima, The (WB).....	—	4	1	—	1
Monkey Business (20th-Fox).....	1	16	14	3	1
Montana Territory (Col.).....	—	6	11	4	3
My Man and I (MGM).....	—	—	2	—	4
My Wife's Best Friend (20th-Fox).....	—	—	6	7	3
Narrow Margin (RKO).....	—	—	1	5	4
No Room for the Groom (Univ.).....	1	4	6	20	5
O.Henry's Full House (20th-Fox).....	—	2	12	5	1
One Minute to Zero (RKO).....	2	31	11	5	—
Outcast of the Islands (UA).....	—	5	4	4	3
Outlaw Women (Lippert).....	3	8	—	—	—
Pat and Mike (MGM).....	2	26	39	30	9
Paula (Col.).....	—	1	14	12	10
Quiet Man, The (Rep.).....	4	16	9	2	—
Quo Vadis (MGM).....	38	31	1	4	—
Rainbow 'Round My Shoulder (Col.).....	—	2	10	7	2
Red Ball Express (Univ.).....	—	8	45	9	2
Rose Bowl Story, The (Mono.).....	—	1	6	4	4
Sally and Saint Anne (Univ.).....	—	2	18	14	16
San Francisco Story (WB).....	1	1	24	17	10
Scaramouche (MGM).....	6	33	47	29	2
Scarlet Angel (Univ.).....	—	2	28	16	10
She's Working Her Way Through College (WB).....	16	41	30	20	3
Skirts Ahoy (MGM).....	8	69	32	2	—
Sniper, The (Col.).....	—	—	7	4	—
Snows of Kilimanjaro (20th-Fox).....	5	6	1	—	—
Somebody Loves Me (Para.).....	1	1	16	—	1
Something for the Birds (20th-Fox).....	—	—	—	1	7
Son of Ali Baba (Univ.).....	—	6	12	8	1
Son of Paleface (Para.).....	20	21	16	2	—
*Sound Off (Col.).....	—	8	27	2	—
Springfield Rifle (WB).....	3	9	11	1	2
Story of Robin Hood (RKO).....	5	18	23	10	2
Story of Will Rogers, The (WB).....	30	39	16	4	9
Sudden Fear (RKO).....	—	8	5	14	1
Three for Bedroom C (WB).....	—	—	1	15	6
†Toughest Man in Arizona (Rep.).....	—	—	3	1	1
Untamed Frontier (Univ.).....	—	7	19	20	2
Wagons West (Mono.).....	—	—	11	6	1
Wait 'Till The Sun Shines Nellie (20th-Fox).....	2	7	16	25	23
Walk East on Beacon (Col.).....	2	8	10	4	6
Washington Story (MGM).....	—	—	5	21	27
Way of a Gaucho (20th-Fox).....	—	—	3	10	5
We're Not Married (20th-Fox).....	4	22	28	19	7
What Price Glory (20th-Fox).....	—	13	25	21	10
Where's Charley? (WB).....	—	—	12	28	25
Wild Heart, The (RKO).....	1	3	16	7	—
Willie and Joe Back at the Front (Univ.).....	—	1	14	6	2
Winning Team, The (WB).....	—	8	51	44	6
Woman of the North Country, The (Mono.).....	—	1	7	3	2
World in His Arms, The (Univ.).....	3	26	27	5	3
Yankee Buccaneer (Univ.).....	—	1	4	4	1
Young Man With Ideas (MGM).....	—	2	15	11	9
You For Me (MGM).....	—	—	6	13	8



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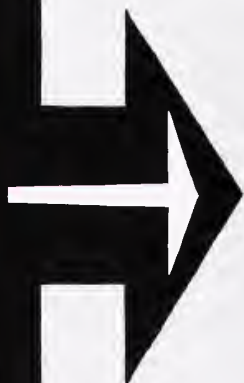
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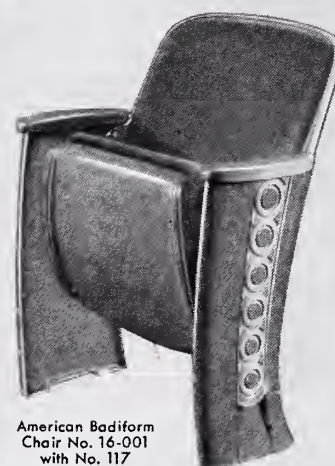
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Better Theatres

for DECEMBER 1952

GEORGE SCHUTZ, Editor

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Better Theatres is published the first week of each month, with the regular monthly issues, and an annual edition, the Market & Operating Guide, which appears in March, issued as Section Two of Motion Picture Herald.



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BETTER THEATRES SECTION

Cold Outside? Time to Plan for Cooling Next Year

FOR as long as we can remember, air-conditioning has got talked about most when it was too late in the year to do much about it. Along with the rest of the trade press, this publication has begun to direct attention toward preparations for next season's cooling no earlier than March. And we suspect that not very many theatre operators have bothered to lay plans for the installation of cooling equipment until the sun seemed to get a little warm on the nape of the neck.

Fact is—and we've been aware of it for a long time—November is none too early to begin thinking about next season's cooling.

(This editorial, incidentally, was written for last month's issue of *Better Theatres*, but was "lifted" at the last moment to recognize the notice given therein of the editor's 25th anniversary.)

A timely month for an Air-Conditioning Number would be November, but we haven't yet whipped up enough nerve to be that drastic, after years of publishing one in March. We have gone so far, however, as to make the January issue the 1953 Air-Conditioning Number.

Technically, there are some Government controls to consider at this moment; but these are expected to be so modified as to operate as no real deterrent to the installation of equipment after April 1st.

WITH so many other things to do and think about, it isn't easy to get down to serious business about cooling when current fuel bills are on the desk and the picture out the window is brown and bleak. But the job of getting an installation planned, and the equipment delivered and installed, is not a matter of weeks but rather one of months — frequently many.

That cooling facilities are more of an asset than ever to a theatre is a fact that hardly needs elaboration at this stage of experience in the business. Greater competition of sports and outdoor recreations, and that of the drive-in, have increased the value of air-conditioning many-fold.

Before us is a batch of trade news clippings of last summer. From city after city came reports of theatre business going up during June and July. Reason? The heat wave, said exhibitors—the ones who had air-conditioning.

—G. S.



Reclaiming an Obsolete Theatre of 2200 Seats

Depicting the transformation through remodeling of N. D. Dipson Theatres' antiquated Keeney theatre (above) into the modern Elmira (at right).

Architect:
MICHAEL J. DeANGELIS,
Rochester, N. Y.

Interior Decorators:
NOVELTY SCENIC STUDIOS, INC.,
New York City



WITHOUT MAKING any major structural changes in the original building, except in the lobby area, N. D. Dipson Theatres of Batavia, N. Y. has transformed its Keeney theatre in Elmira, N. Y., through redecoration into a bright,

"modern" showcase. It now has a new name to go with its new appearance, being called the Elmira theatre. The seating capacity remains the same, 2200 on two levels. Changes in the lobby area involved knocking out space occupied by a number

of commercial concerns, including a candy concession, all of which were leased out by the theatre. The added space achieved in this area increased the size of the lobby approximately threefold.

Modernization of the front included a



A major structural change made in remodeling the Keeney theatre consisted in knocking out space in the old lobby (above) devoted to commercial stores. This enlarged the area threefold (left).

new front facing of stainless steel and a box-office of extruded aluminum. There is also a new stainless steel marquee carrying 17- and 10-inch Wagner letters. Above the marquee a neon sign bears the theatre's new name. The soffit ceiling is of milk-colored plastic egg crate with cold cathode strips behind the ceiling 6-inches on center. Three pairs of entrance doors are plate glass in a metal frame.

In the enlarged lobby a rubber tile floor in golden brown with maroon and green stripes was installed. The walls are mirror glass in a flesh tint, and large display cases along these walls are cast plaster with an oak trim. The ceiling lobby is hard plaster painted Alice blue with a drop ceiling in oyster white. Lighting of this area is by coves with cold cathode tubing. To the left of the entrance doors is the new refreshment stand, which is constructed of light oak with a glass and wood base.

Doors from the lobby into the foyer are made with micarta sheets. In the foyer the ceiling is plaster tinted in light yellow. The walls are covered with turquoise vinyl-coated fibreglas with gold rope molding in between. Over the doors, between the wall and the ceiling, a mural depicting a country scene has been painted.

Renovation of the auditorium consisted primarily of new furnishings after box seats on each side of the stage had been removed. The old-fashioned, traditional ornamentation in the front and on the side walls was covered over with fibreglas drapes.

A general color scheme of grey, turquoise

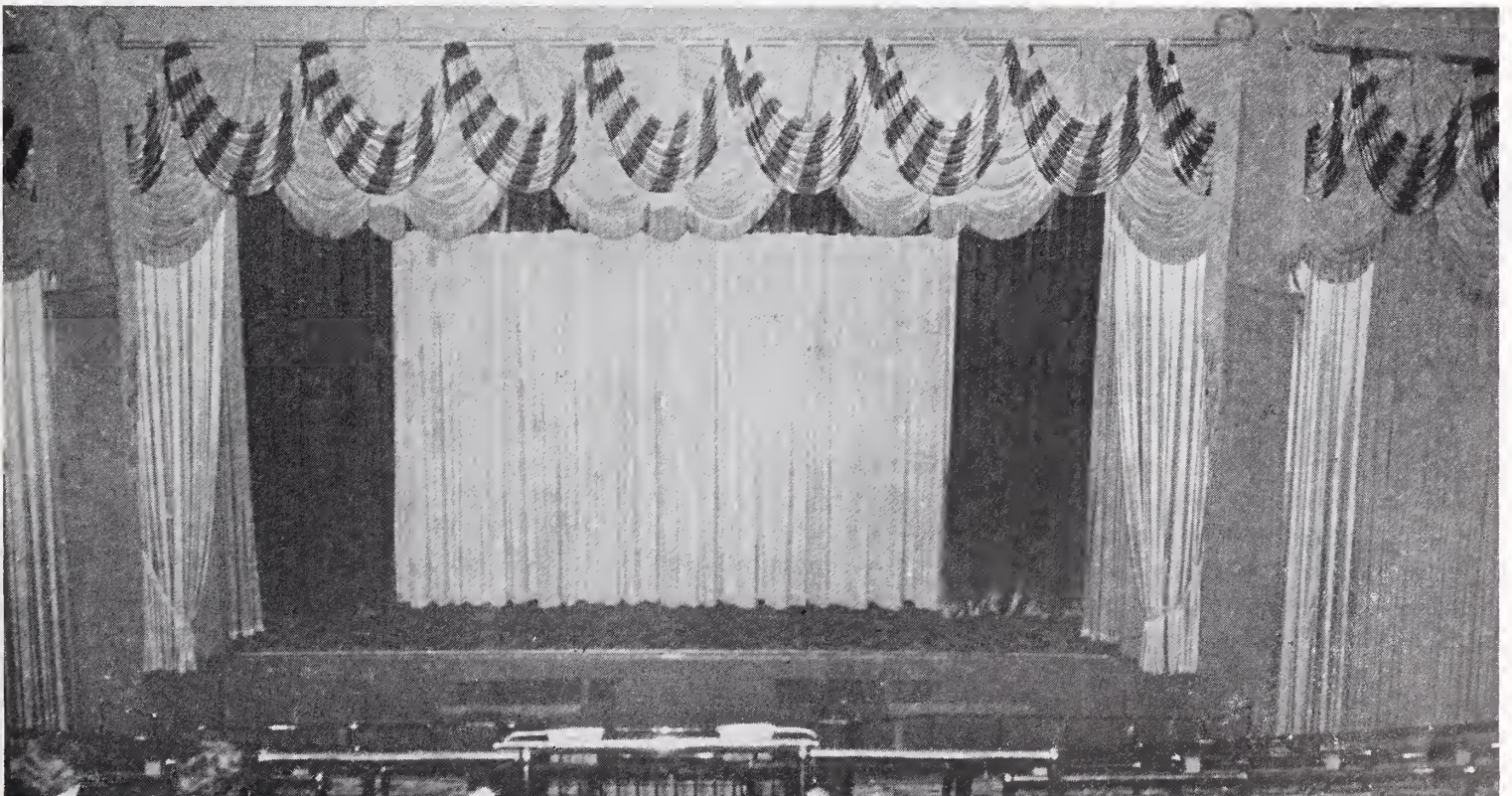


In the foyer the lower walls were covered with vinyl-coated fibreglas in turquoise. On the upper walls a mural depicting a country scene was painted.

and red was chosen for the auditorium. Drapes placed along the side walls are turquoise; those at the front of the stage are in two shades, the front grey and the back green. The screen curtain is in rose beige. The auditorium ceiling is plaster tinted

grey. A new Caldwell screen was supplied by the National Theatre Supply of Buffalo.

New American seats were installed throughout, the "Retractor" model being chosen. They are upholstered in a deep bright red.



Remodeling in the auditorium included covering the walls with fibreglas drapes and installation of new American "Retractor" model seats throughout.

How Fares Our British Cousin

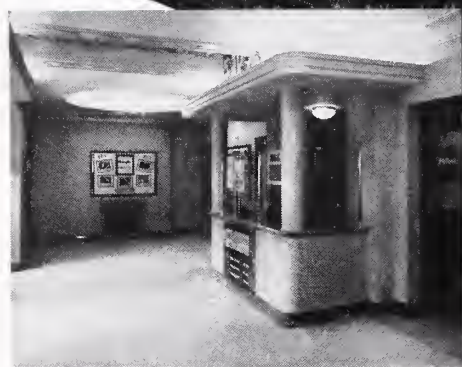


High Street, Chipping Norton, from the Cinema.

By **BEN SCHLANGER**

New York Architect & Consultant

. . . who, visiting England, found neither television, nor lack of "fans," but rather austerity, the problem there.



Some British theatres . . . top, the Cinema at Chipping Norton; above, lobby of the Rex, Bethnal Green; right, the new Odeon, Jersey; below, tea room of the Paramount theatre at Leeds.



screen art and its theatre in that country, which has much in common with us, yet many points of great difference.

bombed out, most of them have not been rebuilt, so that practically nowhere does the design of English motion picture theatres reflect the latest thinking in acoustical and viewing considerations. With the exception of the Telekine of the British Festival, I saw no example of the functional type of auditorium of which we now have many examples in the United States.

This does not mean that much thinking has not been done along these lines in England, and I am sure that if conditions would have permitted new theatre construction, the British Isles would have seen "cinema" construction of a very high quality.

The motion picture theatres constructed during later years prior to World War II differ from ours chiefly in the decorative character of the auditorium. In form and function they are essentially like our American types, with the exception that the average seating capacity is generally higher than in the United States.

ADMISSION PRICE SCALES

The projected picture size is very close to ours, and the general quality of projection and projection maintenance is very good. Very much the same as with their busses and subways, the price of admission to a British theatre varies according to desirability of seat position in the theatre. For example, on the main floor there are three price divisions.

In the front third of the seating nearest the screen, in a neighborhood house, the
(Continued on page 42)

Since television was early exploited in England, it may surprise some American exhibitors that it has affected the theatre business but little. Like radio, TV in England is Government-operated, hence without advertising; and TV programs are so far available only to England and Wales. Even in these areas, however, home television does not appear to be a real factor of theatre attendance.

The operator of an indoor theatre is further without competition from drive-ins. Family cars are but thinly distributed through the population, and use of these is curtailed by the high cost of gasoline.

There has been almost no construction of new motion picture theatres since the war; and of the many theatres which were

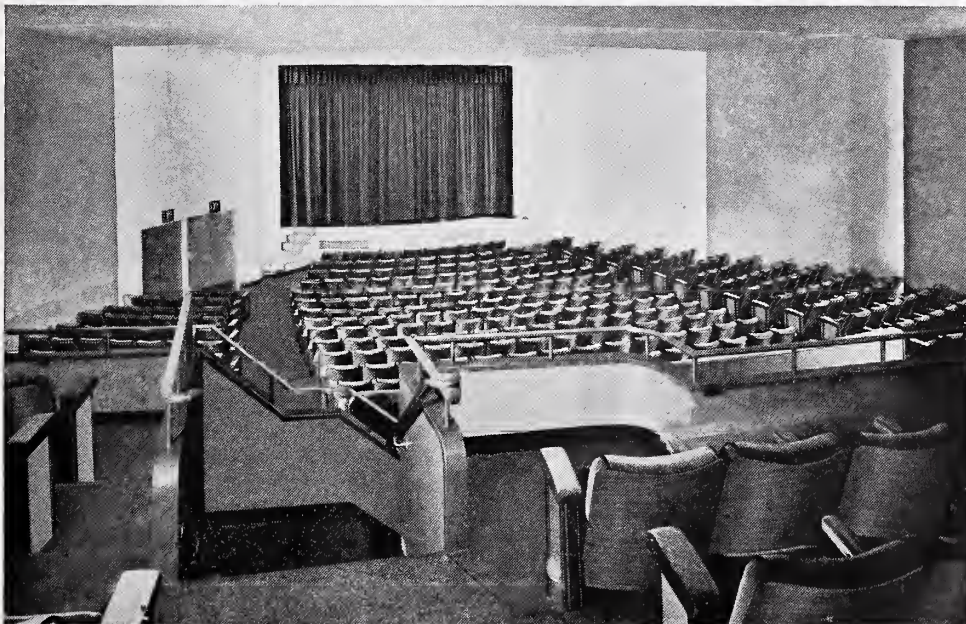
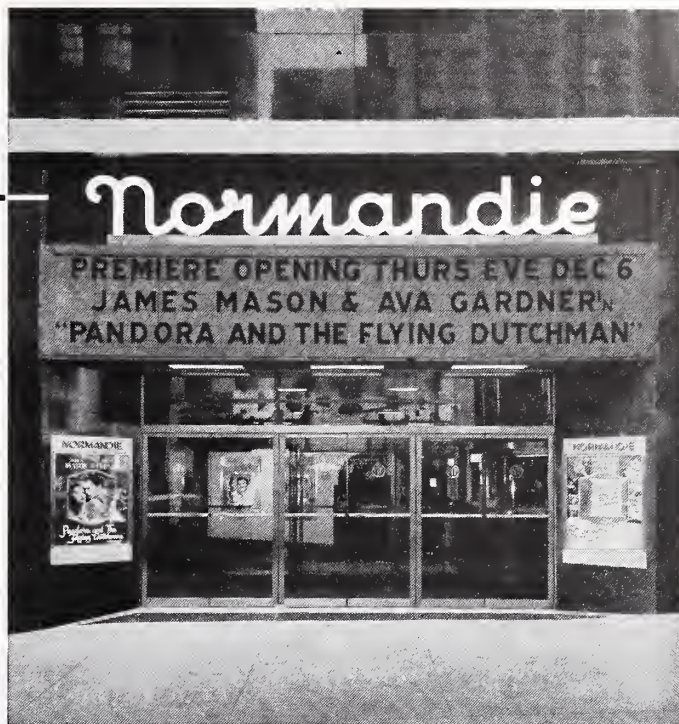
IN THESE times of change and readjustment in the motion picture industry—which makes it not very different from most other activities—the observations abroad of one long associated with techniques of film exhibition may be of interest, perhaps of practical interest. I recently spent nearly two months in England to get first-hand information about the

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Tesma's Greatest Show Suggests Future Expansion

THOSE OF US who daily with the idea of an annual Motion Picture Industry Exposition got a heap of encouragement out of the 1952 Tesma Trade Show. The array of exhibits was impressive despite the physical limitations of Chicago's Hotel Morrison. And with the convention of Allied States helping to swell the total, upwards of 2000 theatre people—Allied folks and hundreds not so identified—probably visited the display. Tesma's secretary-treasurer, Roy Boomer, had a count of 1700 two days before the three-ring convention closed. Add five or six hundred manufacturers and dealers and you have a pretty respectable representation for an industry constituted as ours is.

Next year, with TOA supplying the impetus to exhibitor attendance, the tremendous Conrad Hilton Hotel on Chicago's magnificent Michigan Boulevard will provide the kind of display space that the Tesma show now needs—and ample room for its further expansion.

While we can't think of a closely integrated physical interest of the theatre business, other than air-conditioning and ventilation, which was not represented in the 1952 exhibits, some classifications, notably in the vending department, offer a chance for substantial growth. More than 80 companies exhibited this year; if the count isn't well over 100 in 1953, many a manufacturer who is now selling, or could

sell, this market, will be underestimating the sales value that this annual trade show has acquired.

We do not believe that immediate sales constitute a proper measuring rod for that value. There are other criteria. For one, the show offers a quick, convenient means of dealing with problems of distribution. For another, it provides tangible, visual identification with the business, plus direct contact with potential customers, both of which make the selling job easier as time goes on.

But there is consumer buying, too. Opportunities for such orders vary with the nature of the product. Yet we were told by a manufacturer of a drive-in playground ride that direct sales at the show had amounted to \$70,000. A manufacturer of projection and sound equipment and various drive-in items received orders for "complete installations" in twenty theatres—they would come to several hundred thousand dollars.

The prevailing note of the 1952 affair was emphatically up-beat. The presence of

Party Room—with Kitchen—in the Basement



Party lounge, complete with kitchenette, which Ervin E. Morris has installed in his Muscoda theatre, Muscoda, Wis. It is located in a basement which was, in Mr. Morris' operation, so much waste space until he decided to fit it up for community gatherings. It also comes in handy, he says, when there are hold-out patrons of the theatre on cold or rainy nights. The lounge is finished in pine paneling and it has a fireplace. It is comfortably furnished and has a piano. These facilities have built a lot of good-will for the theatre in Mr. Morris' town of 2,000.

exhibitors in a resilient mood set the pitch. In formal speeches that we know of, and doubtless in conversations, assurance came from the exhibition sector that there was keen awareness of the sorry condition of theatres, and that net income—when, if and as—was pretty much earmarked for their rehabilitation.

This confirms the opinion offered in this department of last month's **BETTER THEATRES**, that deterrents to modernization were economic rather than fear and indifference. So it is that a great stimulus would be provided by revocation of the 20% admission tax. The 300 million that thus would be saved was pretty convincingly promised at the opening convention luncheon to those who supply the equipment, materials and services of theatre modernization.

DRIVE-IN PROSPECTS

No strings were attached, however, to predictions, freely voiced at the Chicago gathering, that 1953 would be a great year for drive-in construction. Opinion was that planning is going on in expectation that copper, steel and aluminum would be sufficiently free of Government controls at least by April to allow drive-in construction to resume unhampered. That could mean some four or five hundred drive-in projects during the coming year—certainly not much less, perhaps more.

Now as to the idea of a Motion Picture Industry Exposition: Would 1953 be too soon to give it a whirl? To the pattern established this year might be added exhibits, rather demonstrations, representative of the technical marvels that go into the *making* of a motion picture. There could be an evening for all of the exposition, including the Tesma show, to be open to the public. And some event on the program might well bring some good Hollywood names into the act.

In these days of television, supersonic planes, guided missiles, glib chatter of space ships, the motion picture isn't just that old thing. It is quite a modern gadget, indeed! And a complex of many creative geniuses besides. Let's show off!

The Allied-Tesma-Teda combination at Chicago this year inaugurated a scheme with which much more of benefit to the industry can be realized, in exhibitor-manufacturer-dealer-producer contact, and in public relations.

ON THE NEXT PAGE—

we print some of the things said to mark our 25th year as editor of *Better Theatres*, in letters that were not published, because of space conditions, or time of arrival, in the "Salute" of the November issue.—G. S.

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More Silver Anniversary Letters

EDITOR TAKES OVER: This would be an occasion, we judge, to dispense with the "editorial we." Yet the letters from which excerpts are published below, and those which were published in the November issue in pages marking my 25th year as editor of BETTER THEATRES, most certainly referred, whatever their language, to a team rather than a person. There was always a team of editor and publisher, and ultimately one composed of staff colleagues and people "from outside" whose authority in certain interests of the theatre—and, most emphatically, whose zeal for the advancement of those interests—brought about association with BETTER THEATRES as departmental and contributing editors.

Naturally, it is I who have found the messages of congratulation interesting reading. Quite a few went to some considerable length to specify ways in which BETTER THEATRES had been of value to them through the years. I believe that publication of such expressions is the only adequate way to show that they are deeply appreciated, and I am glad that quite a few got into the November issue despite the other extraordinary demands for space made upon it.

Now I myself have arranged for statements from those that

could not then be included, and for others received since that issue was "laid out."

And several more have just arrived—from Frank Boucher, a dependable friend as well as resourceful theatre executive for many, many years; from C. M.—Monty—Cutler and Bob Dorsey of General Electric; and from P. A. McGuire, who might have been called "Mr. Simplex," but who preferred to be recognized as the author of "Better Projection Pays."

There are messages from three other men of projection whose counsel figured often in my editorial judgments—Harry Rubin of Paramount Theatres, Lester Isaac of Loew's, and Frank Cahill of Warner Bros. Theatres. Also from the technical side is a note saying, "Your advice and counsel have been a stabilizing influence in my work," from Boyce Nemec, executive secretary, SMPTE.

Of the advertisements in the November issue celebrating the occasion I made "press hour" acknowledgment, listing their sponsors. To them and to the "Salute" committee and its chairman, Oscar Neu, I am of course especially grateful.

On behalf of "we," I thank all who have marked the occasion with their good wishes.—G. S.

George Schutz has contributed much to our business. His department performs a really worthy service. Through his keen technical knowledge and expert editorial direction, he has gained the respect of all in the motion picture theatre industry.—Sol A. Schwartz, President, RKO Keith-Orpheum Theatres, New York. . . In our opinion, BETTER THEATRES, through sound and practical guidance on developments pertaining to theatre design, equipment and maintenance throughout the years, has consistently earned the confidence of its readers.—Frank C. Walker, Comerford Theatres, Inc., Scranton, Pa.

 The Motion Picture Herald has long held top priority on the reading list of our executives and theatre managers, and we applaud the action taken to honor Mr. Schutz for the service he has rendered to the theatre industry during his long tenure as editor of BETTER THEATRES. His technical knowledge and editorial capacity have long provided us with a major source of information and instruction in the operation of our theatres.—Fredric A. Danz, Sterling Theatres, Inc., Seattle. . . I am glad to have an opportunity to join with the friends of George Schutz throughout the United States in extending hearty congratulations upon his 25th anniversary as editor of the trade paper that has played such an important part in the success of the theatre.—Wallace B. Blankenship, Wallace Theatres, Inc., Lubbock, Tex.

 The untiring efforts of George Schutz to give the theatre owner factual information on every phase of, and new develop-

ments in, the theatre industry have been responsible to a great degree for establishing high standards which every progressive exhibitor hopes to achieve.—R. Schmid, Minnesota Amusement Company, Minneapolis. . . My hat's off to George, who has done as much as anyone I know of in the theatre industry to help to promote business, good will and a friendly feeling amongst the theatrical people and their suppliers.—Ben Adler, Adler Silhouette Letter Company, Chicago. . . Each issue of BETTER THEATRES has given our organization some new ideas. Personally, I would especially commend George Schutz for his foresight in the newer fields, such as refreshment service and drive-ins.—Dean D. Fitzgerald, Capitol Service, Inc., Milwaukee, Wis.

 The aware and informative BETTER THEATRES Section performs a service for the exhibitor which transcends ordinary business interest. We of San Francisco Theatres, utilize it as something akin to the inspirational. We find new ideas, new hopes and often, quite frankly, we read it with a realistic envy. This is creating a worthwhile stimulation for which we salute its editor, George Schutz!—Irving M. Levin, San Francisco Theatres, Inc., San Francisco, Calif. . . In 23 years of traveling through the U. S. and some thirty-odd foreign countries, George Schutz's editorials and features have been called to my attention, time and again, by exhibitors, projectionists, engineers, manufacturers and dealers, as outstanding expressions of the right way. His great modesty is matched by his extremely wide knowledge of our industry.—M. D. Farge, Norpat Sales, Inc., New York.

George Schutz's basic interest in and loyalty to the motion picture industry; his warm understanding of its problems, and his editorial integrity have been of important value to the motion picture exhibition business.

Through his intelligent approach he has encouraged "better theatres." By analysis and example, he has helped bring to many communities better facilities for viewing motion pictures.

I congratulate him, but even more do I congratulate Mr. Quigley and the industry, that they have had the benefit of his integrity, knowledge and loyalty, and the warmth of humanity, that he has spent in their behalf over this 25-year period.—Leo Yassenoff, Academy Theatres, and F & Y Building Service, Columbus, Ohio.

 I have appreciated the guidance you have given me from time to time upon subjects which your intimate knowledge gained from long experience has so ably qualified you to give.—Jim Elderkin, Helios Carbons, Inc., Bloomfield, N. J. . . I have been a constant reader of the BETTER THEATRES Section of Motion Picture Herald since its inception. I have not only found it informative but extremely useful for a practical showman. We have used many ideas which we first read about in this section.—N. A. Taylor, President, Twinex Century Theatres, Toronto, Canada. . . BETTER THEATRES has been an invaluable asset to all exhibitors during the past quarter of a century. . . We have always found it technologically interesting and sincerely believe no exhibitor who desires to give his patrons the "service" they should have can do without this

adjunct to the Motion Picture Herald.—George A. Crouch, Warner Bros. Circuit Management Corporation, Washington 4, D. C.

Without BETTER THEATRES we would be at a loss to keep up with the progress and advancements that are made constantly in construction, equipment and maintenance of theatres today. In particular, we wish to commend Mr. Schutz for the splendid and thorough manner in which he illustrates the details so that anyone in our business can understand them at a glance.—Joseph Blumenfeld, Blumenfeld Theatres, San Francisco. . . I want you to know how much we look forward to receiving each issue of BETTER THEATRES for it has been a guide to us for many years.—Rotus Harvey, Westland Theatre, San Francisco. . . The exhibition branch of our industry should be proud of the accomplishments of Mr. Schutz over this twenty-five year period and I, for one, want to offer my congratulations and wish him a minimum of another twenty-five years of continued success.—Charles J. Maestri, Robert L. Lippert Theatres, Inc., San Francisco.

I can recall when Motion Picture Herald's BETTER THEATRES Section was inaugurated. It was an experiment then; now it has become a solid and constructive force in our industry. Few exhibitors today will contemplate the purchase of new equipment, the rehabilitation of a theatre, or a modernization program without consulting BETTER THEATRES.—F. H. Ricketson, Jr., Fox Inter-Mountain Amusement Corp., Denver. . . As competition increased throughout the entertainment empire, it is conceivable that without such prodding and visual enlightenment as that in which George Schutz has excelled this past quarter-century, the motion picture theatre of today could easily have been extinct. Now, with TV breathing its hot breath down exhibitors' necks, most of the boys are frantically beginning to take his "Heraldings" to heart. In that respect, his publication has been years ahead of the headaches.—Russ Brown, Evergreen Theatres Corporation, Portland, Ore.

For a major portion of these twenty-five years, it has been my good fortune to have an opportunity to gather much information, which has been invaluable to me as an exhibitor, from BETTER THEATRES. . . The opportunity to have the counsel and guidance of a splendidly developed publication such as yours has contributed a great deal to our Company.—R. J. O'Donnell, Interstate Circuit, Dallas. . . BETTER THEATRES is a "must" for every individual connected with the exhibition field of our industry.—Charles A. Smakwitz, Warner Bros. Circuit, Management Corporation, Albany, N. Y. . . I am proud to have known George Schutz most of his years as editor of BETTER THEATRES. We whose interest has been primarily in projection are grateful for his constant, wise championing of better and better booths, screens and sound equipment—along with conveniences, comforts and beautiful atmosphere throughout the house.—Joseph D. Basson, International Representative, IATSE & MPMO.

I have always coveted the BETTER THEATRES Section above all other similar industry media, for I have found in its pages instructive and informative articles that have enabled me to keep abreast of the rapid prog-

ress that is being made in theatre construction, appointments, equipment, furnishings, projection, promotion—in short, covering the whole field of theatre operation.—Albert Sottile, President, Pastime Amusement Company, Charleston, S. C. . . Exhibitors owe George Schutz a unanimous vote of appreciation for his recognition of their need for a trade journal that would perform the invaluable service of comprehensive treatment of the subjects dealing with the purely physical aspects of theatres. His influence has done much to create the better theatres that are being enjoyed today.—R. E. Baulch, The Crescent Amusement Co., Nashville, Tenn. . . BETTER THEATRES has been our byword in respect to keeping up with new trends.—Hazel H. Parker, J. J. Parker Theatres, Portland, Ore.

I salute George Schutz for his consistent editorial leadership, his counsel for the advancement of the physical theatre, and for his pioneering in the interest of higher standards in theatre design, equipment and maintenance.—Edward Lachman, Carbons, Inc., Boonton, N. J. . . For more years than I care to remember, and at least for the 25 years that George has been with the Herald, I have been a regular and enthusiastic reader of the Herald and I can't think of a section or feature of that publication I have gotten more out of than BETTER THEATRES. His articles always have been timely, his presentation helpful in the sense that his ideas were not all cluttered up with technical terms or foolish or expensive wild ideas and day dreams.—Martin Smith, Smith & Beidler Theatres, Toledo.

We doubt that any other man has more unselfishly given of his time and energy in the interest of our branch of the industry. It is with pride that we salute him.—Ray G. Colvin, Executive Director, Theatre Equipment Dealers Association. . . BETTER THEATRES is a real and comprehensive aid for those of us who need help in the purchasing of equipment for our theatres. Nowhere else, in my experience can one find all the guidance and information which alone would give even the inexperienced exhibitor a clear cross-section of all of his equipment needs.—Ralph D. Goldberg, R. D. Goldberg Enterprises, Omaha. . . Inasmuch as we have added many fine properties to exhibition's long list of "better theatres," we know well what excellent coverage Mr. Schutz has given theatres which deserve it.—Sidney Meyer, Wometco Theatres, Miami. . . BETTER THEATRES through the years has had a fine influence on the entire exhibition industry, in stimulating interest and emphasizing the importance of maintaining a high standard in the physical aspects of its theatres.—Joe Vogel, Loew's, Inc., New York City.

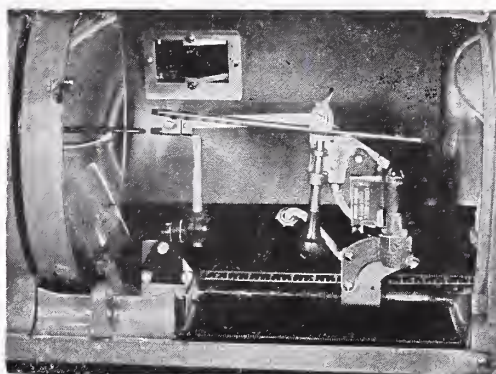
In these days of indecision it is to the entire industry's advantage to have someone with the knowledge and forthright ability of George Schutz to keep the fires of showmanship burning.—Robert V. LaVezzi, LaVezzi Machine Works, Chicago. . . We have always respected George Schutz. One cannot help but be impressed by the high regard in which he is held by the ten of our clients who are manufacturers of motion picture equipment.—H. F. Wendt, Wendt Advertising Agency, Toledo. . . George Schutz's friendly co-operation and assistance, coupled with his long years of experience in the trade, has always been of great help to us.—H. W. Peterson, Kroehler Manufacturing Company, Chicago.

SAVE \$400 A YEAR ON CARBONS The CRON-O-MATIC Fully Automatic CARBON SAVER

for Ashcraft "D" and "E," Brenkert-Enarc, Peerless Magnarc and Strong Mogul lamps.

Burning average lengths (3¼") down to ¾" saves 2½" or 22.2% of the carbon cost.

Uses positive carbon stubs of any length, without preparation. When entirely consumed, the new carbon goes into use without losing the light, or otherwise affecting lamp operation.



No more "Will it burn a full reel" guessing.

Only \$52.50

If your dealer can't supply you, order direct.

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- ☐ Send literature on the Cron-O-Matic.
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THEATRE

STREET

CITY & STATE

EXPORT: Frazar & Hansen, Ltd.,
San Francisco, New York, Los Angeles



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"Super-Power" M.G. SET

MODERN . . . DEPENDABLE AND
UNFLINCHING POWER SOURCE

Write for Information
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J. E. ROBIN, INC.
267 RHODE ISLAND AVENUE
EAST ORANGE, N. J.

method in Management



**staff supervision
institutional advertising
exploitation equipment
housekeeping & maintenance
and related activities**

Courtesy As a Factor in Building Patronage

THE NEED for creating an intimate, homey atmosphere in the theatre—the development of the “home away from home”—has always been pointed to as an important factor in theatre management. Today, with competition for the recreational dollar extremely keen, this quality can be built into a more important asset than ever before.

Among the counter attractions that seek the attention of the public, television is particularly significant since it is a recreational service that is actually in the home. It is true, of course, that the occasional screen attraction of extraordinary appeal to the general public will do much to counteract this advantage. But this is not a business that can live on occasional attendance. It has been geared economically to frequent attendance by at least two-thirds of the population of movie-going age. Through development to the fullest of good host devices resistance can be reduced to the idea of going to some inconvenience in order to attend the theatre when the attraction itself is not capable of exerting all the necessary influence.

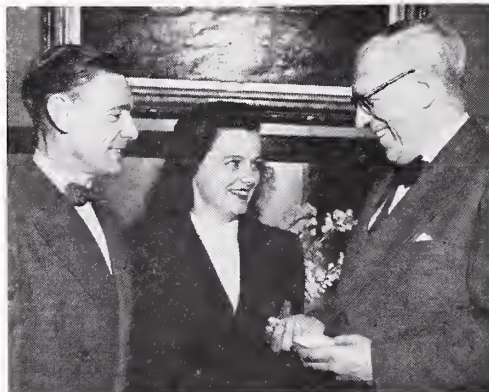
ONE AIM—COURTESY

In the role of host to the public, the theatre management has many duties to perform. But all of them add up to one aim—courtesy. This quality of the management must be reflected in many ways.

Ask a regular film patron what he considers the most important thing—outside of the picture—that makes theatre attendance pleasant, and you will get a variety of answers. One might say, “Preventing

Good host devices can do much in these days of keen competition to increase the attractions of theatre-going. Odeon Theatres of Canada gives special awards to its staff for excellence in courtesy.

the kids from making a disturbance.” Another might reply, “A tidy, well-kept rest room.” Others might emphasize something else, depending upon their experience in the theatres they attend most often. But each should be familiar to the manager. He should be able to put himself in his patrons’ place. What do they like? What don’t they like? He can acquire this knowledge best by being on the floor as much as possible in close contact with the



One of the first employees of Odeon Theatres of Canada, Ltd., to receive a gold star courtesy award for exceptional service and efficiency was Betty Thomas, center, cashier at the Savoy theatre, Hamilton. Mayor Jackson of Hamilton (right) presents the award while George Shepherd, manager looks on.

public and visible to it. Then he must transmit the desired qualities to the staff.

To meet this important problem of building a courteous and efficient staff, theatre-men have devised some clever and practical schemes. One plan, originated by the Odeon circuit in England, consists of providing special personal recognition to those employees who meet the high standards of conduct set up. It worked out so well there that it has been picked up by the Odeon Theatres of Canada, Ltd., where it is also reported by David Griesdorft, general manager, to have met with enthusiastic approval from patrons and employees alike.

PLAN FOR THE AWARDS

Awards are made on the basis of consistency of service and efficiency as well as smartness in appearance. The employee must first be recommended by his house manager, who submits a list of names to the district manager for his approval and that of the head office. Upon his first citation, the employee receives a silver star to wear at all times. When he has acquired four of these, he is awarded a gold star and a scroll certifying his achievement.

Whenever possible, these final awards are presented by a local civic official at a public ceremony on the stage of the theatre or in a municipal office. This added prestige helps immensely, says Mr. Griesdorft, in spurring other employees to seek awards.

Mr. Griesdorft also sees the good will thus built up extending even further into the future. Should Odeon employees ever seek employment elsewhere, he points out, they can use their certificates as references. And thus a future employer, obtaining a worker who has learned the value of courtesy, will feel a high regard for Odeon.

All of which is a fine indication of the far-reaching influence of courtesy. But its most important value to theatre management is the practical use it can be put to right now.

Co-operative Ads On Season's End

THE OCCASION may not come along too often when it is practicable for theatre management to engage in co-operative advertising with the local competition. When such a special situation does occur, however, such as the closing for the season of several drive-ins in an area, taking newspaper space jointly can be an effective means of attracting extra attention.

Such an announcement was so made recently in the Greater Lansing, Mich., area by four competing drive-ins. The scheme

**LET'S
GO TO
THE
DRIVE-IN
theatre
TONITE**

**LAST NIGHT
of the 1952 Season
for Drive-In
Theater Movies**

AFTER TONIGHT'S PERFORMANCE ALL DRIVE-IN THEATERS IN THE GREATER LANSING AREA CLOSE FOR THE 1952 SEASON

NO PARKING
WORRIES

SMOKE
IF YOU
PLEASE

MOVIES
UNDER THE
STARS

A MESSAGE FROM YOUR DRIVE-IN
THEATER MANAGERS

THANKS

FOR YOUR PATRONAGE
FOLKS!

Tonight we present our final programs for the season. Old Man Winter is the reason. It doesn't seem possible... but calendars don't lie... It's time for us to say goodbye. When April comes we'll open again... and we hope to see you all here then! Watch this paper come April '53 and we'll tell you our opening date and how to get in free.

PEARCE PARKHURST, MANAGER
LANSING DRIVE-IN THEATER

JAE KITCHEN, MANAGER
CREST DRIVE-IN THEATER

LEON ROBBE, MANAGER
NORTH SIDE DRIVE-IN THEATER

J. W. BLACKBURN, MANAGER
FAMILY DRIVE-IN THEATER

Give to the
Community Chest | **VOTE
NOV 4**

YOUR
CAR IS YOUR
THEATRE

NO
BABY-
SITTER
PROBLEM

COME
AS YOU
ARE

TAKE THE ENTIRE FAMILY to the DRIVE-IN

was engineered by Pearce Parkhurst, managing director of the Lansing drive-in, who got the various managements together in a series of meetings to draw up plans. Other drive-ins participating were the Northside, the Crest and the Family.

Advertisements (prepared by Mr. Parkhurst) were run for nine successive days, each pointing to the fact that there were "so many nights left of drive-in theatre movies." The last night's ad is reproduced here.

Along with the ads new stories announcing the joint closings were arranged for in the local papers.

Cut Hours of Time! Have Better Housekeeping!

WITH
TORNADO®

THEATER CLEANING

Is yours the one out of every four theaters being "Tornado cleaned" today? If not, you're missing your big opportunity to reduce cleaning hours with plenty of savings. Tornado offers faster, more thorough cleaning of seats, floors, stairs, screens and other areas. It's the machine designed to answer each difficult problem of theater cleaning.



As a Blower Sweeper

Tornado moves boxes, rubbish and debris four times faster than any other method—cleans where nothing else will.



As Shoulder-Type Vacuum

Tornado cleans stairs, seats, drapes, screens, carpets—Is always at the operator's side, causes less fatigue.

Learn the whole story about Tornado Theater Cleaning

Write for Bulletin 597

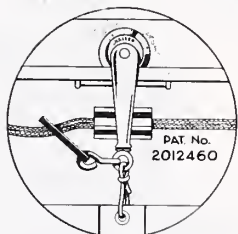
BREUER ELECTRIC MFG. CO

35 YEARS OF WORLD LEADERSHIP

CURTAIN CONTROLS AND TRACKS

Vallen

HOW DOES IT LOOK
FROM OUT FRONT?



VALLEN REAR-FOLD

- Gives longer curtain life.
- No "bunching".
- Noiseless, compact, with easy operation.
- Curtain carriers equipped with ball bearing wheels assuring smoother operation.

There is a Vallen model for every curtain operating need—including Round-the-Corner Track and Floating Control Units.

**WE'RE HEADQUARTERS
FOR YOUR PROBLEMS**

VALLEN, Inc., AKRON 4, OHIO

Kids Is Kids Today, Grown-Ups Tomorrow

says

Charlie Jones

... owner-manager of the Dawn theatre in Elma, Ia.



ELMA, IA.

HOW do you handle the kids? What do you do for extra attractions? How do you keep an operator? How do you keep from going broke? Those are only a few of the myriad questions that every exhibitor asks the other at every meeting of that peculiar and eccentric breed. Whether it be a chance meeting on film row or in large numbers in convention halls, there is always a constant exchange of questions and answers as to how the other guy does things.

Just to prove that the "pip-squeak" from Elma has ideas on some of the above lines, and is still in there pitchin' for your daily ration of reading time, we'll try to convince you three other readers who are still with us that we've been making some of the following ideas and "gimmicks" work.

How about the kids? Aren't they all a bunch of little gremlins, though? All but *yours*, that is. Can't they get in your hair when they come to a show they don't understand? When they cry? When they mess up the washrooms, or force you to spend half your time on the telephone for them, or when they race down the aisles, or get overly excited about the show, or when they come back after a lost mitten and insist on finding it during the second show?

Yeah, they're pests! They only pay ten cents. They monopolize your seats when you could sell 'em for five times that price. You're just a baby sitter with a \$50,000 nursery which you rent to them for a dime.

Well, now then, let's just empty our steins so we don't dilute our 4% brew and remember that, like pigs, kids is kids. Nobody has any kids problem that has not existed from the time—as Ronald Reagan says—when somebody bit into that apple. If you have kids problems, mister, then it's you who had better get out of the production of lachrymal fluid and start thinking in terms of those little promoters of family movie parties and seedlings of tomorrow's adults.

Kids like leaders. They rally around anyone who can show them something they

don't know. They respect a leader who is also a boss and who is uncompromising in decisions. They love to be trusted with authority and will walk barefoot through a block of broken shot glasses for the guy who will make them feel like *somebody* in a world that gives them nothing but commands, forces them to wash behind their ears and boots them in the keister for acting their age.

If you have kid problems, you better develop the kids. Talk to the guy who gets along with them, who has no cut seats, no marked walls and no boisterous commotion. There are exhibitors who don't.

It is not a kid problem, but rather a normal kid situation that you, as an exhibitor, make a problem. When kids are orderly and good in one theatre and not in another, where does the fault lie? In the kids? We doubt it.

As for kids' prices, "baby sitting," taking care of them when they're scared or helping recover their inevitable losses, etc.—what d'ya want, sympathy? We all were issued a T.S. card when we got into this business—go get it punched. Hell, it ain't the kids fault that you don't charge them two bits.

A "Bride-Revival" Show

We mentioned extra attractions. What about us little guys in small towns without either the seating possibilities or potential trade to get into the "big name" or extravaganza class for a boost to some weak film feature? Everybody knows the problem. Here is an answer which is guaranteed to give you a very pleasant boost anytime you use it. It can't miss. All we want is 70% of your gross when you use it. (If enough of you guys will co-operate on this, I can pay off this mortgage yet!)

This stunt we used at no cost, though later we "divvied up" with the Women's Club for fifteen bucks in the way of a "conscience fund."

With the help of a Women's Club we had a parade, or a pageant, of wedding gowns on our stage that simply slayed the

WHY *Strong* RECTIFIERS ARE PREFERRED



The only rectifiers especially designed, manufactured and tested in one plant together with and for use with motion picture projection arc lamps. This is highly important, as efficient operation of each type and rating of arc necessitates a rectifier specifically engineered to its particular requirements.

There is a dependable Strong Rectifier for every type projection lamp:
2-Tube - 4-Tube - 6-Tube
Single and Three Phase
Models for

- Rotating Feed Angular Trim High Intensity
- Copper Coated Coaxial High Intensity
- 1 K.W. High Intensity
- Low Intensity

All assure smooth output current, long life, low operating temperature, and flexibility in control.

Write for
Free Literature

THE STRONG ELECTRIC CORP.

City Park Ave. • Toledo 2, Ohio

PROJECTION LAMPS • SLIDE PROJECTORS
SPOTLIGHTS • RECTIFIERS • REFLECTORS

women folk. We requested any woman who still had her wedding gown (and what woman hasn't?) and would like to have it modeled on our stage by a High school girl, or a niece, or a granddaughter, to bring it to the pageant.

Now, along with the wedding gown, every woman saves the news write-up of her wedding—you know, that story about



how the buttons on the bride's dress were made of polished kinkajou teeth, and her slip was a lovely thing of battleship brown burlap of floor length, and so on! Anyway, we had a honey-voiced woman read the description of the wedding and the gown as each gown was modeled from the stage.

It was a "re-issue" performance of that gal's wedding, and she saw to it that plenty of people who know her today as Fat'n'-Forty Fanny saw that gown to prove she too *could* once have been beautiful.

We packed the house for two nights with this stunt. It brought out women we'd never seen before. Many women once more basked in the limelight of the greatest day of her life—even if it was a repeat performance—and the publicity was terrific.

We have passed this poop-out at exhibitors' meetings, but don't know of a single showman who has used it. Look, boys! This is *easy! No work.* It can't miss. If it does, then showbusiness is really dead.

Again, we didn't cover all our subject, but stick with us. It pays to read this Jones guy. (Well, what are you waiting for?)—C. L. J.

DRIVE-IN GAME SECTION



Adding color to the El Rancho drive-in at San Jose, Calif., is a special section devoted to a variety of game machines. A canvas covers the area, and it is further dressed up with potted shrubbery and "sleeping Mexican" statues.

BETTER THEATRES SECTION

IT Takes Heavy Duty Equipment To Do Your Heavy Duty Job

You must have a real heavy duty cleaner for the large scale, complicated and continuous job of theatre cleaning. Home-type cleaners can't begin to do the job of cleaning up after hundreds of people track in dirt, mud and water, and scatter popcorn, candy



Super Model BP-1—
A quiet, double duty cleaner for both wet and dry pick-up.



NATIONAL SUPER SERVICE CO., INC.
1941 N. 13th St., Toledo 2, Ohio

Sales and Service in
Principal Cities.

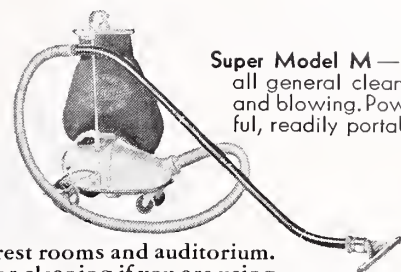
In Canada: Plant Maintenance Equipment Co.,
Toronto and Vancouver



SUPER SUCTION

SINCE 1911

"THE DRAFT HORSE OF POWER SUCTION CLEANERS"



Super Model M— For all general cleaning and blowing. Powerful, readily portable.

wrappers and other debris around lobby, rest rooms and auditorium.

Too much of your profit is being spent for cleaning if you are using anything less than a Super specialized, powerful theatre cleaner.

The Super is designed and tool equipped to do every cleaning task in your theatre quickly and thoroughly without damage to surfaces or fabrics—the Super even cleans your screen giving brighter, clearer presentation. The Super is readily portable—any woman can handle it with ease. Super features include: wet and dry pick-up, special screen brush, spotlight on handle, blower attachment and many others.

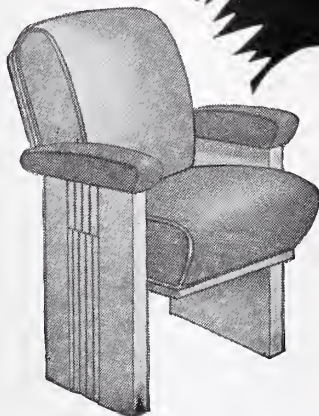
Your supplies distributor will be glad to give you a demonstration right in your theatre. Ask him or write for complete data.



All Super models approved by Underwriters' Laboratories and Canadian Standards.

"Once Over Does It"

Let us put NEW LIFE into your OLD CHAIRS



We have serviced hundreds of theatres and welcome your inquiry. Our staff of trained repairmen will put **new life** and **new beauty** into your **old theatre chairs** without any interruption to your daily show.

We rehabilitate or supply new cushions, replace parts and reupholster any style or make of theatre chairs. Make **your** seating problem **our** problem. Write today; outline your needs.

MANUFACTURERS: Foam Rubber and Spring Cushions—Covers for Backs and Seats
DISTRIBUTORS: Upholstery Fabrics and General Seating Supplies
SERVICES OF: Periodic Inspection and Service—Installation—Rehabilitation

"Better Your Theatre and You Better Your Boxoffice."

THEATRE SEAT SERVICE CO.

160 HERMITAGE AVENUE • NASHVILLE, TENNESSEE



READ THE ADS—they're news!



The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

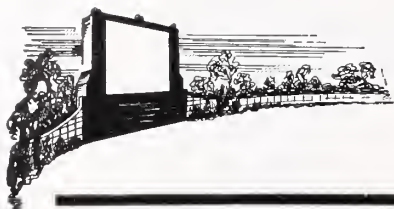
THE F & Y BUILDING SERVICE

319 East Town Street

Columbus 15, Ohio

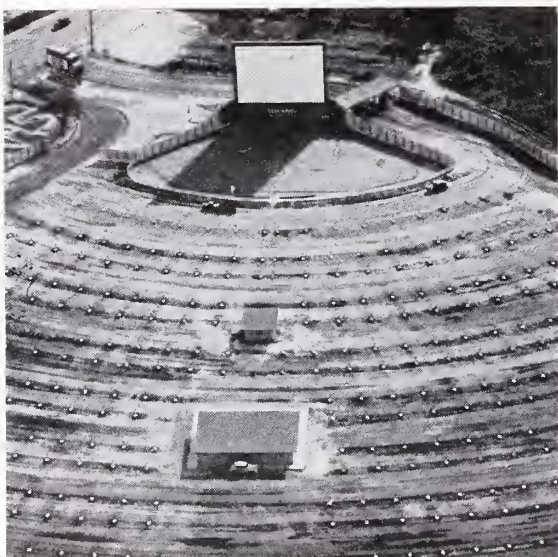
"The Buildings We Build Build Our Business"

The Drive-in . .



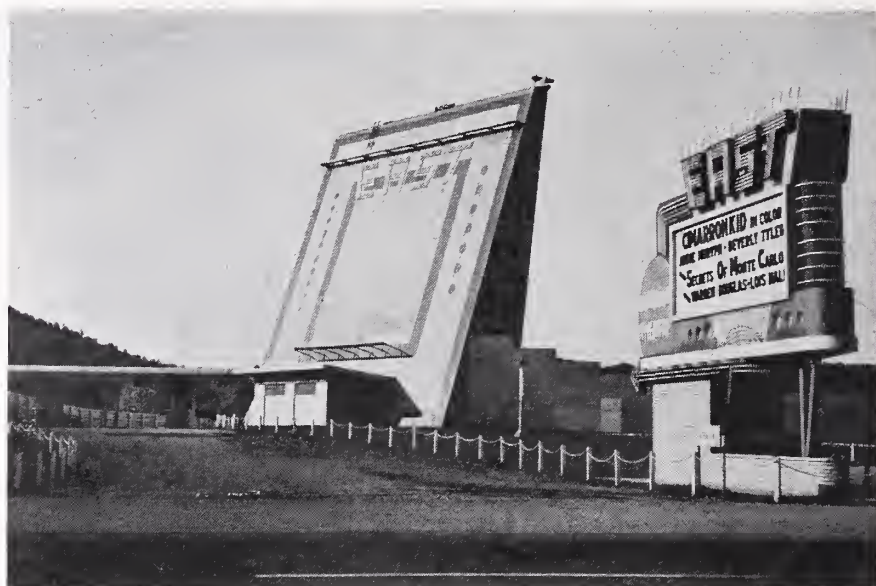
★ A regular department devoted to the design, equipment and operation of outdoor theatres.

1100-Car Drive-In with A Double Ramp System

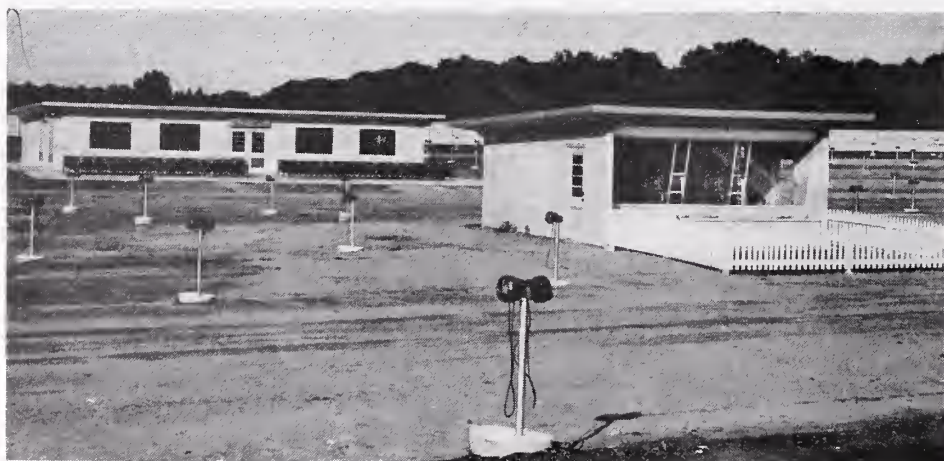


Section of ramps showing two-tier plan.

To attain as large a capacity as possible with the available plot, owners of the East drive-in at Huntington, W. Va.—Sol and Abe Hyman—adopted the two-tier plan and report it “quite satisfactory” after a summer’s use.



The East drive-in has two toll booths and four entrance lanes



The projection booth, and refreshment-restroom facilities are in two separate buildings at the East drive-in in order that the latter may be centrally located.

ONE of the largest drive-ins opened during the past summer is the East drive-in at Huntington, W. Va., owned and operated by Sol and Abe Hyman. This operation has a number of features besides size to distinguish it, one of them a double tier scheme of car parking.

The “double ramp system,” which provides for two rows of cars to each ramp driveway, has been little applied, and commonly discouraged in recent years, on the grounds that it is not as safe and convenient as the single ramp system. At the East drive-in, the layout of which was developed by Motiograph, Inc., manufacturers of the projection and sound equipment installed, the situation called for a much larger capacity than the plot could have contained

with a single ramp scheme. Use of the double ramp system gave the East drive-in a capacity of 1100 cars; and after several months of operation, the owners report that the plan has proved "quite satisfactory."

The East drive-in ramp plan provides an overall depth of 65 feet for the two tiers of cars and the driveway serving them, which is about 5 feet more than used to be allowed, the increase being advised by the greater length of present-day cars. Distance from crest to crest of the two parking lanes is 25 feet. The first ramp is a single one with its crest 40 feet from the first tier of the first double ramp.

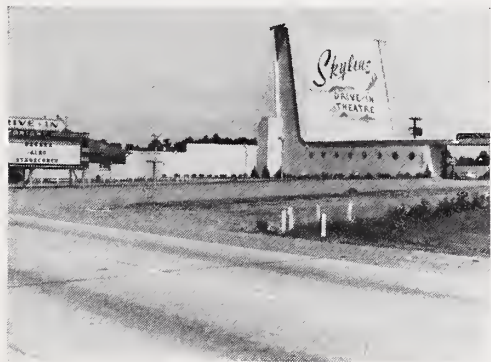
Projection facilities are housed in a separate building at the second double ramp, allowing the refreshment and restroom building to be located more centrally at the fifth double ramp.

The East drive-in presents a picture 62 feet wide. It is illuminated by Motiograph arc lamps operated at 100 amperes. Projectors, the sound system, including the in-car speakers, and a 125/250-ampere generator are also Motiograph. The projectors are equipped with Kollmorgen *f*/1.9 lenses. This equipment was supplied by the Charleston Theatre Supply of Charleston, W. Va.

The drive surfaces are gravel and asphalt. The projection and refreshment buildings are constructed of utility flex block in a light buff color. An aluminum fence surrounds the grounds. Playground equipment, located in front of the screen, was purchased from the American Playground Devices Company, Nahma, Mich., and the Miniature Train Company, Rensselaer, Ind.

In addition to the playground, the drive-in offers a miniature golf course, a swimming pool and a fishing pond, which are leased out as revenue-producing concessions.

DRIVE-IN ON A MOUNTAIN



Before the Skyline drive-in theatre at Oak Hill, West Va., could be constructed the Newbold Keesling circuit practically had to carve off the top of a mountain! The theatre has a capacity of 600 cars and is equipped with Motiograph projectors, lamps, sound system, generator and in-car speaker equipment. The equipment was supplied the drive-in by the Charleston Theatre Supply Company, of Charleston, West Va.



Fingertips

—Some people point with them . . . others tap with them . . . still others hang by them.

We, here at NATIONAL THEATRE SUPPLY, have an even different use for them: we keep **information** at our fingertips . . . Information on theatre design, theatre improvement, theatre maintenance . . . Information that is of vital importance to thousands of motion picture operators and exhibitors all over the country.

Only an organization with the long, varied experience of NATIONAL THEATRE SUPPLY could possibly accumulate this wealth of theatre information.

It would be wise for you to keep the name of NATIONAL THEATRE SUPPLY at **your** fingertips!



Analyzing 1952 Experience for Next Year's Operation

... in which WILFRED P. SMITH interrupts his series, "Getting Into the Drive-In Business," to talk about off-season planning especially to improve the existing conditions.



AS the curtain of winter is drawn over drive-ins in many parts of the country, thoughts of operators in those areas turn toward preparations for another season. By reopening does not mean just unlocking the gates to be again ready to sell tickets. You must have gained a world of knowledge this year, through your own experience, in observing the activities of your competitor, or by keeping up with "score" through the stories in the trade publications—probably all three.

Those of us in the drive-in field who invested our money primarily on a showmanship venture, have suddenly realized we are up to our neck in the restaurant business. Furthermore, a great many of us are truly in the amusement park field. The composite of the three generally typifies "Mr. Drive-In Operator of 1952."

The year 1952 saw quite a few drive-ins close. Most of these were possibly of the often "cow pasture" variety. (As we observed in BETTER THEATRES two years ago, there would come a time in the outdoor field when the boys would be separated from the "men," and 1952 was it.)

Obviously, the drive-in is one of TV's strongest competitors. The folks still want to get in the car, new or "jalopy," and go out for an evening. It must be conceded, of course, that during the lush months of July and August the calibre of show offered by TV is not at its peak, and the drive-in operator must be alert to the possibility that summer time TV will improve. The outdoor theatre must ever strive to offer *better service* and *better entertainment* to keep its patronage coming consistently.

During the past year we in the drive-in field experienced a tremendous upsurge in film rentals, and also higher admission prices. Hundreds of drive-ins throughout the nation did not go along with the increased admission prices, realizing it was to their

disadvantage to contradict a volume price-policy that it has taken so much of their time and effort to build—that of a low admission cost per person, with children under twelve admitted free; or, the now famous "buck a carful." This is really staying in the Woolworth tradition in which the motion picture business was born and through which it has weathered out the storms of depression and war. This is one big and important decision the drive-in owner must make before opening in the spring—what is the proper admission price for my people in my area? He should answer that for himself, then stick to it!

Since the inception of this department, the writer has always maintained a policy of "maneuverability." A good drive-in operator should do as a woman often does, "change your mind." With changing equipment and improved merchandising practices appearing on the horizon, it would be ridiculous to suggest any other attitude.

In my own operation at Ledgewood, New Jersey I have just completed my third season. Each year I have changed my mind about both the show and the concession business. To me this keeps the spirit and the look of the business new.

TESTING OUT AN IDEA

During the late months of 1952 I began experimenting with serving "hot sausage sandwiches" at the concession stand. It worked successfully, so it will become one of our regular items on the 1953 menu. As always, I would never suggest going headlong into an item until you have played around with it for a reasonable period of time. Analyze the practical merits and profits to be derived from the handling of a specialty item. Answer these questions for yourself:

Will it put another item out of business?

Will its potential sale be far above it? Will the procedure of preparation hinder service, or cause confusion with sales of more popular items, such as soft drinks, hot dogs, popcorn, ice cream, etc.?

After surveying the methods required, and the potential profit to be derived from handling an item, make certain you have a definite plan of execution and the enthusiastic determination to carry it out to the letter. Then you will be pretty certain to make a profit.

BEVERAGE DISPENSING

More and more it is becoming quite evident that the automatic coin dispenser of soft drinks is proving most popular, practical and profitable in the operation of a drive-in. Based on a 50-50 split with the owner of the dispenser, who also services the equipment, this appears to be an equitable deal on a minimum of 1000 drinks sold per week at 10c each, allowing 55% on the number of drinks sold between 1000 to 1500 in any one week; and 60% on the number sold from 1500 to 2000, or more, in any one week.

The service includes maintenance by the owner, cups and syrup, carbonation gas, and any parts required for the efficient operation of the unit. I have had experience with both coin dispenser and manual dispensers, operating them simultaneously with success.

I contend from experience that as soon as one can convert to coin operation on a basis of earning the present markup of manual service, automatic beverage service proves advantageous. For one thing, more attention can be given to merchandise and expedite sale of specialty items. In any event, if you have an off season, it is the time to work out your arrangements for the coming season. There may be water

(Continued on page 41)

Popcorn Convention and Exhibition Told

Theatres Back 1953 High Sales Goal

A key session at the convention in Chicago was "Getting Maximum Returns from Concessions Operations." Panel members shown at right listening to Van Myers of Wometco Theatres, Miami, Fla., are (seated, left to right) Charles Manley, Manley, Inc., Kansas City, Mo.; William H. Beaudot, ABC Popcorn Company, Chicago; Abner Horn, Rainbow, Inc., Lake Charles, La.; Kenneth Wells, Theatre Confections Ltd., Toronto and Russell Fifer, Butter Institute.



THEATRE concession merchandisers are destined to play an important part in assisting the popcorn industry to achieve its one-half billion dollars retail sales volume in 1953. Such was the forecast of Van Myers, concessions manager of Mometco Theatres, Miami, Fla., and director of the National Association of Popcorn Manufacturers, at the 1952 Popcorn Industries Convention and Exhibition at the Hotel LaSalle in Chicago in No-

vember. Over 1,000 members of the industry attended the convention.

"Theatres have rightfully been given credit," said Mr. Myers, "for creating the 'popcorn eating habit' and are today the largest single segment users of popcorn outside the home market."

The new popcorn sales goal figure represents an increase of \$100 million over the 1952 anticipated sales of \$400 million.

To co-ordinate this "greatest sales pro-

gram ever attempted by the industry," the officers, directors and members of the National Association of Popcorn Manufacturers approved a resolution which appointed a conference group to weld all segments of the industry into one unified organization with equal voting representation. Divisions represented are processor, commercial manufacturer, theatre and concession operator, distributor, broker, retail popper, vending machine operator and allied suppliers. The resolution also suggested the group be called the National (Or International) Popcorn Association.

The resolution was introduced by Mr. Myers and the list of members named to the conference group includes Martin B. Coopersmith, the Marjack Company, Washington, D. C., chairman; Mr. Myers; D. C. Evans, Gold Medal Products Company, Cincinnati; A. J. Villiesse, Villiesse Sales Company, Wilmette, Ill.; Syd Spiegel, "Super-Puff" Popcorn, Ltd., Toronto; and a representative of the Popcorn Processors Association yet to be named by PPA chairman William Traubel of the Embro Popcorn Company, St. Louis.

NEED FOR UNITY CITED

Commenting on the need for consolidation of the industry, Mr. Myers, a member of the board of directors of the Popcorn Association, pointed out that there are now three organizations in service—the NAPM, the Processors Association, and the Popcorn Institute. "None of these groups is too financially stable," he said, "and there is much overlapping of effort and jurisdiction. Having set up one large association

(Continued on page 30)



Promotion of buttered popcorn at theatre stands depends upon an aggressive sales approach by the staff as well as prominent displays like the one above at RKO's Keith theatre in Grand Rapids, Mich. A "Supur-display" electric butter dispenser is placed on the counter next to the popcorn machine and a display carrying out the "Buttercup" theme is on the backbar. The theatre also has added a new Automatic Products' "SodaShoppe" drink dispenser at a position on the other end from the popcorn service. It has a capacity of 1000 cups and syrup for 1900 drinks.

Popular favorites bring 'em to the **BOXOFFICE**



...and to the **CONCESSION STAND**, too!



For extra profits... display popular
Wrigley's Spearmint, Doublemint, and "Juicy Fruit" Gum



AG 142

Compare Spacarb

THE CHOICE OF
BETTER THEATRES EVERYWHERE

THIRSTY?



...the high speed cup machine designed for short-rush demands

1. **THEATRE-DESIGNED JUMBO CAPACITY** ... the modern way to take care of customer demand during intermission rushes easily, speedily ... no lost sales due to slighted patrons.
2. **EYE APPEAL** ... Cool, modern exterior blends with your lobby.
3. **INCREASED VOLUME & HIGHER PROFITS** ... through Spacarb 4-flavor selectivity. Patrons love to use Mix-A-Drink for new flavor thrills. Save on overtime to attendant, too.

Let the Spacarb Operator in your locality tell you more or send today for further details.

Write for FREE BOOKLET

SPACARB, Inc.
America's Oldest Manufacturer and Operator
of Automatic Beverage Dispensers
375 Fairfield Ave. • Stamford, Conn.

SPACARB, INC.
375 Fairfield Avenue, Stamford, Conn.

☐ Please send free booklet
☐ Please arrange to have your operator call on me.
☐ I am interested in purchasing Spacarb equipment.
☐ Send full details of notional financing plan.

NAME _____
 THEATRE _____
 ADDRESS _____
 CITY & STATE _____

WRITE, WIRE, OR PHONE **Today**

THE VENDER-VANE

News and Comment about
Merchandise sold in the Theatre

Hot Coffee Dispenser With Four Selections

THE COFFEE BAR, an automatic dispenser of a cup of hot coffee, has been placed on the market by the Bert Mills Corporation, Lombard, Ill. The unit is equipped to provide the beverage black, with sugar, with cream or both.



The coffee used in these machines is especially made for the company by Maxwell House Division of General Foods Corporation. The cream is a dehydrated powdered cream approximately 50% butterfat, prepared by the

Dean Milk Company. No refrigeration is thereby necessary.

Installation requirements are a 110-120-volt, a.c. 60-cycle electrical outlet and a water connection. No drain is required. Dimensions of the unit are 69 inches high, 26 wide and 21 deep. It is also equipped with an automatic change maker, accepting nickels, dimes and quarters.

Canada Dry Sponsors New Television Show

A MAJOR advertising drive to be centered around sponsorship of a new television production of the famed comic strip, "Terry and the Pirates," has been signed for by Canada Dry Ginger Ale, Inc., New York. Extensive use will also be made by the company of the Terry group of characters in newspaper and magazine advertising, and in merchandising.

The first telecast of the new half-hour film show was aired nationally during the week of November 23rd and will continue

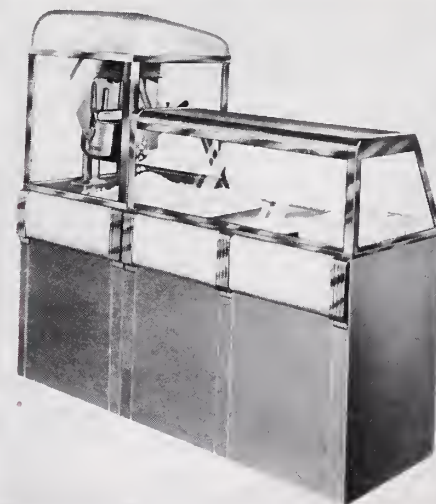
in alternate weeks for a year. The number of stations carrying the show will increase weekly, reaching a total of 50 to 60 by the end of the year.

The films, each an original dramatized story of adventure and comedy, will be produced by the Dougfair Corporation, Douglas Fairbanks' film unit in Hollywood, using RKO studios.

Combination Popper And Warming Unit

A NEW combination popcorn warmer and popper, designed to combine the advantages of both methods of selling popcorn, has been introduced by the Star Manufacturing Company, St. Louis.

On the one hand, the manufacturer points out, it has been argued that the sight



and aroma of freshly popped corn cascading from a kettle in the lobby-popped operation stimulates sales, as well as providing theatre owners with full profits on popcorn instead of sharing them with a commercial popper. On the other hand, it is proposed by the supporters of pre-popped corn that popcorn tastes better when re-heated in a warmer.

Called the "Star Merchandiser," the new unit provides for both methods. It also offers elevator bottoms both in the bin for

SPUR COLA

GINGER ALE

CHERRY

HI-SPOT (Lemon)

ROOT BEER

ORANGE

GRAPE

PROJECT YOUR PROFITS!



LEMON LIME

VANILLA

CANADA DRY QUALITY SYRUPS

build more business for cup machines... give you choice of nine most-wanted flavors from one source... permit frequent rotation of flavors.

CANADA DRY VENDING CUPS

let you order in practical quantities... save space and money.



CANADA DRY
Quality Syrups

For information, call your local Canada Dry Ginger Ale, Inc. office.

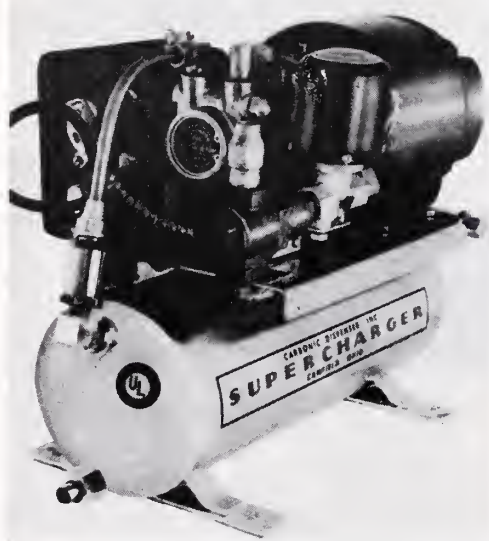
freshly popped corn, and in the bin for filled boxes, which rise to keep the popcorn always at a serving level. Storage space is provided in the popping unit to store extra boxes, corn and seasoning.

The unit is finished in hammered grey enamel, with lighted red plastic panels and top, and polished chrome trim. It has a stainless steel serving shelf.

Carbonator Equipment With Jet Recirculation

A NEW principle for converting ordinary tap water into concentrated carbonated water without the use of any mechanical agitators or refrigeration equipment, has been developed by Carbonic Dispenser, Inc., Canfield, Ohio. It is being presented to the trade in a new line of carbonator equipment, trade-named "Supercharger."

A specially designed jet intake nozzle "foamesces" and recirculates the water at



high velocity into a pressure tank containing carbon dioxide gas. This action completely destroys the surface tension of the water. As a result, countless bubbles are

formed. These bubbles are filled with and surrounded by the gas, which makes for high saturation.

The carbonators are built with 100- to 500-gallon per hour capacities. Both horizontal and vertical tank units are available. The equipment can be used with any type of beverage dispensing equipment, according to the manufacturer.

CHASE EFFECTS ECONOMIES

PURCHASE of chocolate coating equipment, which is expected to effect substantial economies in operation, and the closing of its branch plant at San

Jose, Calif., have been announced by Ralph A. Wenger, chairman of the board of the Chase Candy Company, St. Louis. The company, which had previously bought finished chocolate for coating its candies, will now produce its own with equipment secured from the Warfield Chocolate Company, Chicago. Seven western states formerly served by the San Jose factory will now be covered from St. Louis, Mr. Wenger said.

SOFT DRINK CONTROLS OFF

Price controls on bottled soft drinks have been suspended at all levels of distribution, including retail, by the Office of Price Stabilization, Washington. Most soft drinks are now selling below ceiling and probably will continue to do so in the future, the agency said. It warned, however, that controls will be reimposed should prices go over the suspended ceiling in many localities.

NAMED SCHUTTER EXECUTIVE

Appointment of Smith H. Cady, Jr., as sales promotion and advertising manager of the Schutter Candy Company, Chicago, has been announced by W. A. Fette, vice-president and director of sales. Mr. Cady resigned as merchandise manager of the Chase Candy Company, St. Louis, to take

More Film Theme Displays



Plugging "An American in Paris."



Exploiting "Pat and Mike."



Promoting "The Merry Widow."

Tops in Popularity Because It's...
LOW IN CALORIES



Now in 4 Popular Sales Units
5¢ Bors; 10¢ Pocks; Bite-Size in Bogs; 6-Bor Take-Home Pkg.

SWITZER'S ST. LOUIS

the new post. He is well known to the candy trade, partly through his speeches and articles on candy merchandising.

New Quick-Erecting Popcorn Container

INTRODUCTION of a new, quick-erecting popcorn container designed to allow the operator to pop it open and scoop it full of popcorn in one single motion, has been announced by the Andre Paper Box Company of San Francisco. The new container is called the "Pop-Set,"



Here's how the Andre Paper Box Company's new popcorn container works. Pressure of two fingers on the sides of the package opens it ready for instant self-scooping and filling as shown in the multiple-exposure, continuous action photo above. The boxes are also collapsible, lying flat on the floor when discarded (see below).



a name which describes both its purpose as a popcorn package and the split-second manner in which it is set up.

Boxes are delivered to the user in flat, glued and pre-scored form. They are erected by applying pressure with the thumb and middle finger of one hand to the lower edges of the sides, about an inch from the bottom. This makes the box pop open along scored lines. The container is especially adapted for quick service of hot popcorn during rush periods.

Another feature of the new box is its collapsible quality. When the empty box is discarded by the patron, it collapses and lies flat on the floor without danger or annoyance to patrons.

Made of pure potlatch solid bleached sulphate, the "Pop-Sets" have a design of red, blue, and yellow against white board.

TESTS PROVE UP TO 134% MORE POPCORN INCOME WITH A CRETORS!

INDEPENDENT, *unbiased* comparative popping tests, conducted recently under scientific laboratory control by a nationally-known consulting engineer, *prove* the superiority of CRETORS popcorn machines . . . A new CRETORS "Hollywood" machine produced up to 39% *more volume* of popped corn, up to 51% *faster*, than the latest models of two other makes . . . These tests proved conclusively that in a half-hour period, a CRETORS can produce 23.5% more boxes of popped corn than one of the other machines tested and 134% more boxes than the third machine!

• • •

AT the conclusion of the tests, the engineer stated: "Seldom does one run a series of tests and make evaluation studies where one machine proves to be so overwhelmingly superior to others on the market such as the Cretors Hollywood 48 did in these tests."

• • •

BEFORE you buy *any* popcorn machine, let us show you the *hard facts* about popcorn machine performance and construction . . . Compare them all and you'll buy a CRETORS, the machine with the thoroughbred "Heart of Steel" kettle for championship performance and stamina . . . See your nearest Authorized CRETORS Dealer, or write direct to Dept. MP.

CRETORS CORPORATION

NATIONAL SALES OFFICES: POPCORN BUILDING
NASHVILLE, TENN.

CRETORS POPCORN MACHINES HAVE BEEN BUILT IN CHICAGO BY SKILLED CRAFTSMEN SINCE 1885

Theatres Back Popcorn Sales Goal

(CONTINUED FROM PAGE 24)

for the three in existence, it is the desire of the more progressive members to embark on a national institutional advertising program for popcorn, in order to better public relations."

Such a consolidation, if it is effected, can mean much to the theatre operator, according to Mr. Myers. "The services that have been put out by the NAPM have been very helpful to theatremen," he said. "Many theatre people belong to these associations, and the idea is to set up a segment of the association primarily for service to theatres and to disseminate information that will be helpful to theatre operators."

"Furthermore," he added, "at conventions theatre men will be able to discuss in private whatever problems they may have."

"GETTING MAXIMUM RETURNS"

At one session of particular interest to theatre operators at the convention, the subject, "Getting Maximum Returns from Concession Operations," was discussed. Moderator of this panel was Mr. Myers, with discussion leaders including Abner Horn, Rainbow, Inc., Lake Charles, La.; Charles G. Manley, Manley, Inc., Kansas City; Kenneth A. Wells, Theatre Confections, Ltd., Toronto; and Russell Fifer, American Butter Institute, Chicago.

The importance of attractive, eye-appealing displays and the proper location of equipment were explained by Mr. Manley.

"Popcorn is a food which is sold mainly on impulse," he said, "so it behooves a concession merchandiser to select attractive display equipment to get the patron's attention; place it in the most advantageous location and then equip it with the right type of popping or serving equipment to provide the tastiest kind of popcorn treat." This, Mr. Manley assured the group, was the formula for successful selling.

Successful promotion of additional popcorn sales through contests among refreshment stand employees of Theatre Confections, Ltd., of Toronto, was told by Mr. Wells. He attributed part of this success to the adaptation of nutritional information on popcorn, secured from the NAPM, in sales messages to patrons.

To achieve repeat sales and obtain a higher return per bag, concessions buyers must purchase quality corn, according to Mr. Horn, who operates the concession business in a chain of southern theatres. Even at higher prices it is the best buy, he said, for it means better tasting popcorn for patrons.

Another subject considered by the panel was the sale of buttered popcorn, which was reported to be highly successful in some sections of the country, while lagging in others. These sales can be stimulated, it was pointed out, by effort on the part of the sales staff. Every patron coming into the theatre, it was suggested, should be asked, "Would you like to try our buttered popcorn?" This is much more effective, it was argued, than point-of-sale advertising, which, however, can also help.

It was further suggested that groups having difficulty with the sale of buttered popcorn run a promotional campaign. They might arrange a competitive contest among their various stand operators, offering prizes to the winners.

The ease of installing equipment for serving buttered corn was pointed up by Mr. Fifer. "Its ready acceptance by the theatre-goer is proof that he wants it and the cost of installing it is very reasonable," he said.

POPCORN NOT A LUXURY

The extreme importance of a good public relations program for all segments of the popcorn industry was emphasized by Mr. Myers in a speech introducing a forum on "Popcorn Needs a Public Relations Program," held at the convention. Calling



Presenting Cecil B. DeMille, of Paramount Pictures Corporation, Hollywood, with the first annual Golden Ear of Popcorn Award is his young grandson, Jody Harper. The prize was bestowed in recognition of Mr. DeMille's picture, "The Greatest Show on Earth," on behalf of the National Association of Popcorn Manufacturers, who conceived the idea during the recent convention in Chicago, of so rewarding outstanding industry service annually. Master Harper told his famous grandfather that millions of children enjoy popcorn, movies and circuses each year and that his film provided outstanding enjoyment.

for immediate action a united effort toward a "sensible, intelligent, consistent and continuing" national popcorn promotion program, Mr. Myers told why it is needed.

One reason, he declared, is the fact that popcorn is still classified as a luxury item, whereas it is a food. Viewed as the former, it is "subject to the threat of arbitrary taxation and governmental restraint," he warned.

"NOISY NUISANCE" DECRIED

"The theatre-going public, to a large extent, feels that popcorn is in general a noisy nuisance, a sinister scheme on the part of processors and exhibitors to extract extra pennies from children," he advised. "Whether in jest or in seriousness, derogatory propaganda has come at us from many quarters."

This can be counteracted, in Mr. Myers' view, by selling popcorn to the public on the basis of its being a highly nutritional and healthy food; that it supplies children with a tremendous amount of food energy value; and that it is one of the most nutritional foods in the American diet.

In stressing the need for a unified organization to promote a public relations program, Mr. Myers directed criticism at the Popcorn Institute, which, he said, "has confused theatre concessionaires as to just what it is and whom it represents."

"The demand for a successful public relations program for the popcorn industry came jointly from the theatre people, the NAPM and the Processors Association. Many methods were discussed, and plans were formulated. Is the Institute an outgrowth of these schemes and blueprints? Or is it a third association, added to an industry that already has two, and in my opinion, should have but one?"

"Is the Institute blessed by either or both of the popcorn associations, and will it work hand in hand with them? Because if it is a separate and distinct group, it will further split the popcorn industry and will not survive. I do not believe that the theatre people, or the popcorn industry, are particularly interested in paying dues and assessments to yet another organization unless they are thoroughly acquainted with the particular niche that the Institute occupies in the industry."

Also participating in the public relations panel were Mr. Coopersmith; William Smith of the Popcorn Institute; Robert M. Green, National Macaroni Manufacturers' Association; and Hugh J. Burras, of Theodore Sills and Company.

"62% of Our Concession Sales Are from Popcorn..."

"... and that's an average over an extended period of time," says Hiram Meeks, Manager of the Waterloo Theater, Waterloo, Iowa, a Dickinson Theater. "We believe that such high sales are due to the efficiency of our Manley Console Popcorn Machine!"

You'll see popcorn sales and profits jump to new highs when you switch to a Manley Console or Aristocrat Popcorn Machine. Don't wait another day to get the facts! Mail coupon *now!*



MANLEY, INC.

1920 Wyandotte St.
Kansas City 8, Mo.

Nobody Outpops Manley

**THE BIGGEST NAME IN POPCORN...
THROUGHOUT THE WORLD**



MANLEY, INC.

MPH-1252 1920 Wyandotte St., Kansas City 8, Mo.

- ☐ Please send me complete information on Manley Popcorn Machines.
- ☐ Please have a Manley representative call with facts as to how I can get more popcorn profits.

Name _____

Address _____

Firm _____

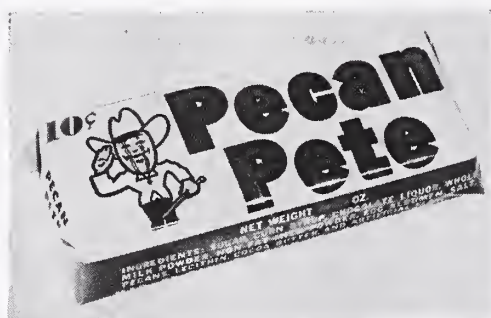
City _____ Zone _____ State _____

Candylines

... lines about noteworthy candy bars and specialties for theatre merchandising

Beich's Cream Peanut Pack and Pecan Bar

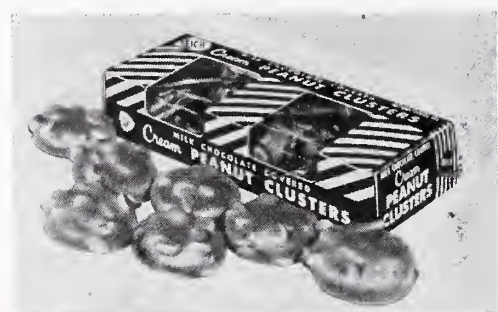
TWO candies now featured in the line of the Paul F. Beich Company, Bloomington, Ill., are **Cream Peanut Clusters** and the **Pecan Pete Bar**. Of these, the latter has undergone a change, having been enlarged



The Pecan Pete Bar.

and dressed in the new wrapper illustrated here. This bar has a rich nougat center topped with pecan pieces and covered with bittersweet chocolate. It comes packed 24 bars to the box with 12 boxes to the case.

Cream Peanut Clusters are pieces of candy consisting of peanuts and a vanilla cream center covered with a thick coating of milk chocolate. They are sold in a red,



Cream Peanut Clusters.

white and blue striped box with a cellophane window as shown here. The 4-ounce boxes are packed 24 to the case. This type of package is also used by the company for other candies in its line, including chocolate covered mint patties, chocolate creams with double-whipped centers, swirl-whipped nougats and chocolate-covered caramels.

DAD'S BOOSTS ROOT BEER SALES AT DRIVE-IN



Sales of root beer jumped 25% this year at Chicago's Harlem Avenue Outdoor theatre when Dad's Old Fashioned Root Beer was taken on. Last year root beer accounted for only 10% of the total beverage sales while this season it hit 35%, according to drive-in operator Sonny Weiss. Along the 90-foot snack bar, six drink dispensers are placed at intervals of 15 feet with Dad's as one of the drinks at each. The drive-in has a capacity of 600 cars on week nights and 1,500 cars on weekends.

"TAKE-HOME-A-SWEET"

(Continued from page 23)

indulgent attitude is taken in most families toward confections. They don't go shopping for them at the theatre; but such items are not always remembered on shopping trips. The theatre refreshment stand can prove a handy place to "pick up" some of these "while they think of it." A display exploiting this possibility doesn't let 'em forget.

While the Christmas-New Years Holidays are notably appropriate to the take-home-a-sweet idea, many through the year also lend themselves to such extra-sales merchandising. Valentine's Day is an outstanding one; so are Easter and Hallowe'en.

But as noted above, people do take home a tidbit or two from the theatre without the stimulus of a holiday. Why? Well, sometimes for no other reason than to have a supply of gum or a bit of candy in the house for oneself! In other instances it may be that youngsters left home with a baby sitter were promised "something nice" if they were good. Any way why leave out the baby sitter herself? Doubtless many people don't. The take-home-a-sweet practice exists. It might well be made a greater source of extra revenue if exploited.

This suggestion is in keeping with the newer policies of theatre merchandising. With rare exception, indoor theatres are now *selling*, not merely offering, confections, with an aggressive appraisal of the "service" as an important source of income. The "take-home-a-sweet" idea is not without a *service* angle. Consider the factor of convenience! Fitted, not blatantly, but neatly into the merchandising scheme, it offers another channel of sales promotion.

New Popcorn Machine Designed for Drive-ins

A NEW Cretors' drive-in model popcorn machine, featuring two elevators with forced air circulating heat, and a new automatic seasoning pump, was unveiled at the 1952 Tesma Trade Show by the Cretors Corporation, national sales organization for C. Cretors & Company, Chicago, popcorn machine manufacturers.

H. E. Chrisman, director of sales for the Cretors Corporation, announced that the new machine is especially designed for popcorn operations, such as at drive-ins, where fast action and extra storage are needed.

The two elevator wells provide storage space, heated by circulating warm air to keep stored popcorn fresh, hot and crisp, for more than 200 boxes of popcorn ready to sell. Chrisman pointed out that the two elevators make it possible for operators to keep plenty of corn boxed (100 boxes) in one elevator, and sufficient popped corn to fill 125 to 150 boxes in the other elevator.

STILL TIME TO GET THOSE HOLIDAY TRIM MATERIALS!

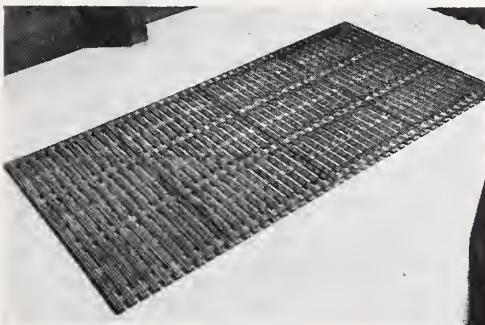
ORDERS for the special materials for decorating the snack stand, or other areas of the theatre, as described in the November issue of *Better Theatres* (page 47) can be filled within a few days after being received, we are advised by Unique Exhibits, 84-17 164th Street, Jamaica 32, N. Y. This firm, experts in window dressing and similar designing, will send papers and cutouts like those pictured in the Fall Buyers Number, by mail or express, collect-on-delivery. An out-of-the-ordinary scheme can be created with materials costing only from \$5 to \$10—and the cut outs can be put away for use again during next season.

about Products . .

★ news and views of the market and its sources of supply

Corrugated-Perforated Rubber Lobby Matting

A NEW TYPE of rubber lobby matting, constituting a variation of its corrugated-perforated mat, has been announced by the American Mat Corporation, Toledo. Called the "Traffic-Tred Corrugated-Perforated" model, the new product is 5/16-inch thick. It is marketed



in sections measuring 24 x 12, 36 x 18, or 48 x 12 inches. Sections can be continuous for any length required, and the matting can be trimmed to fit certain odd shapes. Colors now available are black and soft rose, and additional colors are to be offered later.

In announcing the new mat, D. W. Moor, Jr., president, pointed out that its advantages include topping with a triple-ridged surface identical to that of the company's premium-priced link matting. It has diagonal ridges for drainage on the under side, he said. The material is a rubber compound of increased tensile strength, eliminating unwashable cord.

RCA Will Distribute Prestoseal Film Splicer

DISTRIBUTION of film-splicing equipment produced by the Prestoseal Manufacturing Corporation, Long Island City, N. Y., has been acquired by the Radio Corporation of America, Camden, N. J., according to a joint announcement of these companies.

Distribution in the United States is in the hands of the Engineering Products Department of the RCA Victor Division, while foreign distribution is handled by the RCA International Division, New York.

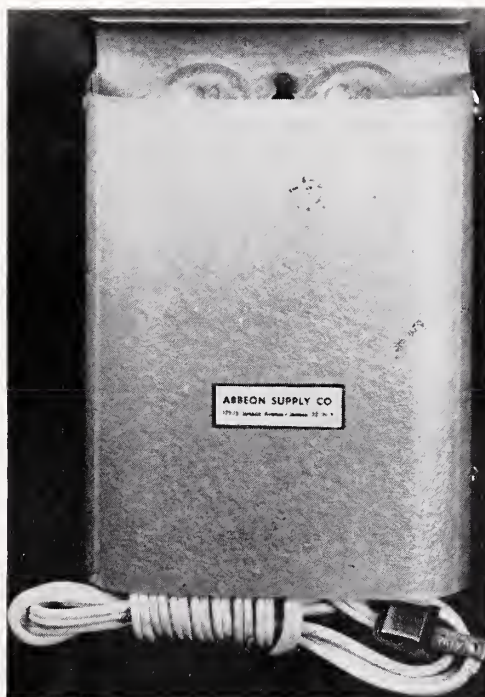
The equipment is designed to splice all types of safety and nitrate film with a butt-weld end-to-end splice, without any overlap of film, loss of frame, or audible effect on the sound track. The splice is regarded as permanent because there is no cement to dry out, the announcement states.

Electronic Deodorizer Using Ozone Lamps

AN ELECTRONIC deodorizer employing two Westinghouse ozone-producing bulbs has been announced by the Abbeon Supply Company, Jamaica, N. Y. The unit is designed to destroy strong odors in rest rooms, refreshment buildings and similar areas.

The special bulbs emit light rays on a wavelength that makes the oxygen in the air become ozonated, the announcement explains. When the ozonated air comes in contact with odor-producing substances, they are rendered inactive by oxidation.

Called the "Rid-All Double Bulb Electronic Deodorizer," the unit is designed to



operate in spaces up to 1800 cubic feet. It has a finish of hammered silver gray baked enamel and weighs 2 pounds. Dimensions are 6 7/8-inches high; 4 5/8-inches wide; and

4 1/4-inches deep. The unit comes complete with cord and bulbs. It has been tested and approved by the Underwriters Laboratories.

NEW LITERATURE

Gas-fired Unit Heaters: A four-page bulletin (No. 23-2) describing its expanded line of Series 23 gas-fired unit heaters, has been issued by the United States Air Conditioning Corporation, Minneapolis. The new line includes a number of sizes with Btu capacities from 55,000 to 400,000 per hour, and burns all types of gas at the rated capacities. Included in the booklet are capacity tables and roughing-in dimensions for the complete unit heater line. It can be obtained by writing the company at 33rd and Como Avenue, S. E.

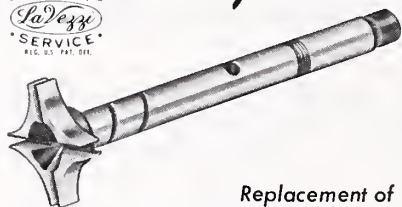
Prefinished Wallpanels: A new brochure describing prefinished wallpanels for surfacing walls and ceilings in both new construction and remodeling, has been released by the Prefinished Wallpanels Council, Cleveland. The panels, which come in large wall-sized sheets up to 4 x 12 feet, are available in a variety of finishes, plain colors, horizontal line and tile patterns, marble, wood grain, granite, leather and other special "textures." Panels can be applied to dry walls of finished plaster, plaster board, wallboard, plywood, pulp board or insulation board. Simple steps in their installation are also described in the booklet.

Floor Brushes: A folder describing its 27 styles and sizes of floor brushes, called "Speed Sweeps," has been published by the Milwaukee Dustless Brush Company, Milwaukee. Types of brushes described include those designed for smooth, average or rough floors. They are made of nylon, horsehair, Union and Bassine fibres, and combinations of these materials. All brushes have a steel back designed to prevent splitting and chipping of the block, and sizes include 14, 18 and 24 inches. The company also offers a brush which used a sweeping fluid placed in it through a reservoir in its back instead of a sweeping compound.



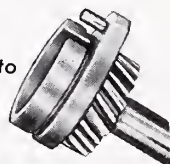
*Don't
Neglect
Your
Projectors!*

**SUPER-
LAVEZZI
SERVICE**
EST. 1915



Replacement of worn parts in your projector is the smallest item of good theatre maintenance

—and yet the most vital to patron satisfaction.



**HAVE YOUR PROJECTION
EQUIPMENT INSPECTED REGULARLY!**

LAVEZZI MACHINE WORKS
4635 West Lake Street
Chicago 44, Illinois

The Best Chair Buy IN OUR 26 YEARS!



**924 STREAMLINED
HEYWOOD-WAKEFIELD
LATE TYPE
THEATRE CHAIRS**

7-ply veneer back, spring-edge cushions with metal bottoms, leatherette on seat face and sewn mohair sides, gracefully curved solid steel standards.

EXCELLENT CONDITION

Only **\$5.95**

S.O.S. CINEMA SUPPLY CORP.
602 West 52nd St., N. Y. City—Cable: SOSOUND

GOLDE SPOTLIGHT STOPS TRAFFIC!

Long-life Golde spotlights brighten lobbies, displays, etc. U. L. Approved. Easiest to set up, most compact. Instant-lock tilt, heat-proof fresnel lens, porcelain socket, asbestos cord, removable cast base. Two models—500 watts, 1000 watts blower-cooled. Pipe clamps, color wheels, color frames available. See your dealer—or write to—



GOLDE MANUFACTURING CO.
4888 N. Clark St., Chicago

Floor Machines: A new circular describing its line of floor machines for floors, rugs and carpets has been issued by the Hild Floor Machine Company, Chicago. Specifications for six different models are described, including attachments and special features available. A copy of the circular may be secured by writing the company at 740 West Washington Blvd.

Floor Cleaning Equipment: A two-page bulletin (No. 251-2) describing its complete line of floor cleaning equipment is available from Geerpres Wringer, Inc., P. O. Box 658, Muskegon, Mich. Included are illustrations and specifications for three sizes of mop wringers, three sizes of single tank outfits consisting of a mop wringer and galvanized tank mounted on a casted aluminum chassis, and two sizes of twin tank units having a single wringer and twin galvanized tanks on a casted electroplated angle iron chassis.

PRESTOSEAL MOVES

Prestoseal Manufacturing Corporation, manufacturers of the "Presto-Splicer," which splices films in a few seconds without cement, has announced opening of new headquarters at 37-27 33rd Street, Long Island City, N. Y.

Ad-Offerings

Special information and catalogs are offered free by advertisers in this issue, as listed below. Write for them direct—or use the Theatre Supply Mart Postcard (page 35) with reference numbers as given in Index of Advertisers, on same page.

Adler Silhouette Letter Company: Catalog on Section-Ad displays and Glass-In-Frame equipment.

American Seating Company: Brochure on auditorium chairs.

Ballantyne Company: Details on packaged drive-in equipment and financing.

Breuer Electric Mfg. Company: Bulletin 597 on vacuum cleaning equipment.

GoldE Manufacturing Company: Literature on spotlight.

Griggs Equipment Company: Catalog on auditorium chairs.

Heywood-Wakefield Company: Catalog on auditorium chairs.

Manley, Inc.: Information on popcorn machines.

National Super Service Co.: Details on demonstration of vacuum cleaning equipment.

Payne Products Company: Literature on carbon saver.

Robin, Inc., J. E.: Literature on motor-generators.

Strong Electric Corporation: Literature on rectifiers, spotlights.

Theatre Seat Service, Inc.: Information on auditorium chair rehabilitation.

Wagner Sign Service, Inc.: Catalog on attraction advertising equipment.

CANADIAN DEALERS

Adamson, M. L., 9921 113th St., Edmonton, Alta.
Dominion Sound Equipment, Ltd., 76 Hollis Street, Halifax, N. S.; 4040 St. Catherine Street, West Montreal, Que.; 114 Bond coveur, B. C.; 712 Eighth Avenue, West, Calgary, Ala.; 4 Hazen Avenue, St. John, N.B.; 1299 Boulevard Charest, Quebec City, Que.; 270 McLaren Street, Ottawa, Ont.; 218-222 Fort Street, Winnipeg, Man.; 2300 Dewdney Avenue, Regina, Sask.; 10305 160th Street, Edmonton, Alta.
Dominion Theatre Equipment Company, 847 Davie Street, Vancouver, B. C.
Empire Agencies, Ltd., 573 Hornby Street, Vancouver, B. C.
Gaumont-Kalee, Ltd., 431 Yonge Street, Toronto, Ont.
General Theatre Supply Company, Ltd., 104 Bond Street, Toronto, Ont.; 288 St. Catherine Street, Montreal, Que.; 916 Davie Street, Vancouver, B.C.; 271 Edmonton St., Winnipeg, Man.; 86 Charlotte St., St. John, N. B.
Hutton & Sons, Inc., Charles, 222 Water Street, St. John's, Newfoundland.
LaSalle Recreations, Ltd., 945 Granville Street, Vancouver, B. C.
Motion Picture Supplies, Ltd., 22 Prescott Street, St. John's, Newfoundland.
Perkins Electric Co., Ltd., 1197 Phillips Pl., Montreal, Que.; 277 Victoria Street, Toronto, Ont.; 591 Yonge St., Toronto, Ont.
Rice & Company, J. M., 202 Canada Bldg., Winnipeg, Man.
Sharp's Theatre Supplies, Ltd., Film Exchange Bldg., Calgary, Alta.
Theatre Equipment Supply Company, 906 Davie Street, Vancouver, B. C.
United Electric Company, 847 Davie Street, Vancouver, B. C.

EXPORT DISTRIBUTORS

Bizzelle Cinema Supply Corp., 420 West 45th St., New York 19, N. Y.
Frazar & Hansen, Export Division, 301 Clay Street, San Francisco 11, Calif.
National Theatre Supply, Export Division, 92 Gold Street, New York 7, N. Y.
Norpat Sales, Inc., 45 West 45th Street, New York, N. Y.
Radio Corporation of America, RCA International Division, 1260 Sixth Avenue, New York, N. Y.
Robin, Inc., J. E.; 267 Rhode Island Avenue, East Orange, N. J.
S. O. S. Cinema Supply Corporation, Export Division, 303 West 42nd Street, New York 18, N. Y.
K. Streuber & La Chicotte, 1819 Broadway, New York 23, N. Y.
Westrex Corp., 111 Eighth Avenue, New York 11, N. Y.

SHELTON DISTRIBUTES BOLTAFLAX

Nylonized Boltaflex, the new backed plastic upholstery, has been added to the line of furniture fabrics distributed by the Shelton Looms Distributing Corporation, with offices in Boston, Washington, D. C., Seattle, San Francisco and Los Angeles.

In announcing the addition of the product to their line, Val Harper, upholstery sales manager of Shelton, pointed out several of its qualities. He said that it can be stretched uniformly in all directions and is "the first backed plastic ever developed with this quality." It also has stitch-tear resistance, he said.

THE THEATRE SUPPLY MART

Index to products Advertised
& described in this issue, with
• Dealer directory
• Convenient inquiry postcard

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Adler Silhouette Letter Co.....	41
Changeable letter signs: Front-lighted panels for drive-ins (1A), backlighted panels (1B), and changeable letters (1C). Dealers.	
2—American Seating Co.....	6
Auditorium chairs. NTS and direct.	
3—Ashcraft Mfg. Co., C. S.....	38
Projection are lamps (3A), rectifiers (3B). Unaffiliated dealers.	
4—Ballantyne Co., The.....	40
Packaged drive-in equipment. Dealers: 1, 4, 7, 19, 20, 21, 32, 35, 43, 66, 70, 77, 80, 92, 104, 112, 115, 125, 132.	
5—Breuer Electric Mfg. Co.....	17
Vacuum cleaners. Direct.	
6—Canada Dry Ginger Ale, Inc.....	27
Soft drinks (6A), syrups (6B), beverage dispensers (6C). Direct.	
7—Carbons, Inc.....	37
Projection carbons. Franchise dealers.	
8—Coca-Cola Co., The.....	2nd Cover
Soft drinks (8A), syrup (8B), beverage dispensers (8C). Direct.	
9—Cretors & Co., C.....	29
Popcorn machines. Direct.	
10—F & Y Building Service, The.....	19
Architectural design and building service.	
11—Gold E Mfg. Co.....	34
Spotlights. All dealers.	
12—Griggs Equipment Co.....	41
Auditorium chairs. Direct.	
13—Heywood-Wakefield Co.....	11
Auditorium chairs. Dealers: 8, 10, 14, 24, 32, 56, 100, 103, 123.	
14—International Projector Corp.....	4th Cover
Complete projection and sound systems. NTS.	
15—Kroehler Mfg. Co.....	42
Auditorium chairs. Unaffiliated dealers.	
16—LaVezzi Machine Works.....	34
Projector parts. All dealers.	
17—Manley, Inc.....	31
Popcorn machines and supplies. Offices in principal cities.	
18—National Carbon Co., Inc.....	4
Projection carbons. All dealers.	
19—National Super Service Co., Inc.....	19
Vacuum cleaners. All dealers.	
20—National Theatre Supply.....	21, 39
Distributors.	
21—Payne Products Co.....	15
Carbon savers. Dealers: 11, 18, 23, 38, 42, 57, 58, 69, 82, 108, 113, 115, 118, 122, 129, and NTS Branches Albany, Memphis and Denver.	

Reference Number	Adv. Page
22—Poblocki & Sons.....	13
Drive-in projection screens (22A), traffic control signs (22B), attraction signs (22C), box-offices (22D), marquees (22E), theatre fronts (22F), portable debris cart (22G), portable food vendor (22H). NTS.	
23—Raytone Screen Corp.....	38
Projection screens (23A), projection lenses (23B). Direct.	
24—RCA Service Co.....	40
Projection and sound maintenance service.	
25—Robin, Inc., J. E.....	15
Motor-generators. Direct.	
26—S. O. S. Cinema Supply Corp.....	34
Distributors.	
35—Spacarb, Inc.....	26
Beverage dispensers. Direct.	
27—Sportservice, Inc.....	41
Concession service.	
28—Strong Electric Corp., The.....	3, 16
Spotlights (28A), rectifiers (28). Dealers: 1, 2, 3, 4, 7, 8, 9, 12, 13, 14, 17, 19, 20, 21, 22, 24, 25, 26, 27, 28, 30, 32, 34, 36, 39, 40, 41, 42, 44, 46, 47, 48, 49, 51, 52, 54, 55, 56, 57, 58, 59, 60, 62, 63, 64, 66, 67, 70, 72, 75, 76, 77, 78, 79, 80, 81, 84, 86, 90, 91, 92, 96, 97, 98, 100, 102, 104, 105, 106, 107, 108, 110, 112, 113, 114, 115, 116, 117, 118, 121, 122, 124, 128, 129, 130, 131, 132.	
29—Switzer's Licorice Co.....	28
Candy. Direct.	
30—Theatre Seat Service Co.....	19
Theatre chair rehabilitation service. Direct.	
31—Vallen, Inc.....	18
Curtain tracks and controls. Direct.	
32—Wagner Sign Service, Inc.....	5
Attraction panels (32A), plastic letters (32B). Dealers: 1, 8, 10, 12, 13, 14, 15, 16, 17, 21, 22, 23, 24, 25, 26, 28, 29, 30, 32, 34, 35, 36, 40, 41, 42, 43, 44, 54, 56, 57, 59, 60, 62, 64, 66, 67, 69, 70, 72, 73, 74, 75, 77, 79, 80, 86, 88, 89, 90, 91, 97, 99, 100, 103, 106, 107, 108, 113, 114, 117, 118, 119, 121, 122, 124, 128, 130, and NTS Detroit Branch.	
33—Westrex Corp.....	13
Foreign distributors.	
34—Wrigley, Jr. Co., Wm.....	25
Chewing gum. Direct.	



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

EDITORIALLY...

HOT COFFEE DISPENSER, page 26

Automatic dispenser of a cup of hot coffee equipped for four selections. Marketed by Bert Mills Corporation. Postcard reference number E35.

POPCORN WARMER AND POPPER, page 26

Combination popcorn warmer and popper unit with elevator bottoms and storage space, developed by the Star Manufacturing Company. Postcard reference number E36.

CARBONATOR EQUIPMENT, page 28

New principle for converting ordinary tap water into concentrated carbonated water. Presented in a new line of carbonator equipment by Carbonic Dispenser, Inc. Postcard reference number E37.

NEW POPCORN CONTAINER, page 29

Quick-erecting popcorn container designed to allow operator to pop it open and scoop it full in one single motion. Made by the Andre Paper Box Company. Postcard reference number E38.

RUBBER MATTING, page 33

Rubber lobby matting, a variation of the American Mat Corporation's corrugated-perforated mat. Postcard reference number E39.

ELECTRONIC DEODORIZER, page 33

Electronic deodorizer employing ozone-producing bulbs to destroy strong odors in rest rooms or refreshment buildings. Marketed by the Abeon Supply Company. Postcard reference number E40.

GAS-FIRED UNIT HEATERS, page 33

New line of gas-fired unit heaters, including a number of sizes with BTU capacities from 55,000 to 400,000 per hour, announced by the United States Air Conditioning Corporation. Postcard reference number E41.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the December 1952 issue—

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NAME.....

THEATRE or CIRCUIT.....

STREET ADDRESS.....

CITY.....

STATE.....

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from index of Advertisers on preceding page

ALABAMA

1—Queens Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA

2—Girard Theatre Supply, 532 W. 320 W. Washington St., Phoenix.

ARKANSAS

8—Theatre Supply Co., 1021 Grand Ave., Fort Smith.
4—Perris Theatre Supply, 1008 Main St., Little Rock.

CALIFORNIA

Fresno:

5—Midstate Theatre Supply 1906 Thomas.

Los Angeles:

6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1864 S. Vermont Ave.

San Francisco:

National Theatre Supply, 255 Golden Gate Ave.
9—Preddy Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
11—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO

Denver:

12—Graham Brothers, 548 Lincoln St.
National Theatre Supply, 2111 Champa St.
13—Service Theatre Supply, 2054 Broadway.
14—Western Service & Supply, 2120 Broadway.*

CONNECTICUT

New Haven:

National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)

15—Brent & Sons, 825 New Jersey Ave., N. W.*
16—Ben Lust, 1001 New Jersey Ave., N. W.

FLORIDA

17—Joe Hornstein, 714 N. E. 1st St., Miami.
18—Southeastern Equipment, 206 E. Bay St., Jacksonville.*
19—United Theatre Supply, 110 Franklin St., Tampa.
20—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA

Albany:

21—Dixie Theatre Service & Supply, 1010 N. Slappey Dr.

Atlanta:

22—Capital City Supply, 161 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
23—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.*
24—Wii-Kin Theatre Supply, 301 North Ave., N. E.

ILLINOIS

Chicago:

25—Abbott Theatre Supply, 1311 S. Wabash Ave.*
26—G. C. Anders Co., 317 S. Sangamon St.
27—Gardner Theatre Service, 1235 S. Wabash Ave.
28—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evansville:

29—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:

30—Ger-Bar, Inc., 442 N. Illinois St.
31—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:

32—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS

Wichita:

33—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY

Louisville

34—Falls City Theatre Equipment, 427 S. Third St.
35—Hadden Theatre Supply, 200 S. 3rd St.

LOUISIANA

New Orleans:

36—Hodges Theatre Supply, 1309 Cleveland Ave.
37—Johnson Theatre Service, 223 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.
38—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:

39—Alec Boyd Theatre Equipment, P. O. Box 362.

MARYLAND

Baltimore:

40—J. F. Duesman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:

41—Capitol Theatre Supply, 28 Piedmont St.*
42—Joe Cliffe, 44 Winchester St.
43—Independent Theatre Supply, 28 Winchester St.
44—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
45—Standard Theatre Supply, 78 Broadway.
46—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN

Detroit:

47—Amusement Supply, 208 W. Montcalm St.
48—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
49—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.
50—United Theatre Equipment 106 Michigan St., N. W.

Grand Rapids:

51—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA

Minneapolis:

52—Elliott Theatre Equipment, 1110 Nicollet Ave.
53—Frosch Theatre Supply, 1111 Currie Ave.*
54—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
55—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:

56—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
57—Shreve Theatre Supply, 217 W. 18th St.
58—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:

59—McCurry Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
60—St. Louis Supply Co., 3310 Olive St.*

MONTANA

61—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha:

62—Ballantyne Co., 1712 Jackson St.
National Theatre Supply, 1610 Davenport St.
63—Quality Theatre Supply, 1515 Davenport St.
64—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO

65—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK

Albany:

66—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 862 Broadway.

Auburn:

67—Auburn Theatre Equipment, 5 Court St.

Buffalo:

68—Becker Theatre Equipment, 492 Pearl St.
69—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 496 Pearl St.
70—Perkine Theatre Supply, 505 Pearl St.
71—United Projector & Film, 228 Franklin St.

New York City:

72—Amusement Supply, 341 W. 44th St.
73—Capitol Motion Picture Supply, 630 Ninth Ave.*
74—Crown Motion Picture Supplies, 354 W. 44th St.
75—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
76—S.O.S. Cinema Supply, 602 W. 62nd St.
77—Star Cinema Supply, 441 W. 60th St.

Syracuse:

78—Central N. Y. Theatre Supply, 210 N. Salles St.

NORTH CAROLINA

Charlotte:

79—Bryant Theatre Supply, 227 S. Church St.
80—Charlotte Theatre Supply, 116 S. Poplar.
81—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
82—Southeastern Theatre Equipment, 209 S. Poplar St.*
83—Standard Theatre Supply, 219 S. Church St.
84—Theatre Equipment Co., 220 S. Poplar St.
85—Wii-Kin Theatre Supply, 229 S. Church St.

Greensboro:

86—Standard Theatre Supply, 215 E. Washington St.
87—Theatre Suppliers, 304 S. Davie St.

OHIO

Akron:

88—Akron Theatre Supply, 120 E. Market St.

Cincinnati:

89—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.

Cleveland:

National Theatre Supply, 2128 Payne Ave.
90—Ohio Theatre Equipment, 2108 Payne Ave.
91—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:

92—American Theatre Equipment, 165 N. High St.
93—Mid-West Theatre Supply, 862 W. Third Ave.

Dayton:

94—Dayton Theatre Supply, 111 Volkenand St.
95—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:

96—American Theatre Supply, 439 Dorr St.
97—Theatre Equipment Co., 109 Michigan St.

OKLAHOMA

Oklahoma City:

98—Century Theatre Supply Co., 20 N. Lee St.
99—Mowell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
100—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:

101—Modern Theatre Supply, 1935 N. W. Kearney St.*
102—Portland Motion Picture Supply, 916 N. W. 18th St.
103—B. F. Shearer, 1947 N. W. Kearney St.
104—Theatre Utilities Supply, 1987 N. W. Kearney St.
105—Inter-State Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA

Philadelphia:

106—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.

Pittsburgh:

107—Alexander Theatre Supply, 84 Van Broom St.*
108—Atlas Theatre Supply, 402 Mittenberger St.
National Theatre Supply, 1721 Blvd. of Allies.
109—Superior Motion Picture Supply, 84 Van Broom St.

Wilkes Barre:

110—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND

111—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

112—American Theatre Supply, 316 S. Main St., Sioux City.

TENNESSEE

Memphis:

113—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
114—Tri-State Theatre Supply, 318 S. Second St.

TEXAS

Dallas:

115—Hardin Theatre Supply, 714 South Hampton Rd.
116—Harber Bros., 408 S. Harwood St.
117—Modern Theatre Equipment, 1916 Jackson St.
National Theatre Supply, 300 S. Harwood St.
118—Southwestern Theatre Equipment, 2010 Jackson St.*

Houston:

119—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:

120—Alamo Theatre Supply, 1303 Alamo St.

UTAH

Salt Lake City:

121—Intermountain Theatre Supply, 284 E. First South St.
122—Service Theatre Supply, 256 E. First South St.
123—Western Sound & Equipment, 284 E. First South St.*

VIRGINIA

124—Norfolk Theatre Supply, 2706 Colley Ave., Norfolk.

WASHINGTON

Seattle:

125—American Theatre Supply, 2300 First Ave., at Bell St.
126—Inter-State Theatre Equipment Co., 2224 Second Ave.
127—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
128—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA

129—Charleston Theatre Supply, 608 Lee St., Charleston.

WISCONSIN

Milwaukee:

130—Manhardt Co., 1706 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
131—Ray Smith, 710 W. State St.
132—Theatre Equipment & Supply, 641 N. Seventh St.

[Canadian dealers and Foreign Distributors are listed on page 34]

FIRST CLASS
(Sec. 34.9, P. L. & R.)
PERMIT NO. 8894
NEW YORK, N. Y.

BUSINESS REPLY CARD

No Postage Stamp Necessary if Mailed in the United States

Postage will be paid by—

QUIGLEY PUBLISHING COMPANY
ROCKEFELLER CENTER
1270 SIXTH AVENUE
NEW YORK 20, N. Y.

The Needle's Eye

A Department on PROJECTION & SOUND

★ "No other art or industry in the world narrows down its success to quite such a NEEDLE'S EYE as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector."—TERRY RAMSAYE.

What Projectionists Should Know About Film Stock Today

Second of a group of articles primarily for projectionists whose short time in the field or job conditions have limited their experience.

BY GIO GAGLIARDI

THE MOTION picture release print is one of the most valuable items in the long list of projection equipment.



GIO GAGLIARDI

Unfortunately, it is one of the most perishable tools and it cannot withstand much ill treatment and abuse. It should be of considerable help to projectionists if they had a basic idea of the structure of the various types of release prints.

Structurally, the theatre release positive print consists of a transparent plastic film which may be made from nitrate base material, or from the new acetate base material. Both nitrate and acetate film base are cellulose plastics.

Good quality, clean cotton is practically 100% cellulose and is used in its purest form to manufacture motion picture film. The purified cotton is treated with nitric acid to produce the familiar "nitrate-cellulose" film plastic. In a similar but more complicated fashion, the cotton may be treated with acetic acid derivatives to produce "acetate-cellulose" film plastic.

Both types of film plastics are then dissolved in volatile solvents to a consistency that may be fed to a rolling machine which produces a wide, continuous sheet of transparent film base. This coagulated film of nitrate or acetate plastic is carefully rolled and dried and finally wound up to await the emulsion coating, slitting, and perforation operations.

Since the earliest days of motion pictures, there has been a constant search for a film stock or plastic which would have all the tough wearing qualities of the nitrate film, but which would have none of its terrific inflammable hazards. Some acetate film has been marketed since 1910; it was *practically* non-inflammable, but this film failed commercially because of its short active life. It became brittle and then it cracked very quickly.

SAFETY FILM

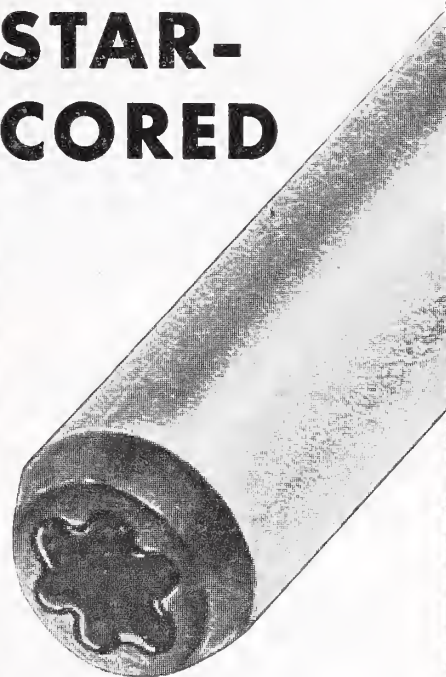
However, as a result of really extensive research, the Eastman Kodak Company was able to introduce, in 1946, a *high-acetyl safety film* which proved to be quite non-inflammable, also pliant and tough, heat resistant, very transparent, and very long-lived.

Because of the great demand for this safety film, Eastman immediately went into an intensive manufacturing program aimed at complete replacement of nitrate stock with the new safety film. At the present time all motion picture film made by this company is furnished only on the new type safety stock.

During this period of conversion from old nitrate to new acetate film, it is extremely important for the projectionist to be very careful. The dangers associated with the handling and storage of nitrate films are apt to be forgotten.

The proper safety precautions must not be neglected nor should they be relaxed too soon. Where safety and nitrate films are both being used in theatres, the same precautions must be followed as if all the film were nitrate. Proper identification of

THE TREND IS TO
STAR-CORED



*Lorraine
carbons*

For quality and quantity — the light produced with Lorraine Carbons is unsurpassed.

The Star-Core feature of the positive Lorraine Carbons is your guarantee for a brighter, whiter and steadier light—more evenly distributed over the entire surface of the screen... more economically!



CARBONS, INC.
BOONTON, N. J.



THE ASHCRAFT HYDRO-ARC

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MORE LIGHT at LESS COST
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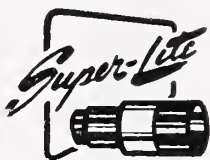
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nitrate and safety film is of extreme importance.

There exists, however, no very simple and foolproof method for making such an identification. Eastman has issued an extremely informative and valuable booklet on the common causes of damage to 35mm release prints, from which are here taken some excerpts on the identification of film.

For many years, film manufacturers have printed the words "NITRATE

Safety Film and Nitrate Film. Figure 1 shows what can happen when a nitrate positive is printed from a safety master and a safety duplicating negative. The nitrate print carries not only its own name "Nitrate Film" in black, but the words "Safety Film" in white, printed through from the "safety" duplicating negative, and the same in black from the "safety" master positive.

It is thus apparent that the former method of identification not only is inadequate,



FIGURE 1—A print on nitrate stock showing conflicting identifications printed through from a safety master positive and a safety duplicating negative.

FILM" at frequent intervals along the edge of film made on nitrate base, and the words "SAFETY FILM" along the edge of film made on safety base. This was usually done by exposing an image of the words during the time the film was sliced or perforated.

This identification system was adequate as long as only nitrate film was used in the motion picture theatres. Now that both

but is very confusing. Realizing this, Eastman is now using two new and separate systems for identifying safety film. All Eastman safety films of present manufacture now carry a lengthwise dashed frame line marked after every fourth perforation. This mark is located, *not at the extreme edges of the film, but between the perforations*, as shown in Figure 2.

The strip along the sprocket holes is the

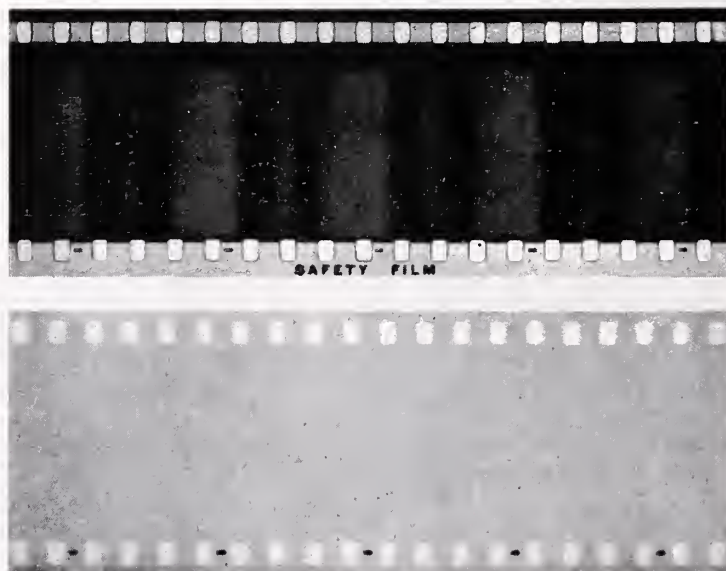


FIGURE 2—The new Eastman frame-line mark on raw and processed safety film.

nitrate and safety films are in general use, there is the danger of printing the wrong information on the edge of the film caused by printing through from a safety negative on to a nitrate print, or vice versa.

Thus it is possible to have theatre prints come through edge-marked with both names

only area on the film which is ordinarily not exposed in printing. This new safety frame-line mark, when used on safety negative film, will not print through on positive film. Thus a more convincing identification is obtained. Whenever the new safety frame line between the perforations is

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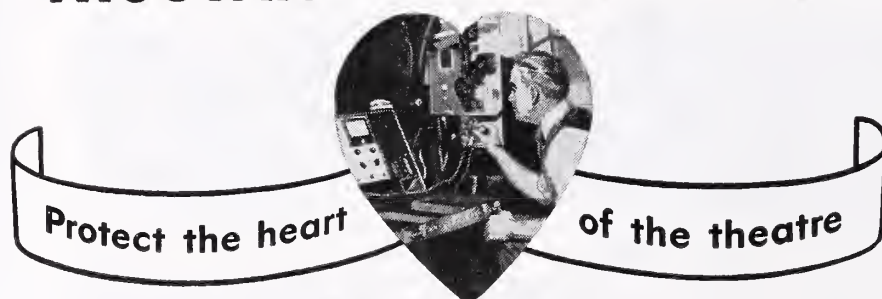
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found, one can be reasonably certain that the film is on safety base regardless of any other markings that the film may show.

IDENTIFYING SAFETY FILM

This method of identification of safety film is quite useful and necessary, but it has some limitations. One of them is that the marking does not register on some colored film stock; the other is that in a spliced roll of film it would be impossible to detect any section of nitrate film unless every foot of film were carefully examined. Therefore, Eastman has adopted a second method for identifying new acetate film stock.

That manufacturer is now adding a very small amount of *fluorescent* chemical to the safety film base. When a roll of film containing any new safety stock is viewed on edge under a suitable ultraviolet lamp, in a partially darkened room, a vivid purple fluorescence is visible from the edge of the treated film. Under ordinary light, both types of film look exactly the same. A suitable and inexpensive ultraviolet lamp may be purchased from several manufacturers, complete with hood, transformer and filters.

Figure 3 indicates the tell-tale fluorescent reflections from the reel of film. The light rings, which actually glow a purple color, contain the new treated *safety film*, the dark sections of the reel should contain only nitrate film.

Fluorescent-treated film base is now being used for all 35mm Eastman safety mo-

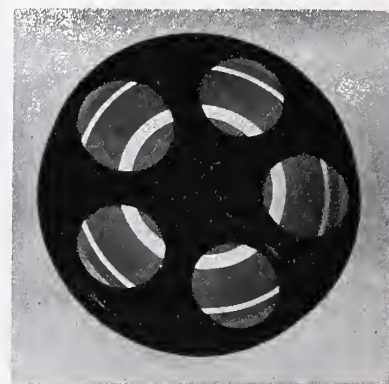


FIGURE 3 — This illustration shows a mixed roll of fluorescent-treated safety film (white) and untreated nitrate film (dark) on an exchange reel. (Photographed with an ultra-violet source.) The edge of the treated safety film is actually colored purple and the nitrate film black in ultraviolet light.

tion picture film without exception. This treatment, in conjunction with the new frame-line mark between the perforations, should furnish pretty definite identification for all film of present manufacture.

There is one final test which will serve to identify film definitely, but this test is

very drastic and I do not recommend its practice except in extreme cases. Acetate film may be distinguished from nitrate film by a burning test. Cut a frame from the film, *take it outside the theatre*, and apply a match or a lighted cigarette to it. Nitrate film will *burn fiercely*; acetate film will *burn or smoulder very slowly*.

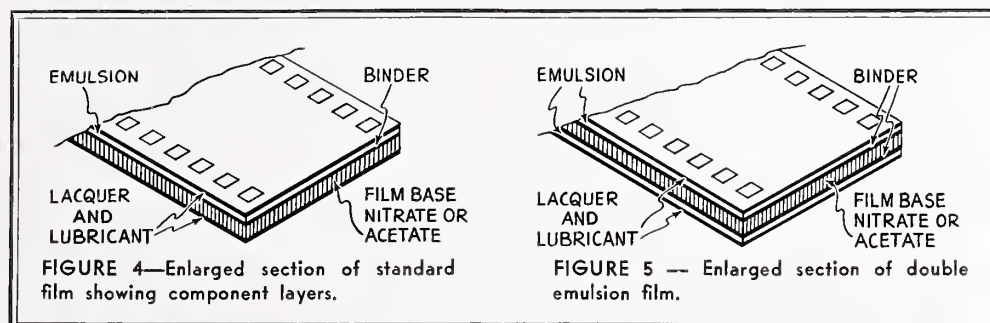
It is important to repeat that whenever there is a doubt about *any* of the film in a theatre. *All* of the film should be handled and stored just as if it were *all nitrate film*.

Regardless of the type of film base used, the steps that follow in the manufacture of a theatre print are fairly standard procedure. The clear film base is first given a very thin coating of clear gelatine to serve

pleted, each reel is projection-tested for visual defects and is then ready to receive lubrication in the waxing machines.

The purpose of lubrication is to minimize damage caused by the *sticking* of new prints during the first few projections in the high-intensity, high-temperature carbon arcs. New or "green" prints may still contain sufficient moisture to cause the emulsion to remain soft and unstable and possibly rub off on the aperture gate, slides and runners. Sticking is evidenced by a wild chattering of the film, and when severe it may cause a jumpy picture and sprocket hole deformation.

In one method of lubrication, a thin coating of wax is applied to the outer borders



as a binder between the film base and the emulsion. This binder insures a perfect bond between the photographic emulsion and the film base.

Next, the photographic emulsion is applied to the coated film. This emulsion may be in a single layer for black-and-white, or may be in two or three layers for colored film. In the case of duplitized colored film one layer of emulsion is applied to either side of the film. *Figures 4 and 5* show enlarged sections of film with exaggerated views of the multiple layers of materials which are combined in a theatre film.

After the emulsion has been applied, the film is cut in ribbons 35mm wide and is perforated. These steps are now done at the factory because of the extremely high precision machinery required. The film is now sent to the studios. When printing, developing, drying and processing are com-

of film on the emulsion side. A second method involves the application of a very dilute solution of wax and carbon tetrachloride to the entire emulsion area of the film. A third method coats the entire film with an extremely thin layer of special lacquer.

This last method, although it is more expensive, is now gaining favor in the trade because it may eliminate first-run damage to film, reduce shrinkage and brittleness, and offer a protective coating which gives much longer projection life to any release print.

The last few years have produced great improvements in the materials and techniques going into the making of motion picture release prints. Certainly these advances have served to increase the life of the film; but more, they have improved the safety of theatre personnel and audiences.

Analyzing 1952 for Operation in 1953

(Continued from page 22)

lines and electrical outlets to provide for the installation of such automatic equipment.

In anticipation of reopening—a date that comes around very rapidly—nothing should be left until the last minute. Among the many details vital to good drive-in operation that can be checked and prepared for the opening are the painting of picnic tables and park benches; ordering and replacement of worn parts for in-car heaters; painting and replacement of directional

signs; and replacing burnt out lights.

Other matters are checking of grounds cleaning equipment and lawn mowers; ordering of plants and shrubs to be planted at a later date; checking and ordering of lighting fixtures for better and safer traffic direction.

Check inventory of insect chemicals, and order them if needed. Check car-hop vending equipment for repairs and painting. Replace burnt out lamps on each post used in ramp lighting; check highway safety

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signal for burnt out lamp or weak battery, either or both of which may have to be ordered for replacement.

Get your order in for paint with delivery date in March, for screen tower painting. Order speaker cones and cords in anticipation of those lost or becoming defective.

Get down on paper the ticket inventory and what your anticipated requirements may be for 1953 inventory of paper goods, hot and cold cups, carry-away trays, plates, spoons and napkins—also tissues and towels required for restroom facilities. These replacements should be ordered about three weeks before reopening. Along with the

above can be included flashlights and flashlight batteries, and weed killers.

All interior painting can be behind you in a short space of time if you put a small heater in each room for drying purposes. As each room is completed, leave the heater in the room for a couple of days, then go on to another room, until all is completed.

There are so many details, all of equal importance, that pile up from the closing of one season to the reopening of another that a drive-in manager can very easily become snowed under should he neglect their attention until the last moment. So much can be done during a closed period.

HOW FARES OUR BRITISH COUSIN

(Continued from page 10)

admission is one shilling sixpence. For the middle third it is two shillings and three-pence; and for the rear third three shillings and one pence. At the present time a shilling is equivalent to fourteen cents in American money, and there are twelve pence to the shilling.

I was a bit puzzled as to why the rear seats have a higher admission price than the middle seats, from where the most desirable view of the screen is obtainable (although it is only the seats closest to the center of this middle area which are best visually).

The balconies are similarly split up as to admission prices. A similar practice in this country might prove to produce a higher cost for usher control, but it's worth further study since we are trying to reevaluate our policies in exhibition.

There are approximately forty-five hundred theatres in Great Britain of which one thousand are owned by two major circuits, with the remainder distributed among 150 smaller circuits. These two major circuits are important film producers, one of which

—the Rank Organization—makes pictures extensively shown in the United States. The other producer's product is aimed chiefly at the home audience. If an architect may be allowed ideas in such matters, I would like to mention that I couldn't help but think of the mutual benefits that are derived from making British and American films for audiences in both countries. It is true that each country does enjoy films peculiar to its own way of living, but there is still a wealth of untapped ideas for films which could be successful, it seems to me, in both countries. Since the success of motion picture theatres depends so largely on a flow of film product, this thought seems worthy of consideration.

Several forms of maskless screens have been experimented with for quite some time in Great Britain, and the trend there, as in this country, seems to be towards the elimination of the black border. Most auditorium interiors favor a light gold coloring with some accents of red, and the decorations in plaster detail are original in design and show very little trace of classic

architecture as a source of inspiration. Most of the plaster detail is kept very flat, therefore the objectionable shadows created by bold projections have been avoided. When one considers the period in which these theatres were built, it seems as though good sense was used in subduing the decorations and in maintaining a monochrome color scheme.

The box-offices are almost invariably located inside of the lobby, unlike the street box-offices in most of our theatres. All of the various priced tickets are sold from the same box-office, and there is frequently a waiting line outside of the theatre for the lower-priced seats.

Many theatres are constructed with the main level below the street grade so that the climb to either first floor or balcony is equalized. This seems like good planning. Within the last year consideration has begun of a change in the New York City building code to permit this kind of construction.

SEATING PLANS LAG

Row spacing of auditorium chairs is not as generous as has become the practice in this country. Most of the theatres have about 32-inch row spacing. This condition, and the fact that there are very few examples of staggered seating arrangements, seem to be mostly because there has been very little reseating since the war. Most of the exhibitors interviewed said they would adopt staggered seating as soon as conditions permitted.

Outdoor displays and changeable letter marquees are kept to a minimum, and I noted that even the advertising in newspapers is similarly treated. It seems as though there is a limit to the effectiveness of advertising and exploitation devices. In general, the British are ardent cinema fans. The dense population in many areas accounts for a large percentage of walk-to-the-theatre patrons; this plus the small number of automobiles per capita, makes parking no real problem for most British exhibitors.

Smoking is permitted in all of the seating areas of the theatres, with the result that the screens have to be resurfaced quite frequently to eliminate tar staining. They actually have to have at least 10% additional projection light to compensate for the light loss caused by smoke suspended in the atmosphere.

Air-conditioning is most infrequently found in British theatres. There does not seem to be a sufficient number of intolerable summer days to warrant the cost of such an installation. The average housekeeping of the British cinema appeared to be of a high quality, and restrooms are very well fitted and maintained. Vandalism, I found, is not a problem in most of the theatres visited in Great Britain.



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About People of the Theatre

AND OF BUSINESSES SERVING THEM

W. S. TOWER, JR., formerly managing director of Westrex Corporation's subsidiary, Westrex Australia Pty. Ltd., has been named managing director of Western Electric Co., Ltd., in London. H. B. ALLINSMITH, formerly managing director in London, will take over the duties of D. C. COLLINS, vice-president of Westrex, who plans to retire early in 1953.

A new drive-in theatre will be erected on the outskirts of Valparaiso, Ind., by G. G. Shauer & Sons Company, owners and operators of the Premier and Lake theatres in Valparaiso. The new drive-in will have a capacity of 700 cars, and an opening is planned for next spring.

To assist in the remodeling program for the New Playhouse theatre at Dallas, Tex., the management has acquired the services of PETER WOLF, famed State Fair Musicals' scenic designer, as advisor. The theatre is being renovated throughout, according to an announcement from BETTY BLANCHARD, general manager.

TOM SAYER has been named manager of the Empire theatre at Daytona Beach, Fla. He replaces GEORGE KREVO, who has been transferred to Miami Beach.

Opening of a new 300-car drive-in at Gadsden, Ala., owned by the Alga Theatre Company, is planned for the first of the year.

WILLARD FAGIN has been appointed relief manager for the Hick Theatres circuit, Baltimore, and he has been succeeded as manager of the Mayfair theatre, Baltimore, by GEORGE HENDRICKS.

Opening of his new 250-car drive-in at Camilla, Ga., will take place soon, according to owner R. H. DUNN.

M. B. HORWITZ, head of the Washington Theatre Circuit, Cleveland, has taken a five-year lease on the Ohio theatre, Cuyahoga Falls, Ohio, from the owners, the Akron-Falls Amusement Company.

Reopening of Kerasotes Theatres' Capitol theatre at Canton, Ill., was held recently following a complete remodeling program. B. T. ELY, manager of the house for

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- 104—Lighting fixtures
- 105—Letters, changeable
- 106—Marquees
- 107—Signs, attraction
- 108—Signs, theatre name

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- 201—Air cleaners, electrical
- 202—Air washers
- 203—Blowers and fans
- 204—Coils (heat transfer)
- 205—Compressors
- 206—Conditioning units
- 207—Control equipment
- 208—Cooling towers
- 209—Filters
- 210—Grilles, ornamental
- 211—Heaters, unit
- 212—Insulation
- 213—Motors
- 214—Oil burners
- 215—Outlets (diffusers)

ARCHIT'URE & DECORATION

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- 302—Acoustic tiles
- 303—Black-light murals
- 304—Decorating service
- 305—Fabric
- 306—Luminescent paints
- 307—Mirrors
- 308—Porcelain enamel tiles
- 309—Tiles, ceramic
- 310—Wall boards and tiles
- 311—Wall paper and plastics
- 312—Wood veneer

DRIVE-IN THEATRES

- 401—Admission control system
- 402—Box-offices
- 403—Design service
- 404—Electric cable (underg'd)
- 405—Fencing
- 406—In-car heaters
- 407—In-car speakers
- 408—Insecticide foggers
- 409—Lighting fixtures (outd'r)
- 410—Screen paint
- 411—Screen towers
- 412—Signs, attraction
- 413—Signs, name
- 414—Signs, ramp and traffic
- 415—Stadium seating

EMERGENCY

- 501—Fire extinguishers
- 502—Lighting equipment

GENERAL MAINTENANCE

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- 602—Brooms and brushes
- 603—Carpet shampoo

604—Cleaning compounds

- 605—Deodorants
- 606—Disinfectants
- 607—Gum remover
- 608—Ladders, safety
- 609—Lamps, germicidal
- 610—Paint, aud. floor
- 611—Polishes
- 612—Sand urns
- 613—Soap, liquid
- 614—Vacuum cleaners

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- 702—Carpeting
- 703—Carpet lining
- 704—Concrete paint
- 705—Linoleum
- 706—Mats, rubber

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- 803—Dimmers
- 804—Downlighting equipment
- 807—Luminaires

(See also Advertising, Stage)

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- 903—Mirrors

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- 1003—Amplifiers
- 1004—Amplifier tubes
- 1005—Cabinets, accessory
- 1006—Cabinets, carbon
- 1007—Cabinets, film
- 1008—Changeovers
- 1009—Cue markers
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- 1011—Exciter lamps
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- 1014—Lamps, reflector arc
- 1015—Lamps, condenser
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- 1020—Motor-generators
- 1021—Non-sync. turntables
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- 1024—Projectors, 16-mm.
- 1025—Projector parts
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- 1028—Rectifiers
- 1029—Reel and alarms
- 1030—Reels
- 1031—Reflectors (arc)

1032—Renovators, film

- 1033—Rewinders
- 1034—Rheostats
- 1035—Safety devices, projector
- 1036—Screens
- 1037—Speakers and horns
- 1038—Splicers
- 1039—Soundheads
- 1040—Stereopticons
- 1041—Tables, rewind

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- 1103—Fastening cement
- 1104—Foam rubber cushions
- 1105—Upholstering fabrics

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- 1202—Directional signs
- 1203—Drinking fountains
- 1204—Lockers, checking
- 1205—Uniforms
- 1206—Water coolers

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- 1302—Curtain controls & track
- 1303—Lighting equipment
- 1304—Rigging and hardware
- 1305—Switchboards

THEATRE SALES

- 1401—Candy
- 1402—Candy Machines
- 1403—Grills
- 1404—Gum
- 1405—Gum machines
- 1406—Ice cream
- 1407—Popcorn
- 1408—Popcorn machines
- 1409—Popping oil
- 1410—Soft drinks, bottle
- 1411—Soft drinks, syrup
- 1412—Soft drink dispensers
- 1413—Showcases
- 1414—Vending carts

TICKET SALES

- 1501—Box offices
- 1502—Changemakers
- 1503—Signs, price
- 1504—Speaking tubes
- 1505—Ticket choppers
- 1506—Ticket registers

TOILET

- 1601—Hand driers, electric
- 1602—Paper dispensers
- 1603—Soap dispensers

(See also Maintenance)

VENDING—See Theatre Sales

12-52

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Name..... Theatre.....

Address.....

the past 14 years, was honored by the local newspaper, the *Daily Ledger*, in a special story for the occasion.

AUSTIN D. HOSTETLER has been named manager of the La Porte theatre, at La Porte, Ind.

HOWARD BROOKINGS, owners of four theatres in Iowa, recently celebrated twenty-five years in the motion picture industry. During a week's observance of the anniversary all patrons were admitted for a dime at his theatres in Avoca, Oakland, Walnut and Carson.

RICHARD MYERS of Fort Dodge, Iowa, has assumed duties as manager for Central States Theatres' Cresco theatre at Cresco. He replaced ERWIN BRANER, who is now managing one of the circuit's Nebraska houses.

Early construction of a 300-car drive-in at Jacksonville, Fla., for Negro patrons, to be named the Moncrief, has been announced by ARVIN K. ROTHSCHILD, general manager for National Theatre Enterprises, Jacksonville.

LOCKE CRUMLEY, veteran manager of the Matanzas theatre, St. Augustine, Fla., has retired. He has been replaced by BILL DUGGAN, formerly manager of the Colony theatre at Winter Park, Fla.

La Cosa, a new theatre in St. Ann's Village, a suburb of St. Louis, was opened early in November.

A new drive-in theatre is planned at Camrose, Alberta, Canada, by STAN BALLEY, operator of an indoor theatre there.

KEN MAYO has been transferred from the Odeon-Sapperton, B. C., Canada, to the Kingsway, Vancouver, replacing CECIL CAMERON, who is moving to California.

R. V. SHALE, Toronto branch manager of Perkins Electric Company, Ltd., distributor and manufacturers of motion picture projection and sound equipment and stage accessories, has reported some recent sales of GB-Kalee equipment. These included projectors for the new Orangeville drive-in and Port Elmsley drive-in, both slated to open next spring. Projectors were also installed by the company in the New Royal theatre, Hearst, and will soon be placed in the new Lido theatre at Sturgeon Falls, Ontario. GB-Kalee "Universal" arc lamps were installed at the Empire theatre, Madoc; Plaza theatre, Marmora; and the Savoy theatre, London, Ontario.

Increase in the capacity of the Coral Way drive-in at Miami, Fla., and installation of new equipment have been reported by EDDIE MELNIKER, manager. The addition of two new ramps raised auto capacity

by 150, and the screen has also been enlarged. All equipment, including new generators and projectors, was supplied by Joe Hornstein, Inc., Miami.

JACK DOLDE, formerly assistant manager at Loew's Penn theatre in Pittsburgh, has been appointed manager of the Ritz, also in that city. He succeeds CARL FARRAZZA, who is now a manager for RKO in Cincinnati. Replacing Mr. Dolde at the Penn is ALBERT HILL, while LARRY BROZEWICH will serve as Mr. Dolde's assistant.

CLAUDE JENNER, formerly manager of Warner Bros.'s Fresno theatre at Fresno, Calif., has been transferred to manage the Warner at Long Beach. PAUL BROWN, formerly of the circuit's Hollywood house, will replace Mr. Jenner.

L. E. BLAIR has sold the Chester theatre at Chester, Calif., to WALTER FINN.

R. J. LUDWIG has resigned as manager of the Florida theatre, Ft. Lauderdale, to take a position outside the industry.

Expansion of his 900-car Ski-Way drive-in at Danville, Ill., to 1200-car capacity has been announced by JACK BUTLER.

A new drive-in has been opened in Wiliston, N. D., by the Snyder Theatre Company of that city.

W. H. "BILL" MEISEL, who was until recently manager of the Puerto Rico territory for Westrex Corporation, New York City, has joined the Capital City Supply Company of Atlanta, Ga. He was with Westrex for six years and before that he was in the New York office of RCA International.

The Rendezvous theatre at Grand Isle, La., has been reopened by owner TONY MARULLO after extensive remodeling and renovation.

W. L. BELL, formerly special engineering representative stationed in Paris, France, has returned to Westrex Corporation's headquarters in New York as assistant commercial engineering manager.

MORRIS BLACKER has resigned as assistant manager of the Lower Mall theatre in Cleveland to take over management of JACK O'CONNELL's Loop theatre, Toledo and the Paulding theatre, Paulding, Ohio.

EARL ROBINSON, formerly manager of Warner Bros.'s Regal theatre in Hartford, Conn., has been named manager of the circuit's Circle theatre in Manchester, Conn.



A firm belief in the importance of motion pictures for both moral-building and educational purposes was recently expressed by President-elect General Dwight D. Eisenhower at a meeting with William C. DeVry, president of the DeVry Corporation, Chicago. Films are also a newsworthy source of bringing pictures in the armed forces from one theatre of war to the other, Eisenhower said, so that both officers and men can not only observe their friends but learn how they are using certain methods to good advantage. Shown above at the meeting are, left to right, Gen. Eisenhower; T. J. Lafeber, general manager of DeForest's Training, Inc., one of America's largest television training centers, another DeVry institution; E. B. DeVry, vice-president of DeVry Corporation; and W. C. DeVry.

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Most-Often-Used Reference Book

Revised E-x-p-a-n-d-e-d 1952-53 Edition

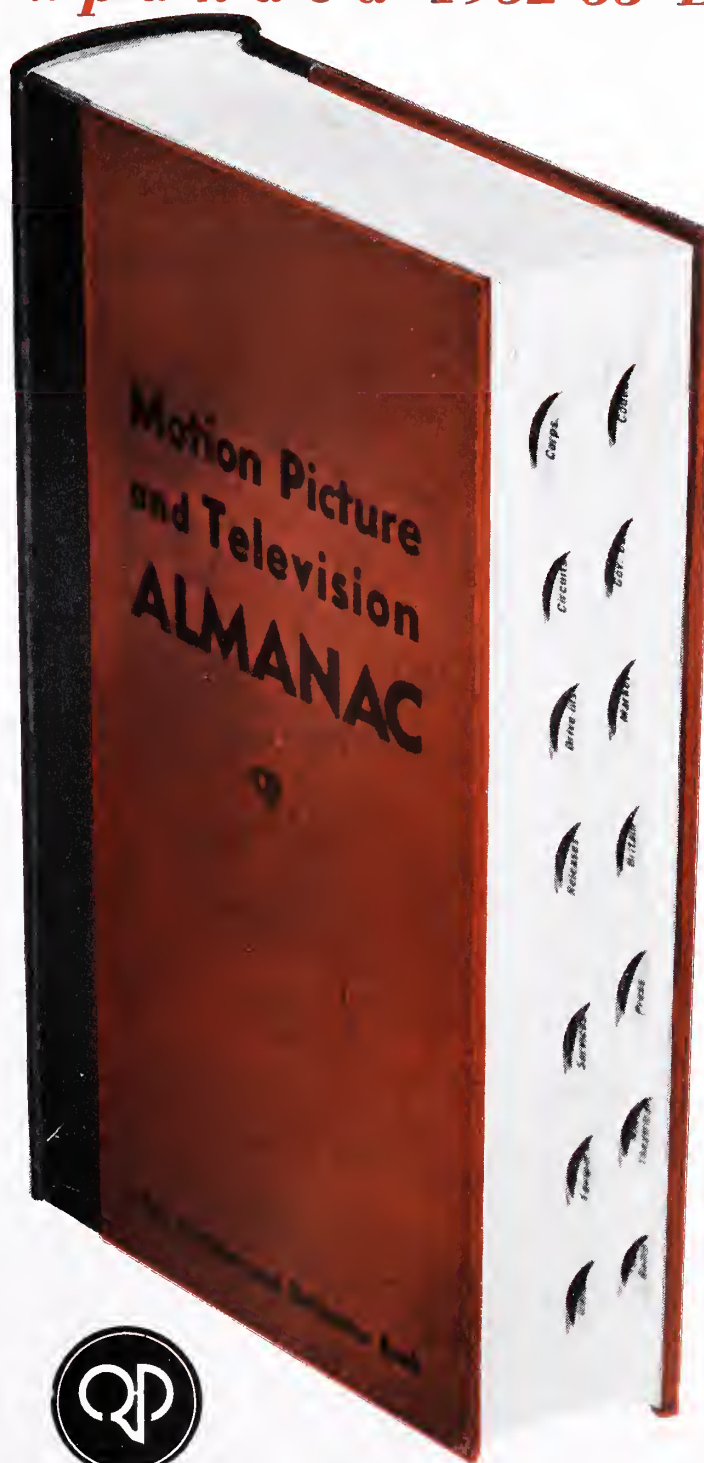
No other publication contains this valuable information *

* The WHO'S WHO section alone—which is but one of the 15 thumb-indexed sections of the ALMANAC—is worth several times the price of the complete volume of highly useful information. The WHO'S WHO section contains over 10,000 concise biographies of executives, producers, performers and other personalities, covering the fields of *both* motion pictures and television.

† It is the *ONLY* WHO'S WHO in these fields, and it has been considerably enlarged for the 1952-53 edition of the ALMANAC, to include hundreds of additional names, with up-to-date biographies and career credits.

Also, the separately thumb-indexed TV data section has been expanded to include a wealth of additional information for many purposes, in—

**The 1952-53
Motion Picture
and Television
ALMANAC**



**Thumb
Indexed . . .**

Who's Who

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Codes

Circuits

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Drive-Ins

Television
and Radio

Pictures

Great
Britain

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QUIGLEY PUBLICATIONS 1270 Sixth Ave., New York, N. Y.

'Twas the night after Christmas



'Twas the night *after* Christmas
And before a *full* house
Not a patron was stirring
Not even a mouse.
The success of my theatre
Is no secret, so hark:
My stocking was hung
Near my booth, for a lark.
On the morrow I woke
And spied Simplex X-L
Both projector and soundhead
All ready to sell.
Sell did I say?
For in every direction
Simplex has sold me
On much better projection.
Old Santa thus blessed me
And I'm no longer stewing,
For my faith in St. Nick
I'm completely renewing.

Simplex
T.M. REG. U.S. PAT. OFF.

**PROJECTION and
SOUND SYSTEMS**

DECEMBER 13, 1952

MOTION PICTURE HERALD

Fabian Buys
Control of
Warner Circuit



ARBITRATION DRAFTS:
OCTOBER vs. AUGUST

REVIEWS (In Product Digest): STOP YOU'RE KILLING ME, MEET ME AT THE FAIR, TROPIC ZONE

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**STAR OF THE
YEAR!**

He follows his triumphs
in "Quo Vadis" and
"Ivanhoe" with
another sensation . . .



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"ROBERT TAYLOR will probably play to more people for the rest of this year and next than any other star in the business, being in 'Quo Vadis', 'Ivanhoe' and 'ABOVE AND BEYOND.'"



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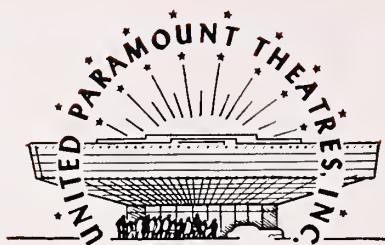
—SHEILAH GRAHAM, *Nationally Syndicated Columnist*

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—ELEANOR STIERHAM, *Today's Woman Fiction Editor*

ITS FAME WILL GROW AND GROW!

Why
Bob Weitman
is a happy
guy!.....



PARAMOUNT THEATRES, INC.

NEW YORK 36, N. Y. LONGACRE 3-1100

OFFICE OF
ROBERT M. WEITMAN
VICE PRESIDENT

November 28, 1952

We at the New York Paramount have been hunting for a real laugh-out-loud attraction and you've sure got it in 'Stop, You're Killing Me'. To me it's the funniest Damon Runyon yarn I can remember-- a terrific entertainment in every sense of the word!

While I know it's considerably ahead of your national release, you'd make me a very happy guy if we could book it into the Paramount immediately following the third week of 'Iron Mistress'. I assure you we'll give it a grand sendoff and you can look forward to a swell engagement!

Sincerely,

Robert M. Weitman

THE NEW
WARNER BROS.
SMASH AT THE
PARAMOUNT, N.Y.
NOW IS

HAPPY FLASH FROM
WALTER WINCHELL:
"It's a picture
that will light up
the heart of every
Damon Runyon fan!"

DAMON RUNYON'S

NON-STOP LAUGH SENSATION

"Stop, You're Killing Me"

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MUGGS, MOLLS AND HO-HO-HOMICIDE!

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CRAWFORD
CLAIRE
TREVOR

WITH
VIRGINIA GIBSON · BILL HAYES · CHARLIE CANTOR · SHELDON LEONARD

JOSEPH VITALE · HOWARD ST. JOHN · HENRY MORGAN · MARGARET DUMONT
HENRY SLATE · JACK PEPPER · STEPHEN CHASE · DON BEDDOE · LOUIS LETTIERI

SCREEN PLAY BY JAMES O'HANLON · FROM A PLAY BY DAMON RUNYON AND HOWARD LINDSAY · PRODUCED BY LOUIS F. EDELMAN · DIRECTED BY ROY DEL RUTH

MUSICAL NUMBERS STAGED AND DIRECTED BY LEROY PRINZ · MUSICAL DIRECTION BY RAY HEINDORF



You weigh → 171 lbs.
172 lbs.
173 lbs.
and your fortune is
in "The Steel Trap"!



"The Steel Trap
is a superior
shocker that
features shivers—
except when
Teresa Wright
is around to
keep you warm!"

—Walter Winchell

Smash Business

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Boston

Washington

Seattle

Pittsburgh

Cleveland

Los Angeles

...Everywhere!

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 189, No. 11

December 13, 1952



Theatre Deal

THE Warner-Fabian transaction is a development of deep significance to the business of motion pictures. It will add stature and scope to the already highly important exhibition interests of the Fabian enterprises.

The acquisition by the enterprises under the leadership of Mr. Si Fabian and Mr. Samuel Rosen of the theatre holdings of Harry, Albert and Jack Warner constitutes an eloquent pledge of confidence in the future of theatrical entertainment which will have sharp impact upon the amusement world. It will have a stabilizing influence and it will fan out into a broad current of confidence.

Under the judicial decision of divorcement of production and exhibition the Warner brothers were required to abandon either production or exhibition. As they had entered the exhibition field only with reluctance the decision as to where their future efforts would be devoted was a foregone conclusion. They are now left free to devote themselves single-mindedly to the business of producing and distributing motion pictures, which has always been the activity upon which their major loyalties rested.

This new undertaking is a fitting capstone to the record of vision and initiative of the Fabian family, the third generation of which is now active in the affairs of the company. To all concerned in this significant development hearty congratulations are in order.—M.Q.



World Market Report

IT USED to be asserted that only a few countries, including the United States, had a large enough domestic theatre business to make dependence on foreign revenues unnecessary. Since the days of World War II that has definitely not been true of the U.S., if it ever was true.

The fact that every national film industry must export its productions to survive and prosper is universally recognized. The peculiar nature of the film medium fortunately makes international trade in pictures very practicable. No product is easier to ship. No product has such international appeal.

The U. S. Department of Commerce reported recently that the U. S. film earnings abroad—not remittances to this country—amounted in 1951 to \$160,000,000, an all-time record. That sum represents a one-third increase from the years 1949 and 1950. Of course, a considerable part of those earnings are impounded abroad. Yet, without the part remitted to Hollywood no U. S. film producer would be in a satisfactory financial condition. In

1951 the principal American film companies netted only an amount equal to a small fraction of the business done abroad. If foreign earnings were not available to apply proportionally against production costs, all the film companies would have operated at a loss.

An even more striking statement in the Department of Commerce report was that while U. S. earnings abroad increased 33 per cent from 1950 to 1951, earnings of foreign films in the U. S. jumped nearly three-fold in the one year, rising from \$4,000,000 to an estimated \$11,000,000.

British, Italian, French and other national film producers need the world market just as much as Hollywood. Producers and distributors who sometimes are ready to encourage or even agitate for restrictions on film importation might ponder what would happen if such barriers were erected against their own films. The motion picture industry is certainly one that calls for "free trade." Unlike industrial and manufactured goods a worthwhile film does not hurt other worthwhile films of either domestic or foreign origin but actually helps business for all by widening the number of patrons and the prestige of the industry. This is one industry in which there is no such thing as too much competition in the way of good attractions that the public wishes to patronize.

The film industry is also unequalled in providing local employment in the distribution, processing, exploitation of an imported product. Unlike most manufactured goods which are imported ready for use, each picture must be brought to life in the local community through the activities of persons in all phases of the industry.



Q A striking example of the way government intervention in the film business can adversely affect exhibitors as well as producers and distributors is given in the new revisions of the Argentine film decree of August, 1950. The Argentine government on November 27 fixed the following minimum terms to be paid by theatres for the exhibition of Argentine films: first runs, sixty per cent; moveover houses, 45 per cent; all other theatres, 40 per cent first week and 30 per cent in remaining weeks of an engagement. Furthermore, in first runs there is a compulsory holdover of an Argentine-produced picture if a week's gross reaches sixty per cent of the maximum of any foreign film.

Unless vigorously opposed, it is not surprising that government control of a film industry successively moves from restrictions on imports, to obligatory showings of locally produced pictures and then to fixing rentals. The only logical end to such activity would be complete nationalization and inevitable destruction of industry as private enterprise.

Letters to the Herald

Showmanship Needed

TO THE EDITOR:

How is this for a situation?

A college town of approximately 30,000 population, not including 10,000 students. A surrounding trade area of approximately 15,000 population. Three indoor theatres operated by a single chain and one independent drive-in theatre. There is enough for all and about all the respective managers do is open the doors and let the gravy roll in.

Enter the villain. Another drive-in theatre is built in the town. Manager of the first drive-in starts tearing his hair and lamenting the fact that there just isn't room for two drive-ins in the town. Does the manager of the established drive-in start any promotional campaign to retain his share of the gravy and perhaps gain a little more? No. He goes over to the owner of the new drive-in and makes a deal with him to split product. As a result of this deal, the utter complacency and non-aggressiveness of all parties involved, the drive-in gravy is now split two ways.

The owner-manager of the first drive-in is making expenses and his salary. He is happy. I am unhappy. I am projectionist at the first drive-in mentioned above. I have tried, on numerous occasions, to convert my boss to showmanship. I have given up the struggle. —*Southeastern Theatre projectionist.*

Back to Fundamentals

TO THE EDITOR:

This motion picture exhibition business which we are in is our calling and our livelihood and, hence, we should all be interested in pulling it out of the doldrums into which it has been permitted to descend. The sad part of it is that there are no theatre remodelling or modernization jobs in New England worth talking about—that goes for the big major circuit controlled houses as well as the small independents.

Our exhibitors are no longer showmen, they operate their theatres like Ye Olde Corner Pharmacy. A large percentage of them have the same sound systems that they installed 20 or 25 years ago; in some instances they have made a feeble attempt to modernize it. In some of the best first run houses, it would be impossible to say what kind of projectors they employ. They have stands or bases of one make, mechanisms of another make, lamps of still a different manufacture, magazines of another manu-

facture and sound heads of still an entirely different make.

Some of them have motion picture screens that are the color of *café au lait*; many have chairs that are so uncomfortable that the manager does not dare to stand out in the lobby as the audience files out because they insult him so about his uncomfortable chairs. Many of them have carpets of several colors and patterns and so worn out or torn that the insurance companies are beginning to take cognizance of the situation. I could go on and on for several pages.

We must get back to the fundamentals and rudiments of show business as it was handled by the pioneers who made it a great business.

In order to be healthy, show business in my estimation should completely revolutionize itself every four or five years—we have not had any real change worth talking about now for 20 years or more. I will agree that motion picture photography and sound recording have been greatly improved at the source but when the films are projected in the manner that will not deliver to the audience the quality they actually possess then the studios' efforts are nullified.

I have nothing against the concession stands, as they have proved an excellent thing for the theatre and they have and will continue to make money for the exhibitor—but, I do think that the exhibitor should, at least, give as much thought to showmanship as he does to his popcorn—and please do not laugh that one off—for you can see exhibitors shopping the supply houses in Boston in an endeavor to buy popping corn at 50 cents per hundred weight less than they were quoted the last time. That seems to be the extent of their showmanship.

I will say that the various trade papers, for the most part, have been doing an excellent job endeavoring to sell the exhibitor on the idea of modernization, practicing showmanship, etc., but the exhibitors seem to be afraid to read that part of the magazine for fear they might be inclined to do something about it.—*JOSEPH CIFRE, Joe Cifre, Inc., Boston, Mass.*

A Killing Tax

TO THE EDITOR:

After more than thirty years in this business I find I can no longer make a living. I would never have built the two new theatres here since the war had I known the 20 per cent tax would last this long.—*C. E. BEACH, Alan Theatre, Fernandina Beach, Florida.*

"Request" Theatre

TO THE EDITOR:

The issue of November 29 carried an interesting letter by Walter Katz of the Astoria theatre, New York, suggesting that a "request" theatre would be a good idea.

His idea has considerable merit—because that is exactly the basis upon which we operate the Georgetown theatre, even though we do describe ourselves as an "art cinema." The latter term may be a misnomer, but it is in such general use that we do not feel qualified to suggest a better name—but "request theatre" might be it.

At the Georgetown theatre we urge our patrons, through especially printed return-address mailing cards, not only to place their names on our mailing list, but to list, as well, the films they are particularly anxious to see. These requests are carefully annotated and form the basis for a good deal of our film buying. In addition, we occasionally solicit added requests by urging our readers to submit their "Ten Best" lists giving passes as prizes.

As a policy it has proved most successful, but then our audiences, bless them, like only the best in movies and we give them, so far as is possible, only the best. We might add that we do not have any teen-age audiences. Most of our patrons are the "lost audience" of adults who had once stopped going to movies because teen-age coddling (and the resultant vandalism) was too much for them to take. We frankly enjoy our patrons as much as they seem to enjoy us!—*AL SHERMAN, General Manager, the Georgetown Theatre, Washington, D. C.*

Keep Up the Theatre

TO THE EDITOR:

We do not wish to criticize the exhibitor, but we do believe he does not realize the importance of keeping up his theatre, and giving the public the best he can in sound and projection. We also believe that it is this lack of desire or apathy on the part of the exhibitor to give the public the best he can for his amusement dollar which contributes to the drop in business which they are experiencing at this time, and this holds true outside of the television areas. We are optimistic about the future, for we believe when the exhibitor realizes his situation he will be willing to do something about it.—*CHARLES C. CREAMER, Minneapolis Theatre Supply Co., Minneapolis, Minn.*

MOTION PICTURE HERALD

December 13, 1952

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► New York theatre business, harbinger of picture prospects elsewhere, and bellwether of prosperity during the holiday seasons, is doing well indeed as we near the Christmas-New Year celebrations. The Radio City Music Hall, with MGM's "Million Dollar Mermaid," did \$140,000 its first week. The Samuel Goldwyn picture, "Hans Christian Andersen," did \$46,500 at the Criterion, and \$19,400 at the Paris, both records. The Broadway, playing the third-dimensional Cinemascope, is jammed continually, and in its tenth week of that epic registered \$40,000. All over the town, in the first runs at least, business is fine-to-good.

► Some of the Allied units, talking now of government intervention, may think it wise to begin at the state level. For one instance, we have the report last week from Minneapolis, where the North Central Allied board instructed counsel Stanley Kane to ascertain the legality of president Benjamin Berger's proposition: to have the legislature place film distribution under regulations applying to public utilities.

► Reports from Paris indicate that the recently concluded Franco-American film pact may last much longer than the one-year term for

which it was negotiated. According to on-the-scene observers, Hollywood distributors seem more or less happy with the deal and the French Government has no desire whatever to stir up all the trouble again in the near future. "In any case," one student of the Gallic mind remarked, "nothing in France lasts quite as long as the temporary."

► The Goldwyn people feel pretty fine this week. The motion picture industry should also. *Collier's* magazine has something fairly radical in Friday's issue: the major portion of its editorial page is devoted to boosting "Hans Christian Andersen," its performers, its producer, and the industry. Also there is a color photograph of Jeanmaire, featured player and ballet dancer. The editorial concludes: "We aren't fretting unduly that one of our favorite forms of entertainment is going to become an adjunct of TV and nothing else."

► A Senate Foreign Relations subcommittee will hold public hearings in January to take testimony from private citizens on ways to improve the Government's overseas information program. The subcommittee, headed by Sen Fulbright (D., Ark.), has been holding some executive session hearings with government officials, and members plan to travel abroad during December observing the program first-hand. The Fulbright group's report is due by January 31.

► Looks as if Universal continues to prove there'll always be a motion picture industry. Right now, unofficial reports are the company's 1952 gross will exceed that of 1951. And that was an all-time record, amounting to \$65,172,580. Books now are being audited, and stockholders will learn all about it this coming January.

► British exhibitors were exulting this week over the dismissal of charge of quota violation against J. Arthur Rank's Haymarket theatre in London. General industry opinion was that Mr. Rank, by fighting the case, had brought immeasurably nearer the revision of the supporting program quota regulations governing the British industry.

NPA CONSTRUCTION BAN ENDS JAN. 1

WASHINGTON: The National Production Authority announced Wednesday it would end its two-year old ban on theatre construction January 1. NPA originally had scheduled May 1 as the date. Effective January 1, would-be-theatre builders can self-certify up to five tons of steel and 500 pounds of copper per project, per quarter. Self-certification privileges for aluminum, however, won't be effective until May 1.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York". Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Lea J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaranson, Production Editor; Floyd E. Stane, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone GRanite 2145; Chicago, 120 So. LaSalle St., Urban Farley, advertising representative, Telephone, FRanclinal 6-3074; Washington, J. A. Otten, National Press Club; London, Hape Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fome.

This week in pictures



BETWEEN SESSIONS at the Associated Theatre Owners of Indiana meeting in Indianapolis. In left to right array are Claude Flater, a director, and his wife; Arthur Clark, Vonderschmitt circuit; Mrs. Myer Flater; Leon Bamberger, RKO Radio sales promotion director; Esther Best, Affiliated Circuit; Roy Calver, director; Mrs. E. L. Ornstein, and Mr. Ornstein, also a director.



by the Herald

GEORGE SCHAEFER, representing Natural Vision's "Bwana Devil," as he talked Tuesday of plans for its additional premieres. See page 30.

AS RCA DEMONSTRATED its large "Synchro-Screen" at the RKO 58th Street, New York. Spectators included William Howard and Sol Schwartz, RKO circuit; Charles Moss, exhibitor; Harry Kalmine, Warner Theatres chief; Marty Bennett, RCA; and Frank Cahill, Jr., Warner Theatres.



by the Herald

DAN TERRELL this week took over directorship of eastern publicity for MGM. He also will continue as exploitation director.

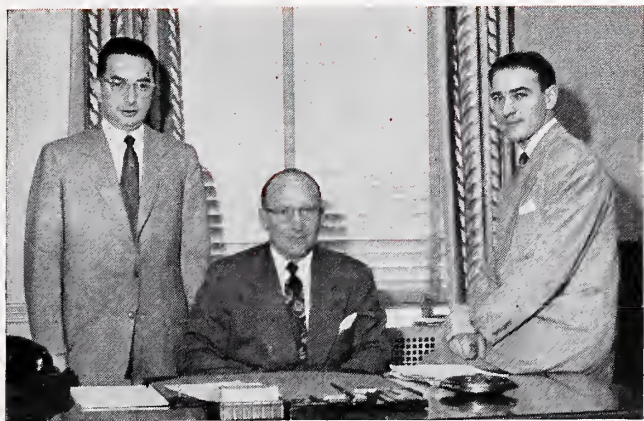


by the Herald

THE THREE CO-CHAIRMEN of the coming drive for the New York Federation of Jewish Philanthropies — Emanuel Frisch, S. H. Fabian, and Barney Balaban, at the right, during an organization luncheon for the amusement division. There is no division quota. The city goal is \$20,000,000.



by the Herald



by the Herald

NEW FOREIGN executives at RKO Radio. Edwin J. Smith, Jr., new assistant foreign sales manager, is flanked by newly promoted aides Arthur Herskovitz, for European-Australian operations; and Melvin Danheiser, Latin-American and Far Eastern specialist.



IT'S "APRIL IN PARIS," the Warner New Year show. The Technicolor musical stars Doris Day and Ray Bolger, with Claude Dauphin. The New York premiere will be at the Paramount Theatre.



by the Herald

DAVID COPLAN AND WALTER GOULD, as they announced, Tuesday in New York, their new company, International-United Productions, Inc., with five pictures ready for distribution. See page 18.

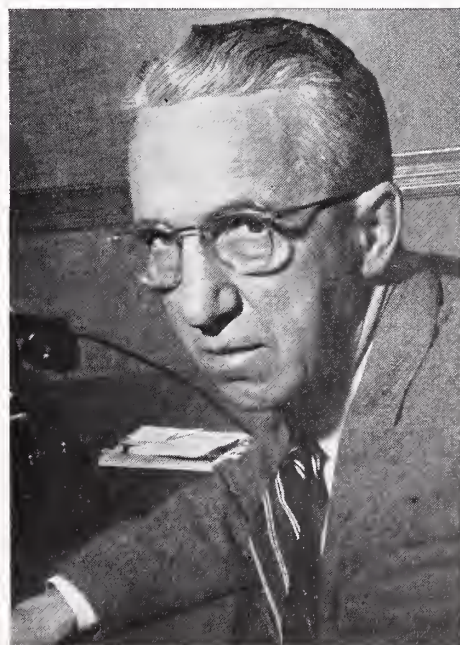


ERNEST MATTSSON, whose Scandia Films, Inc., has been acquired by three Swedish producers. Mr. Mattsson will remain as managing director, in New York.



TELETHON CELEBRANTS, as they heard they had received pledges of \$553,527. With United Cerebral Palsy president Leonard Goldenson, seated, in New York, are Dennis James, Jane Pickens, Yul Brynner, Leo Cherne, Bob Weitman, Maria Riva, Mrs. Goldenson, and Jack Hausman, New York chief of the drive.

NED CLARKE has joined the Walt Disney organization as foreign sales supervisor. He had been with RKO Radio as Latin-American and Far Eastern sales supervisor.



by the Herald

FABIAN BUYING CONTROL OF WARNER THEATRES

Deal to Be Effective With Breakup of Company After Reorganization

S. H. Fabian and Sam Rosen, heads of Fabian Enterprises, and among the nation's leading circuit operators, have concluded a deal with Harry, Albert and Jack Warner to purchase the brothers' stock holdings in the theatre company to be formed implementing the consent decree.

The actual transfer of ownership will not take place until the dissolution of the present Warner Brothers Pictures, Inc., and the formation of two new companies is completed, probably soon after the company's annual meeting in February. Under the terms of the consent decree approved by the New York Federal Court in January, 1951, the divorcement of the exhibition end of the business from production and distribution must be completed by April 4, 1953.

Brothers Required to Sell or Trustee Stock

The court decree also required the three Warner brothers personally to sell or trustee their stock in one or the other end of the business.

The Warner circuit at present comprises some 336 theatres in all sections of the country but most heavily concentrated in Pennsylvania and New Jersey. This total includes 24 theatres which remain to be sold by Warners or the new theatre company under provisions of the decree.

The three Warner Brothers currently hold about 18 per cent of the outstanding stock of Warner Brothers Pictures and their families hold another six per cent, a total of about 1,400,000 shares. Assuming that the stock is divided equally to form the two new companies, the 24 per cent block of shares in the new theatre company would be worth \$9,625,000 at this week's market price of the stock of the present company.

The announcement of the agreement, released Tuesday by the Warner Brothers home office in New York, said:

"The Warner brothers are happy that their stock is to be acquired by such well known veterans in the exhibition of motion pictures, and feel that under this arrangement the best interests of the stockholders and employees of the new theatre company will be preserved. The Warner brothers will remain with the picture company and will devote all their time to the production and distribution of motion pictures and its other activities."

Mr. Fabian said:

"... This deal evidences our complete faith and confidence in the future of the mo-



S. H. FABIAN

tion picture exhibition industry. A substantial number of the men associated with the operation of the theatres are friends of many years' standing. . . . We are sure that the relationship will be an effective and happy one for all concerned."

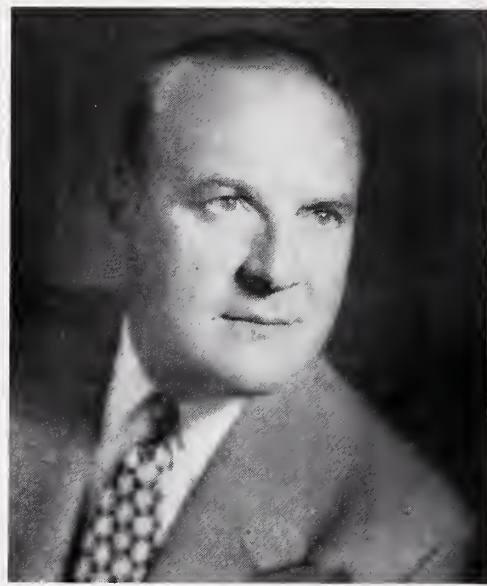
The announcement said that Serge Semenenko of Boston "collaborated in bringing about the transaction."

For Mr. Fabian the purchase brings him full circle from his association with his father's circuit while he was still in school. The circuit of New Jersey theatres built up by Jacob Fabian became the Stanley-Fabian Company when it merged in 1926 with Jules Mastbaum's Stanley Company of America. In 1928 Warner Brothers acquired majority control of Stanley Company and the circuit became the backbone of the then expanding Warner circuit.

Worked for Circuit While Still in School

Mr. Fabian, born in Paterson, New Jersey, January 28, 1899, worked for his father's circuit while he was still in school. After graduation from Harvard in 1919 he went to work for First National, later becoming manager of that company's New Jersey exchange. In 1923 he joined his father's circuit and after the merger with Stanley in 1926 he became vice-president in charge of film buying and stage bookings. When Warner Brothers acquired the Stanley Company, Mr. Fabian was made a member of the board of Warners but resigned from that post in 1930 to organize a theatre building company.

In 1931 he was appointed by the New York Federal Court to reorganize the Fox Metropolitan Playhouses circuit and he later formed his own theatre operating company. In 1944 he bought the Wilmer & Vincent



SAMUEL ROSEN

circuit of 20 theatres in New York and Ohio, the basis of his present circuit of 51 theatres in New York, Pennsylvania and Virginia.

He has been very active in industry organizations and affairs and has played an outstanding role in charitable and philanthropic campaigns.

When the consent judgment requiring divorcement was issued in January, 1951, the Warner circuit comprised 436 theatres of which 236 were owned in fee, 191 were leased and nine were partly owned and partly leased. Divestitures required under the decree, termination of lease agreements and other sales brought the total down by the summer of 1952 to 366. Thirty of these have since been sold.

The new theatre company will own and operate theatres in 16 states, including California, Connecticut, Delaware, Illinois, Indiana, Maryland, Massachusetts, New Jersey, New York, Ohio, Oklahoma, Pennsylvania, Tennessee, Virginia, West Virginia, Wisconsin and the District of Columbia. The 60-theatre Fabian Circuit operates in New York, Pennsylvania, New Jersey and Virginia.

MGM to Do "Ben Hur"

MGM has announced that it will shortly begin a new production of "Ben-Hur," by General Lew Wallace, first produced in 1924. Ramon Novarro was the leading man, then, supported by May McAvoy, Carmel Myers and Betty Bronson.

Dmytryk to Direct "Caine"

Columbia Pictures announced this week that Stanley Kramer had assigned Edward Dmytryk to direct his production of "The Caine Mutiny," scheduled to go before the cameras next April.

THEY CALLED HIM THE MAN BEHIND THE GUN...

The roving
soldier-without-a-uniform
who backed his bullets
with bare nerve against the
traitor legions that stormed
California
in the flaming days of the great
Los Angeles Rebellion!

The city in flames
—but the fight of
the 'She-Tigers'
still rages!

RANDOLPH SCOTT

AMERICA'S FAVORITE ADVENTURE STAR IN HIS BIGGEST ADVENTURE OF ALL!

"THE MAN BEHIND THE GUN"

COLOR BY
TECHNICOLOR

ALSO STARRING

PATRICE WYMORE DICK WESSON • PHILIP CAREY • LINA ROMAY

WITH

ROY ROBERTS • MORRIS ANKRUM • KATHARINE WARREN • ALAN HALE, JR. • DOUGLAS FOWLEY • TONY CARUSO • CLANCY COOPER • ROBERT CABAL SCREEN PLAY BY JOHN TWIST PRODUCED BY ROBERT SISK DIRECTED BY FELIX FEIST

WARNER BROS. TRADE SHOW DEC. 17

ALBANY
Warner Screening Room
110 N. Pearl St. • 8:00 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
20th Century Fox Screening Room
290 Franklin Street 8:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave. • 8:30 P.M.

DALLAS
20th Century-Fox Screening Rm
1803 Wood St. • 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 12:15 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 1:30 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Ovensport St. • 1:30 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:30 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Jewel Box Screening Room
1947 N.W. Keorney St. • 2:00 P.M.

SALT LAKE
20th Century-Fox Screening Room
316 East 1st South • 1:00 P.M.

SAN FRANCISCO
Paramount Screening Room
205 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS
Srenco Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Warner Theatre Building
13th & E Sts. N.W. • 7:30 P.M.

Terry Ramsaye Says



NO REVOLUTION YET—Hollywood it seems is even less than lukewarm in enthusiasm for the ventures, adventures and promotions in stereoscopic pictures and related devices. This is manifest in the press of the production community, reflecting the unquoted observations from high places. Also private advices indicate active undercurrents of opposition.

First off, Hollywood considers that it has problems aplenty in the current state of the industry without changes which would involve complete re-equipment and perhaps as radical a change in techniques as those that came with the costly, and resisted, intrusion of sound.

Unpublished technological criticism of both Cinerama and the several polaroid spectacle processes is widespread and sharp—this despite the sensational novelty appeal success of the Cinerama demonstration show, sold out weeks ahead in New York, and the hit opening of Natural Vision's "Bwana Devil" at the Hollywood and Los Angeles Paramounts, said to be a record breaking \$77,000 for the first four days.

The talk is, for instance, that Cinerama, made especially sensitive with its stock on the market, and enjoying a decided lay press approval in the east, is not going to be in haste to open in Hollywood and thereby provoke articulate expert analytical attention. It is considered probable that all other promising key city possibilities will be exploited first. Out there the view is that Cinerama's acquisition of the name of Louis B. Mayer is a bit of institutional strategy.

Obviously the answer on the abiding values in these ambitious devices to push through the limitations, real or fancied, of the existing medium of sight and sound, will only be had from the crucible of experience. When the novelty appeal has been exhausted the new methods will be entirely on their own, in such capacity as they may prove, to enhance dramatic illusion.

Conservative and intensely preoccupied Hollywood will be watchfully waiting.



NOTE ON THE ART—One reads with a certain appreciative sympathy a United Press dispatch from London saying that J. Arthur Rank "says his film empire lost money at the box office in the last twelve months but cleaned up £1,151,000 (\$3,222,800) selling ice cream to movie-goers." His experience is not unique. It came out at a hearing in magistrate's court about why

one of his theatres, the Gaumont, failed of the quota requirement that 25 per cent of "second features" should be British made. The court, later dispatches indicate, decided that the theatre could not be required by law to lose money. The theatre, Mr. Rank testified, had been double billing for years and operating at a loss. Government trying to run the picture business.



ANTI-RED FILM—If data can make comparable critical treatments of a half-hour documentary and of a full blown feature, something of interest might develop with the release of "The Hoaxters" against the background of the unencouraging reception of "My Son, John."

Dore Schary's 37-minute treatment of the course and menace of communism is to be sold at "documentary prices" to encourage circulation. Few documentaries of less than feature calibre are extensively reviewed. Will now the red-left-and-liberal critics who so unanimously found innumerable faults in Paramount's "My Son John," a decidedly competent melodrama, find another provocation for an equally ill-concealed defense of their lurking ideologies?

Presumably "The Hoaxters," among other purposes, has a mission of counteracting the malodors conferred on Hollywood by the revelations, prosecutions and publicity pertaining to activities of communist and fellow traveller figures, some of whom are still on the scene.

It is obviously constructive to have some emphatic showpiece product on the other side to which to point, especially just now with some impending changes in Washington.



IT'S LOGICAL—Up in Toronto P. J. A. Fleming, chairman of the Provincial Censors of Motion Pictures, in an official statement has observed:

"Television, no matter who makes its material, who sells it, who handles it, regardless of whether it is projected by the direct instantaneous method or the film method, is a motion picture vehicle and, as such, should be subject to the existing laws of censorship as they affect motion pictures."

That is logical enough, but a reduction to practise would present some problems, especially with "live" television programs and events.

New England Unit Meets

BOSTON: The New England Independent exhibitors Tuesday voted to have their members furnish affidavits and pertinent data in an attack on advanced admission prices on pre-released pictures, and endorsed the policies of national Allied as outlined at the recent Chicago convention.

No election was held and it was decided to defer the action until the annual meeting in January.

Leon J. Bamberger, sales promotion manager for RKO Radio Pictures, outlined the "cooperation that should exist between you and your newspapers, your greatest ally."

Henderson Richey, MGM director of exhibitor relations, urged active participation in maintaining good public relations.

Other speakers included Burton Robbins, National Screen Service; Stephen L. Saunders, publisher of the magazine *Prevue*, which is sold in theatre lobbies; Father Joseph A. Pelletier, author of "The Sun Danced at Fatima," which is being sold by theatres playing the "Lady of Fatima" film; Joseph Rifkin, who spoke on Cinerama, and Irving Isaacs, who gave a complete report on the exhibitors' fight to maintain booths with one operator.

U.A. Circuit Net \$491,013

United Artists Theatre Circuit and subsidiary companies this week reported net income for the year ended August 31, 1952, rose to \$491,013 from \$402,290 for the corresponding fiscal period in 1951. The 1950 earnings were \$614,383.

The circuit's net before deducting interest, depreciation, amortization and provision for Federal income taxes was \$749,360, with the deductible items totalling \$494,313. To the remaining \$255,046 was added \$235,966, representing the proportion of net losses of companies not owned 100 per cent.

The circuit operates 20 theatres in California, Michigan, Oregon and New York. It is interested in, but does not operate, Metropolitan Playhouses, which holds an interest in two circuits operating 128 theatres in and around New York City; United California Theatres which operates 99 theatres; Rowley United Theatres, 127 theatres, and Penn-Federal Enterprises, seven theatres.

Fox Sells TV Program

A new Movietone TV program especially prepared for children, "News Adventures for Young America," was launched this week in 10 markets, it has been announced by Peter G. Levathes, director of television for 20th Century-Fox. The sponsored program, sold on a syndication basis, has been already set for 52 consecutive weeks.

Tax Repeal Battle Wins Recruits

News on the industry's fight for repeal of the 20 per cent Federal admissions tax came last week from Albany, Denver and Minneapolis.

The Albany action was primarily editorial—in the columns of the *Knickerbocker News*—and was set off by an editorial in that paper last month in comment on the "free admission" practice of an Ohio exhibitor who, to escape the tax and publicize the industry's cause, had asked for donations in lieu of ticket admissions.

The *News*, describing the Ohio action as simply "a protest" against the tax, went on to say that "unfortunately, however, it is vitally necessary that taxes be levied and that they be paid. . . . The sound way to go about (the problem of the tax) . . . would be to eliminate the need for those taxes—which means decreased government spending and more careful use of the money that is spent."

This is all very well and good, wrote G. H. C. Farley, an Albany area theatreman, in a letter to the editor last week, but, he added, "the little theatre man is not 'protesting'—with over 3,000 shuttered theatres in the nation already, it is far too late to protest—but rather he is fighting with all his ingenuity for survival."

In Denver last week, Pat McGee, co-chairman of COMPO's National Tax Repeal Campaign Committee, elaborated on the idea put forward earlier by Senator Eugene Milliken (R., Colo.) for a short subject as the best means of telling the industry's tax story to Senators and Congressmen.

According to Mr. McGee, who was one of a delegation of Colorado theatre men who conferred with Senator Milliken on the tax question, the latter had said such a picture would be of great help to the campaign among the legislators. But, Mr. McGee emphasized, there was no idea of making the picture available to exhibitors for screening to the public, since the campaign had carefully avoided making any appeal to the general public.

In Minneapolis Senator Hubert H. Humphrey (D., Minn.) announced a reversal of his previous stand and committed himself fully to complete repeal of the tax. The Senator's action was regarded as considerably strengthening the anti-tax campaign in the Minneapolis area.

Abtcon Pictures Formed

Herman Cohen, former vice-president of Jack Broder Productions, and of Realart, and William L. Abt, former president of Abt Laboratories, Chicago, have announced in Hollywood the formation of Abtcon Pictures, Inc., for exploitation features. Mr. Cohen is president; Mr. Abt, secretary-treasurer.

HUGHES STEPS OUT OF RKO

Holds Stolkin Group to Pact; Depinet Refuses Post Without Autonomy

Negotiations between the Chicago syndicate which now owns controlling interest in RKO Pictures and Howard Hughes, who sold it to them three months ago, broke off in Hollywood Wednesday with no agreements of any kind having been reached.

The negotiations, under way for the last four weeks, were aimed at the revision or cancellation of the syndicate's stock purchase agreement, under which they paid Mr. Hughes \$1,250,000 cash and are bound to pay him an additional \$6,000,000 over a two-year period. The syndicate, headed by Ralph E. Stolkin, found itself unable to hold direct executive control of the company, and it was hoped that an agreement could be reached with Mr. Hughes under which the management of the company could be reorganized and its board of directors reconstituted.

Status Remains the Same

The ownership and management status of the company thus remains as it was on November 13 when Arnold Grant resigned as board chairman and chief executive officer for the Stolkin syndicate.

Sherrill Corwin, a member of the syndicate, was named acting chairman of the board at that time and presumably continues in that capacity. Mr. Corwin and Edward J. Burke are the only members of the syndicate still on the board of directors. Elected with them to the RKO board following Mr. Grant's resignation were William Zimmerman, Charles Boasberg and Ross Hastings, executives of the company. Three vacancies on the board remain unfilled.

Late last week it was reported from Hollywood that Mr. Hughes had agreed to take back the stock and resume control of the company in return for a waiver of liability to the syndicate and their release from the stock purchase agreement. This would have involved forfeiture of the \$1,250,000 they paid at the time of the agreement.

Second Plan Collapses

This plan was contingent upon Ned E. Depinet's resuming the presidency of the company. Mr. Depinet, who flew to the coast early last week for conferences with Mr. Hughes, insisted upon complete autonomy in operation as a condition of his resuming the post. Mr. Hughes balked at giving this guaranty.

On Monday Hollywood reported that this plan had broken down and that Mr. Hughes was then working out a program under which he would resume control of the company but only in order to reorganize the

management and that the Stolkin group would be given extensions of time on their commitments to pay the additional \$6,000,000. Under this plan Noah Dietrich, who was chairman of the board in the previous Hughes regime, would play an important part in management.

This plan, in turn, collapsed when Mr. Hughes decided not to take a hand in management without the assistance of Mr. Depinet.

The Stolkin group is now confronted with the problem of providing management and a complete board of directors for the company before next Wednesday when a hearing is scheduled in New York Supreme Court on a stockholders' application for appointment of a receiver. The hearing was postponed for one week last Wednesday when company representatives told the court that a settlement of the management and board problems was expected "momentarily."

Gross Drops In England

LONDON: A six per cent decline in Britain's box office gross receipts for the second quarter ended June 28 was reported last week by the Board of Trade. Grosses fell from £28,953,000 for the quarter ending March 29, 1952 to £27,208,000 for the second quarter.

The number of admissions decreased from 345,596,000 for the first quarter to 326,447,000 for the second, representing a drop of 5.5 per cent. The average admission price for the second quarter was 20 pence compared to the first quarter's 20.1 pence. During the quarter ending June 28, the entertainment tax amounted to £9,471,000. The percentage of net takings for film rentals fell from 35.4 to 35. The exhibitors' share of the gross totaled £11,062,000, compared to £11,662,000. Production figures showed that at the end of the September 30 quarter, 25 films were being made, compared to 16 at the end of June.

The Board also reported that special performances for Children's Cinema Clubs were held at 1,872 theatres (41 per cent of the country's cinemas) during the second quarter, compared to 1,735 in the third quarter of 1950. The total number of admissions to children's performances was 13,372,000, against 12,396,000 in the third 1950 period. Showmen here are finding these performances worthwhile, not only from the extra profit, but also in that the clubs insure the nucleus of tomorrow's audience.

STARS
AND STRIPES
FOREVER

TECHNICOLOR
Roxy

MY COUSIN
RACHEL

Rivoli

20th CENTURY-FOX
LIGHTS UP
BROADWAY
FOR XMAS!



A MERRY CHRISTMAS FOR EVERY

O. Henry's
Full House

Trans Lux

PONY
SOLDIER

TECHNICOLOR

Globe

RUBY
GENTRY

Mayfair

THEATRE IN THE LAND FROM 20TH CENTURY-FOX!

COMPO BOARD FOCUSES EYE ON ADMISSION TAX FIGHT

CHICAGO: Industry efforts toward repeal of the 20 per cent Federal admissions tax provided the chief topic of discussion for the executive committee and board of directors of the Council of Motion Picture Organizations at their meeting here Wednesday and Thursday at the Blackstone Hotel.

Col. H. A. Cole and Pat McGee, co-chairman of the National Tax Repeal Campaign Committee, reported on results so far obtained in the campaign and led a discussion of methods to be pursued in obtaining favorable action on the tax question by Congress. Presiding over the meeting, attended by almost 50 executives, was Trueman T. Rembusch, COMPO co-chairman along with Al Lichtman and Samuel Pinanski, who also were in attendance.

Robert J. O'Donnell, national director of Movietime U.S.A., reported on results obtained so far by this COMPO project. Another report was read on plans for a second industry Round Table discussion between producers and exhibitors in Hollywood next February. The agenda also provided for

reports by officers, a report of the membership committee by Ellis Arnall, plans for a speakers' bureau, a motion picture exposition and a presentation of a plan for industry participation in National Health Week by Mrs. Albert D. Lasker.

Others at the meeting included:

Herman Robbins, treasurer; Sidney Schreiber, secretary; S. H. Fabian, Richard Brus, Harry Brandt, Ben Shlyen, Ben Berger, Wilbur Snaper, Lauritz Garman, Marvin Faris, Robert Livingston, Jack Kirsch, Ben Marcus, Henderson Richey, Allen Johnson, Emanuel Frisch, Herman Levy, Leo Brecher, Art Arthur, Steve Broidy, George Murphy, Irving Long, Norman Winter, S. J. Goldberg, Ray Colvin, Lou Smith, Roy Cooper, Charles Niles, James Costen, John Balaban, LaMar Sarra, Robert W. Coyne, Charles E. McCarthy, Sam Shain, Duke Clark, Dave Wallerstein, Charles McBreen, Joyce O'Hara, Ralph Hetzel, William K. Hollander and Lou Abramson.

Coplan in New Firm

David Coplan and Walter Gould Tuesday announced a new distributing company, International-United Productions, Inc. It will be based in New York, where they made the announcement; it will have 12 pictures during 1953; it has five ready for distribution February 15; it is exclusive agent for producers in France, Switzerland, Italy, England and other places; it will release through distributors in some territories and directly in others.

Mr. Coplan, United Artists managing director in Great Britain until 1949, and later with the Odeon Company there, and previously with a variety of film enterprises dating back to 1917—is president. Mr. Gould, whose career goes back to 1920, and whose last position of industry prominence was that of United Artists foreign general manager, which he left in 1949—is executive vice-president.

The first five features are "Black Eagle," starring Rossano Brazzi; "Kill Him for Me," starring Arturo de Cordova; "Swords of the Musketeers," with Maria Canale and Peter Trent; "City of Violence," starring Maria Montez and Alan Curtis, and "The Captain's Wife," starring Anne Vernon and Rossano Brazzi.

Set Plans to Honor Zukor

Emphasis on the all-industry angle of the Adolph Zukor 80th birthday dinner celebration sponsored by Variety Clubs International was stressed by R. J. O'Donnell, international chairman, and Charles P. Skouras, Hollywood chairman, at a luncheon Monday of studio and administration executives in Hollywood. "For the months of January, February and March," said Mr. O'Donnell, "Adolph Zukor no longer belongs solely to Paramount but to the industry as a whole."

The birthday dinner January 7 at the Ambassador Hotel in Los Angeles, with Paramount Film Distributing Corporation as host, will initiate the Adolph Zukor Golden Jubilee Celebration which will carry across the country and overseas, culminating in a dinner in New York March 4. Earlier Mr. O'Donnell announced he had received pledges of support from every leading exhibitor organization in the country. Also swinging behind the event are the industry trade unions, headed by the Motion Picture Industry Council.

It also was learned this week that Mr. Zukor, chairman of the board of Paramount Pictures, is preparing his autobiography for publication by G. P. Putnam's Sons in the fall of 1953. Since Mr. Zukor's 50 years in the industry spans its entire development, the book will be both a history and a reminiscence of famous personalities the screen has made.

Kansas City Association Elects New Directors

The Motion Picture Association of Greater Kansas City elected four directors to four-year terms at its annual meeting December 1 presided over by Arthur Cole, president. The directors in turn will meet December 15 to elect new officers. Named to four-year terms were Elmer C. Rhoden, Sr., president of Fox Midwest; William Gaddoni, MGM branch manager; R. M. Shelton, vice-president and general manager of Commonwealth Theatres, and Fin-ton H. Jones, insurance specialist.

Sol Lesser Says He Will Make Two in Tri-Opticon

Two features in third dimension, the "Tri-Opticon" system, will be made by Sol Lesser, the producer told newsmen in Hollywood at last week's demonstration of the process, which comes from Britain, and to which he holds American rights. "Runaway Train" might be the first, he said. This is an original action melodrama. Mr. Lesser showed the newsmen five short subjects produced in England, and now playing there, in Paris and Rotterdam.

Lippert Picks Chicago For National Meeting

The first national meeting of the new Lippert franchise holders will be held at the Blackstone Hotel in Chicago January 10-11, Robert L. Lippert announced in Hollywood this week. The two-day session will be conducted by Arthur Greenblatt, general sales manager.

Allied Artists to Have Backlog of 13 Films

HOLLYWOOD: With one film, "Jalopy," a Bowery Boys comedy, to be completed this month, Allied Artists will end the year with a backlog of 13 films, four of them in color. The color films are "Kansas Pacific," with Sterling Hayden; "The Roar of the Crowd," starring Howard Duff; "Fort Vengeance," starring James Craig, and "Son of Belle Starr," with Keith Larsen. The other films are "Cow Country," starring Edmond O'Brien; "Timber Wolf," starring Kirby Grant with Chinook, the dog; "Star of Texas" and "The Marksman," each starring Wayne Morris; "Tangier Incident," with George Brent; "The Homesteaders" and "Copperheads," each starring Wild Bill Elliott, and "White Lightning," starring Stanley Clements.

Television Promotion Plan Developed by Turner

The plan by which television stations which carry theatre advertising will share in the distributor gross, will be tried in February or March, Terry Turner, former RKO Radio exploitation director and now an executive for the Mutual Broadcasting System, indicated this week, in New York. He added the tests will involve one new picture and one reissue. Possibly 30 theatres will be involved. The plan envisions saturation of an area by television stations. They will play trailers and mention specific theatres within their areas. Instead of being paid a flat sum, they will then share in the distributor's gross.

ARBITRATION'S OUTLOOK DIM, BUT NOT HOPELESS

MPAA Releases Drafts of Initial Plan, Changes Asked by Distributors

by MARTIN QUIGLEY, JR.

While the outlook for arbitration continues gloomy—at least for the present—release this week by the Motion Picture Association of America of two drafts of the plan makes it possible for the industry generally to have a clearer idea of what has been at stake.

An outline of the drafts appears in the adjoining columns.

At the time of the Arbitration Conference in New York last Spring it was decided that the proceedings and results would be kept secret. This meant that apart from members of the Arbitration Conference and their associates few knew the progress or lack of it.

Sub-Committee Reached Agreement in Principle

In mid-Summer a special sub-committee of the Conference reached an agreement in principle on a plan they felt they could submit to their principals. To Abram F. Myers, Allied general counsel and board chairman, was entrusted the job of writing the draft. The August 21 draft hence is chiefly his—not a reflection of his personal views or those of Allied but rather his version of a plan that carried out the tentative agreement of the subcommittee.

The October 17 draft is the August draft revised by distributor lawyers to make it acceptable to the film companies. When Eric Johnston, president of the Motion Picture Association, forwarded the October draft to the exhibitor organizations which participated in the Arbitration Conference he made it clear that the door was open for consideration of any changes suggested by the exhibitor groups.

Allied Always Called for "All-Inclusive" System

In Chicago the Allied board of directors, following a detailed report by Mr. Myers, rejected the October draft because "(a) it contains no provision for arbitrating film rentals, and (b) it contains provisions which are not deemed to be in the exhibitors' interests." This action was unanimously endorsed by the convention. Subsequently the Western Theatre Owners announced a rejection of the plan on similar grounds. On the other hand the Theatre Owners of America are generally in favor of the plan. The Independent Theatres Owners of New York approved the plan.

From the time of its 1951 annual convention in New York at which it was decided to participate in talks aimed at setting up an industry arbitration system Allied has been calling for "all-inclusive" arbitration.

OUTLINE OF DRAFTS OF ARBITRATION SYSTEM

The following is a summary of the provisions of the 45-page, 10,000-word October 17 proposed arbitration draft, including modifications proposed by the distributors to the August 21 draft. Major departures from the August 21 draft are noted.

Foreword: Purpose of the proposed arbitration system as stated in the October 17 draft is the establishment of a system "to serve as an expeditious and inexpensive means of settling controversies." The August 21 draft also mentioned as a purpose "to serve as an auxiliary enforcement procedure" under the anti-trust judgments and consent decree.

The agreement would not be effective until consented to by the Attorney General and approved by the Federal Court.

Article I—Availability of Arbitration

Arbitration would be made available for an 18-month test period to "qualified exhibitors" defined as actual operators, operators of temporarily closed theatres or of new theatres about to open. If the system were not renewed after the 18-month test, awards made during that period would continue to be binding.

Article II—Scope of Arbitration

Section 1—Clearance. Exhibitor complaints asserting that a distributor or distributors maintained a system of clearance, or granted clearance to a theatre or theatres not in substantial competition or granted unreasonable clearance would all be subject to arbitration. Arbitrators would have the power to dismiss the complaint, to order a distributor to cease and desist maintaining a system of clearance, or to eliminate or cut the clearance. Also they would be empowered to grant damages incurred by the exhibitor during the period the clearance complained of was in effect, subject to provisions of Article III.

Section 2—Runs. Arbitrators would have the power to dismiss the complaint, to order the distributor to grant an opportunity to the exhibitor, equal to a competing exhibitor or exhibitors, to negotiate or bid for the desired run. Also damages could be awarded subject to the provisions of Article III.

Each distributor would be able to pre-

release each year not more than two films in a manner independent of runs in the area.

In both the sections on clearance and run there is a provision for seeking a new arbitration by the distributor, the exhibitor or intervening exhibitors if conditions are alleged to have changed since the award was made.

Section 3—Competitive Bidding. Provision is made for arbitrating complaints that awards were made in competitive bidding not on a theatre-by-theatre basis and solely upon the merits and without discrimination; and also in any situation when competitive bidding was established either without (a) written request of one or more exhibitors; (b) to comply with a court order or decree, (c) in good faith to protect the distributor against suspected collusion among exhibitors. Arbitration could also be requested if an exhibitor alleged that a distributor broke the rules for conducting competitive bidding. It was specifically mentioned that nothing in the section could be interpreted as compelling a distributor to accept an offer considered inadequate. A provision in the October draft not in the August draft covered the right of a distributor to negotiate with an exhibitor making the best offer after rejecting all bids; or negotiating with other exhibitors (including non-bidders) after rejecting the initial bids.

Section 4—Conditioning One License Upon Another. Arbitration would be provided for complaints that a distributor was conditioning the licensing of one picture or group on another or upon shorts, newsreels, trailers, series or reissues, westerns or foreigners. In order to arbitrate under this section an exhibitor would have to make a claim to the distributor within 10 days after receipt of the license alleged to include the conditioning of one sale on another.

Section 5—Contract Violations. Arbi-

(Continued on page 22)

Allied specifically has been requesting arbitration of film rentals. However, at no time during the conferences did the distributor negotiators indicate that consideration would be given to that suggestion.

The changes made by the distributors in the August draft are principally in wording, although in some clauses provisions have been tightened up from their point of view. Neither draft provides for financing.

TORRID WITH **Romance**

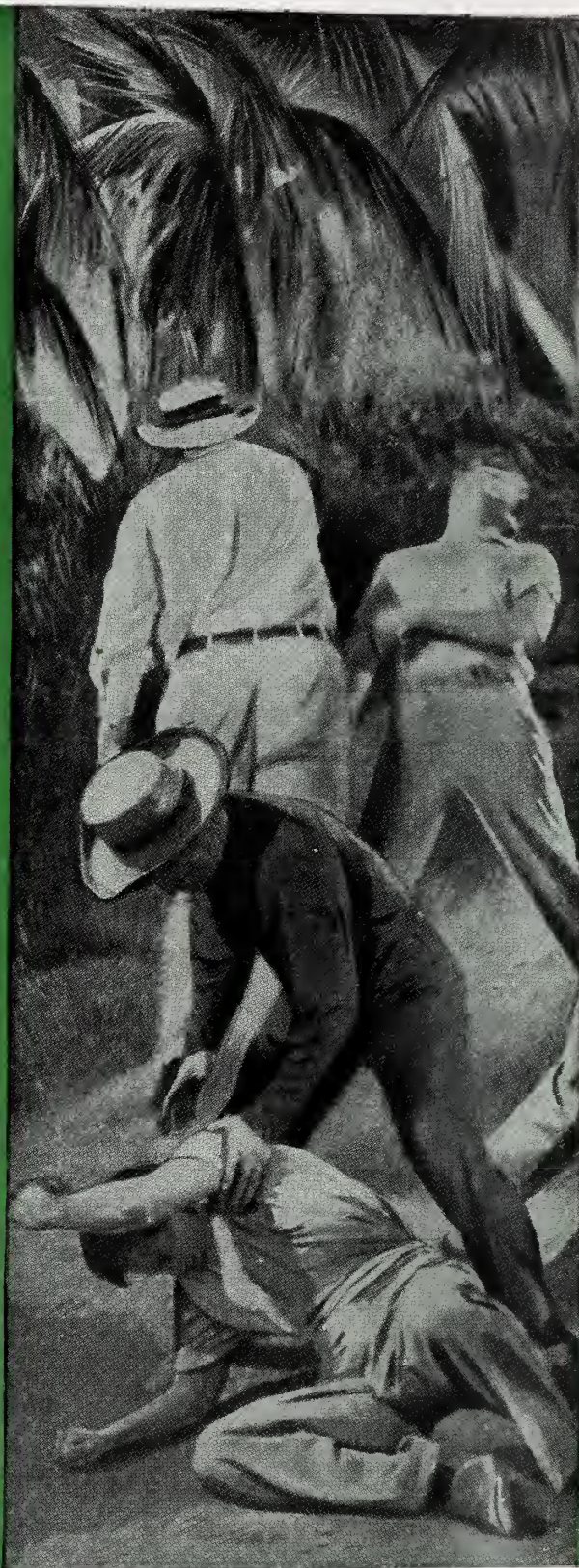
HOT WITH



The redhead knew what her kisses could make any man do.

The fugitive adventurer didn't stand a chance between them.

The dancer knew what she did to men... with her seductive jungle rhythms and Latin love-ways.



It's Paramount's ACTION super-hit for January—same
 “Road to Bali”    and the ADVEN

Action

BLAZING WITH Color

TROPIC ZONE

COLOR BY
TECHNICOLOR

starring

RONALD REAGAN
RHONDA FLEMING
ESTELITA

with

NOAH BEERY • GRANT WITHERS • LEWIS R. FOSTER

Written for the Screen and Directed by

Based on a novel by Tom Gill • Produced by William H. Pine and William C. Thomas

Savage conflict turns a tropical
paradise into an inferno of hate.

month you get the COMEDY super-hit
TURE super-hit, "Thunder In The East"



ARBITRATION

(Continued from page 19)

tration would be provided for exhibitor allegations that provisions of a licensing agreement were violated by a distributor.

Article III—Damages

If damages are claimed in the original complaint arbitrators may award an amount up to the proven loss. Moreover, if the arbitrators find that the damages were a result of "the deliberate purpose to injure the complainant or in willful disregard of the probable harmful consequences to the complainant" exemplary damages up to the amount of the actual damages may be awarded. If arbitrators find that other exhibitors are involved in the circumstances that resulted in damages to the complainant, an amount equal to the arbitrator's judgment of damages caused by the non-intervening exhibitors may be deducted from the damages to be paid by the distributor. An exhibitor could claim damages for a maximum period of four years or less if his state's law provides a lesser statute of limitations.

Article IV—The Arbitration System

Section 1—National Administrative Committee. The arbitration system would be run by a 12-man body composed of three members designated by Allied, three by TOA, one by MMPTA, one by ITOA, one by WTO and three by the distributors. The chairman would be elected by the group, with the chairmanship rotated annually.

Section 2—Regional Tribunals. In each exchange area there would be organized a regional arbitration tribunal. Local supervision would be in the hands of an arbitration committee made up of representatives of the exhibitor associations picked by exhibitor members of the national administrator, an equal number of distributors, chosen by the distributor members of the national committee. The August draft did not give the exhibitor organization and the distributor members of the national body the right to select the local members of the arbitration committee. Presumably the selections were to be made in each area.

Section 3—National Appeals Board. A three-man appeal board composed of non-industry men unanimously approved by the National Administrative Committee would be formed.

Section 4—Financing. Neither draft included a provision as the Arbitration Conference did not come to any agreement to reduce to writing.

Article V—Rules of Practice and Procedure

Section 1—Initiation of Arbitration. Arbitration proceedings would be established by an exhibitor filing with the clerk of the local regional tribunal a submission in the form prescribed by the Administrator. With the submission the exhibitor would file a complaint. Interested exhibit-

THE 1940 AND 1952 SYSTEMS COMPARED

The two major differences between the arbitration system discussed in the industry Arbitration Conference which resulted in the August 21 and the October 17 drafts and the arbitration system established under the consent decree in the Paramount case in 1940 are as follows:

1. Consent Decree arbitration was administered by the American Arbitration Association and used only non-industry arbitrators. The 1952 proposals provide for a system administered by an industry committee and using industry arbitrators in the local tribunals and three outsiders on the appeals board which would be restricted to proceedings involving damages.

2. Consent Decree arbitration was restricted to the provisions of the decree signed November 20, 1940, and no damages could be awarded by arbitrators. The 1952 proposals provided for damages up to actual damages and also when bad faith on the part of the distributor is proved, up to double damages. While clearance and runs, both arbitrable under the Consent Decree system are major points in the 1952 proposals, certain aspects of competitive bidding would be subject to arbitration. In 1940 competitive bidding in the industry was an unknown practice.

ors or distributors would have the right to intervene in the proceedings.

Section 2—Selection of Arbitrators. In proceedings where the only parties are the complainant exhibitor and the respondent distributor or distributors or intervening distributors, the exhibitor would appoint an arbitrator, the distributors another and the two would designate the neutral arbitrator. Should there be disagreement on the neutral arbitrator, one would be named by the Local Arbitration Committee. If there are more parties to the case than in the instance above and the respective exhibitor and distributors cannot agree on arbitrators the Local Arbitration Committee would select three neutral arbitrators to hear the proceeding.

Section 3—Hearings.

Section 4—Procedure at Hearings.

Section 5—Withdrawal and Default.

Section 6—Stenographic Record.

Section 7—Awards.

The above are more routine rules. The only significant difference between the October and the August drafts is that the former defines in broad terms a "lawyer" to include even those who received law degrees and never practiced or never were admitted to the bar. (If the exhibitor complainant does not have a lawyer, the distributor may not have one.)

Article VI—Appeals

Section 1—Right of Appeal. An appeal may be taken only in connection with the awarding of or denying damages.

Section 2—Notice of Appeal.

Section 3—Record on Appeal.

Section 4—Proceedings on Appeal.

All three are routine provisions.

Section 5—Decision on Appeal (In October draft only). A definition of powers of the Appeal Board and procedure with respect to an award.

Article VII—Conciliation (In October draft only)

The draft approved by the distributors provided for conciliation of all controversies in a procedure intended "to dispose of such controversies amicably, informally and quickly." To institute a conciliation proceeding an exhibitor would have to file a written request for a meeting with the branch manager of the distributor involved. The exhibitor could be accompanied to the meeting by one assistant or consultant and the branch manager could also have one assistant or consultant. If the controversy is not settled at that meeting the exhibitor could write to the general sales manager of the distributor for a meeting at the home office. Here again the exhibitor could be accompanied by one assistant. The distributor would be represented by the general sales manager or a sales manager designated by him and such assistants as he wishes. However, by mutual agreement meetings could be held anywhere. Conciliation meetings would be confidential and without prejudice. Conciliation would not bar an exhibitor from arbitration or litigation.

Supplemental Consent Order — (Appended to August draft only). Draft of a short court order providing for the establishment of the arbitration system was proposed. The voluntary arbitration agreement could be extended or made permanent by the parties without further court approval but it could not be altered or amended in any substantial way without such court approval.

Oklahoma and Virginia Groups Favor Arbitration

Theatre Owners of America announced last week that its Oklahoma unit, Theatre Owners of Oklahoma, had become the eighth TOA affiliate to endorse in principle the industry's arbitration plan. The endorsements by TOA units are, in effect, votes of confidence in arbitration and gestures that they will go along with the national organization on any formal action it may take on the issue. In Richmond, meanwhile, the Virginia Motion Picture Theatre Association passed a resolution favoring arbitration that is favorable to exhibition-distribution and voted unanimously to have a more expanded grievance-conciliation program to assist all members on local and statewide problems. The association voted to hold its summer meeting at Old Point Comfort May 4-6.

Ask Decision On Merger Of ABC, UPT

WASHINGTON: United Paramount Theatres, American Broadcasting and Balaban and Katz Monday asked the Federal Communications Commission to make final the FCC examiner's favorable decision in the ABC-UPT merger case without oral arguments.

In a joint petition the three companies said the FCC broadcast bureau and Allen B. DuMont Laboratories, which had filed exceptions to the initial decision of the hearing examiner, had not expressly asked for oral argument even though they had pointed out the desirability of having it.

Last week two top-ranking Republican Senators who will occupy key positions in next year's Congress were reported to have registered objections with the FCC against early approval of the proposed merger. The two were Senator Tobey of New Hampshire, who will head the Interstate Commerce Commission, with jurisdiction over FCC, and Senator Langer of North Dakota who will head the Judiciary Committee, which watches the administration of the anti-trust laws.

FCC hearing examiner Leo Resnick recently recommended approval of the merger and also found that nothing in the recent anti-trust record of either UPT or Paramount Pictures barred them from being TV licensees. The FCC staff has filed objections to Mr. Resnick's decision and suggested that the full Commission hold oral arguments on the case.

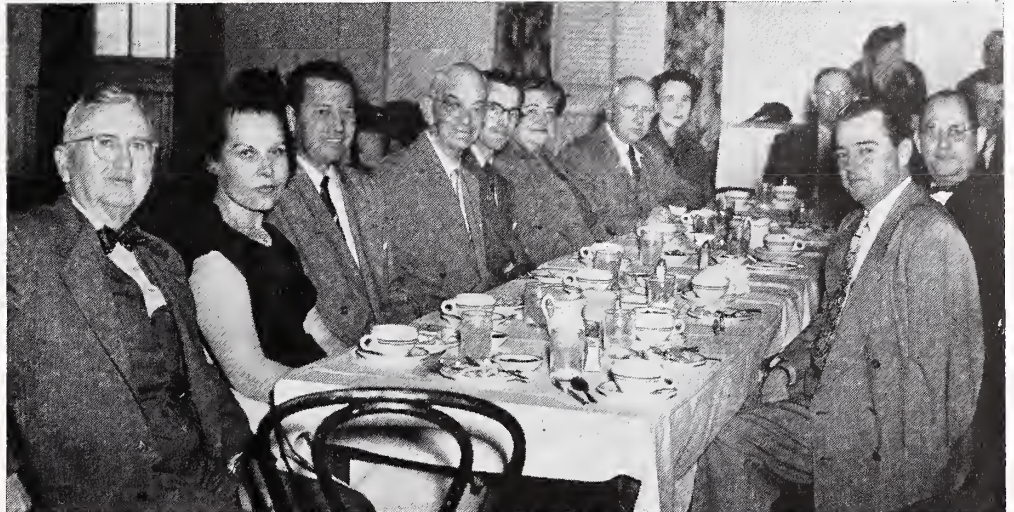
RKO Radio to Have Six In New York for Holiday

Six RKO Radio features will be playing the New York theatres during the holiday season. They are Samuel Goldwyn's "Hans Christian Andersen," at the Criterion and Paris; "No Time for Flowers," which will play the Normandie; "Blackbeard, the Pirate," Loew's State; "Face to Face," opening at the 52nd Street Trans-Lux; "Androcles and the Lion," for the Capitol, and "Peter Pan," a Walt Disney production, which will open later at the Roxy. Another RKO release, "Never Wave at a Wac" is scheduled for a New York opening.

Film's Ballet Sequence On Hall's Magnascope

Radio City Music Hall is using its full Magnascope screen for the water ballet sequence of its current attraction, "Million Dollar Mermaid," rendering a Cinerama effect. The optical device has been used regularly by the Music Hall for its newsreel presentations, with the screen frame of 45 feet wide. Ordinarily the picture on the Music Hall screen is approximately 31 feet in width, but for the water ballet scenes the picture is 50 feet wide.

TEXAS TAXES TEXANS' TARGET



TAXES WERE THE SUBJECT, at the luncheon above in the Bluebonnet Hotel, Sweetwater, Texas, one of a number having to do with the proposed abolition of the state admissions tax. The meeting above represented 13 counties. State legislators attended. Wally Akin was chairman. Above, in left to right order, are: Lance Davis, Adele Dixon, Bill Harrison, H. M. Rogers, V. F. Nichols, Effie R. Kearley, C. F. Sentell, Mrs. Peter Blackshear, John Lykins, J. D. McCain, S. F. Hodge and Peter Blackshear.

United Paramount Has Dropped 60 Theatres

United Paramount Theatres has divested itself of over 60 theatres in conformity with its divestiture schedule requiring the sale of, or the end of joint interests in, 184 theatres by September 3, 1953, it was reported by a company official in New York last week. The report came after the deadline date for divorcement of one-third of its remaining 184 theatres, which cannot be retained, according to terms of the consent decree. The next deadline is March 3 for divestiture of another third. The company, when it had obtained the March ruling, had already fulfilled its commitments on 888 theatres as required by the consent decree, which affected a total of 1,071 theatres.

Emphasis on Future Marks Westland Theatres Meet

Westland Theatres, headed by Gerald Hardy, president, and operating 28 theatres in northern California, held its two-day annual fall meeting in San Francisco recently on the theme, "Forget Yesterday—It's Today That Counts!" Rotus Harvey, secretary, commenting on the conference, said it generated new optimism among the managers who still were convinced there was money to be made at the box office. Honored for their service with the company were Ray Summers, San Francisco; Fred Sawaski, Fresno; Edward Weber, Visalia; William Boland; Edward Coffey, San Carlos; and Robert Unger, Winemucca. Named winners in the company's recent contest on efficiency and economy in theatre operation were Arthur Allread, Santa Clara; Bernard Edmundson, Sequoia; William DeGroat, Westwood, and John Reidt, Stockton.

October Tax \$31,294,629

WASHINGTON: General admission tax collections in October, reflecting business done at the theatres in September, were the second highest for any month in 1952, running only slightly behind the September high, the Bureau of Internal Revenue reported last week.

October collections were far below those for October, 1951, however. The October collections were tops last year.

The Bureau said collections in October, 1952, amounted to \$31,294,629, compared with \$32,174,969 in September, and \$37,302,260 in October, 1951. September and October have been the only two months this year during which the collections topped the \$30,000,000 mark.

Dismiss Action Against Griffith in Oklahoma

OKLAHOMA CITY: Judge Stephen S. Chandler in Federal Court here has granted a motion for summary judgment and dismissed a \$114,000 action by Duffy Theatres, Inc., against Griffith Consolidated Theatres. Pat Duffy, president of Duffy Theatres, based his suit on a U. S. Supreme Court anti-trust decision against the Griffith circuits. He said Griffith forced him to sell his theatres in Mangum to Griffith for only \$12,000 by controlling the films he could get. He sold in April, 1938. Attorneys for Griffith, which circuit no longer exists, contend the statute of limitations has run out and they argued there is no basis for the complaint, claiming the sale was strictly a legal and correct transaction.



CALL ME MADAM with Ethel Merman



THE I DON'T CARE GIRL

Star Value, Color, Wide Topic Range In Fox Program

Diverse and interesting are the words for the new Twentieth Century-Fox product coming up; diverse because of the unusual topics and backgrounds, and interesting because of the new personalities, the lavish use of color, the stories which hold the heart as well as the mind.

There will be 24 films in the first nine months, more than half in color. A climax will be release of the much talked about "The Robe," a truly gigantic spectacle, years in the making, and very expensive.

Predict "Madam" Will Be A Top Money Maker

One of those pictures the country will be talking about, in the estimation of the company executives, will be "Call Me Madam." They predict it will be one of the industry's biggest money makers. In Technicolor, the adaptation of the Irving Berlin musical is a "rare combination of championship ingredients," Charles Einfeld, vice-president, said in New York following a visit to the studio where he saw rough cuts. The stars in the film, Ethel Merman, Donald O'Connor, Vera-Ellen, and George Sanders, give performance of Academy Award stature, he asserted.

Some of the other pictures about which Mr. Einfeld was enthusiastic are "Niagara," starring Marilyn Monroe, Joseph Cotten, Jean Peters; "Man on a Tightrope," starring Frederic March, Gloria Grahame, and

(Continued on opposite page)

POWDER RIVER, right, has Rory Calhoun, Corinne Calvet and Cameron Mitchell

TONIGHT WE SING, below, is a festival of good voices, led by Ezio Pinza.

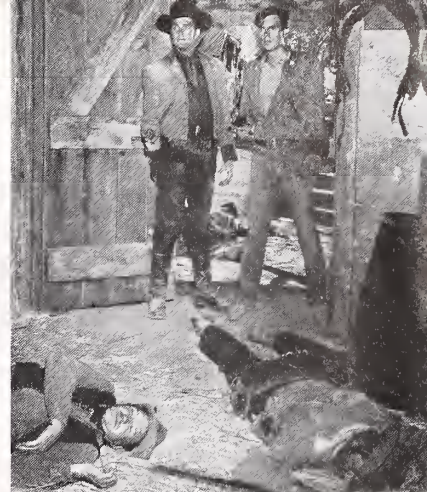




BAPTISM OF FIRE



NIAGARA, above, and THE SILVER WHIP, right



Terry Moore, and directed by Elia Kazan; and "The Star," a Bert Friedlob production starring Bette Davis.

Scheduled for early 1953 release are "Ruby Gentry," "My Cousin Rachel," "The I Don't Care Girl," "The Farmer Takes a Wife," "Taxi," "The President's Lady," "Nearer My God to Thee," "White Witch Doctor," and "Pickup on South Street."

"President's Lady" Is Story of Jackson

"The President's Lady," which stars Susan Hayward and Charlton Heston is the story of Rachel and Andrew Jackson. "Nearer My God to Thee" is the story of the sinking of the Titanic, starring Clifton Webb; and "Pickup on South Street," which stars Richard Widmark and Jean Peters, is the story of an ex-convict who becomes involved with a spy ring.

Contemporary topics are continued in such pictures as "The Desert Rats," the story of the men who beat Rommel; "Man on a Tightrope," about a circus which plays its way to freedom behind the Iron Curtain; "Destination Gobi," a story of war outposts; and "Baptism of Fire," about the fighting in Korea.

The program bears witness to diversity and versatility in the inclusion of period dramas and westerns such as "The Thief of Venice," starring Maria Montez; "Treasure of the Golden Condor," "The Silver Whip," "Powder River," and several others in the western category.

As for the musicals, in addition to those mentioned, there will be "Gentlemen Prefer Blondes," with Marilyn Monroe and Jane Russell; and "Tonight We Sing," which will feature Ezio Pinza and others in the world of music. And also, "The Girl Next Door," and "Down Among the Sheltering Palms."

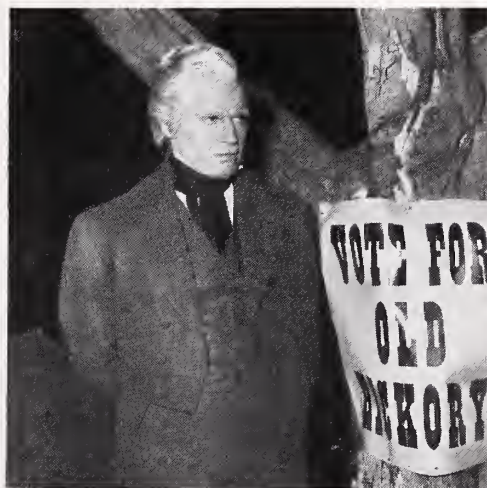
"The Egyptian" Choice Of Darryl Zanuck

Darryl F. Zanuck, chief of production, who now habitually chooses one picture per year as his personal concern, has chosen "The Egyptian," from the best selling novel by Mika Waltari. It will feature Marlon Brando, and will be written by Casey Robinson, who fashioned "The Snows of Kilimanjaro," Mr. Zanuck's 1952 personal production.

Of the 24 films, 13 will be in Technicolor, so that there will be at least one and sometimes two pictures in color per month. Also of interest is the variety of background, in

the company's desire to give fare including musicals, comedies, contemporary problems, and the like. Backgrounds, for instance, are the Gobi Desert, Korea, Malta, Egypt, North Africa, Central Africa, Niagara Falls, Guatemala. As for the personalities mentioned earlier, there are Marilyn Monroe, Richard Burton, Mitzi Gaynor, Robert Wagner, Dale Robertson, Rory Calhoun, Constance Smith, Jeffrey Hunter, Charlton Heston, Jean Peters, Anne Bancroft, and Cameron Mitchell.

THE PRESIDENT'S LADY is below; DESTINATION GOBI, right, and, at right below, PICKUP ON SOUTH STREET



MY COUSIN RACHEL, above, and THE FARMER TAKES A WIFE, right.



➡ Something Happened to N. Y. Critics w

Hans Christi

Color by

★ ★ ★ ★ Highest rating from **KATE CAMERON**, *Daily News*:

"A charming, delightful, tuneful, amusing, touching, colorful, lavish, eye-filling entertainment. All this and more is 'Hans Christian Andersen'."

●

ROSE PELSWICK, *Journal-American*:

"Lovely to look at and enchanting to hear. Made with taste and skill, a blend of charm and romance and humor, of beautiful ballets, rhythmic songs, glowing colors and gorgeous sets. It's delightful entertainment!"

●

OTIS GUERNSEY, *Herald Tribune*:

"Big, merry and tuneful! Samuel Goldwyn has created a Hollywood fairyland. There is so much spread across the screen that one hardly knows where to begin. A bona fide Goldwyn dazzler!"

●

FRANK QUINN, *Mirror*:

"Hurrah for Goldwyn!! Everything about this film is laudatory. Rich humor, great warmth and delightful charm. Frank Loesser contributes a score that will have you humming when you leave!"

**Wonderful
7 out of 7
when they saw**

an Andersen

TECHNICOLOR

BOSLEY CROWTHER, *Times*:

"As pretty and graceful a picture as has come down the rocky pike this year. Samuel Goldwyn's reputation as a maker of quality films, full of exquisite production and pains-taking craftsmanship should receive further elevation!"

●
ALTON COOK, *World-Telegram & Sun*:

"The masterwork of the long producing career of Samuel Goldwyn. Danny Kaye leaves an audience with the feeling that everyone in the place has just had something as nice as a birthday party. Good feeling radiates from the screen. Probably the most enduring songs in the memory of man!"

●
IRENE THIRER, *Post*:

"It's out of this world! A new star is born—Jeanmaire, who is enchanting and a charming actress, besides being grace personified. The underwater ballet is breathtakingly lovely, the production is lavish and grand and replete with melodies. A resplendent song and dance show!"

DISTRIBUTED BY RKO RADIO PICTURES, INC.

Hollywood Scene

by WILLIAM R. WEAVER

Hollywood Editor

WAYNE-Fellows Productions (that's the John Wayne-Robert Fellows corporation which filmed "Big Jim McClain" in Hawaii) is dedicated to the principle that travel is broadening in more ways than the adage mentions. Producer Fellows says pictures that utilize far, rare and fascinating locations have been less affected by the rise of other entertainment media than others have been, and that the additional production expense entailed is soundly justified and richly rewarded. This is a fundament of company policy.

Combine Action, Entertainment In a Fresh Background

"It isn't a new idea," says the producer of the company's current feature, "Plunder of the Sun," continuing, "We simply have worked out a plan to combine action and entertainment set in a new, fresh background. We believe that these ingredients, if carefully blended with showmanship, will make the kind of product people will go to see. We make escapist pictures—a devil-may-care hero, an unusual background, action galore—because we believe this is what the exhibitor can sell and what the public will buy. We employ the best casts, outstanding directors, the best technicians—and we travel!"

He says travelling is one of the most important phases of the W-F Production program. For "Big Jim McClain" they utilized many Hawaiian scenes that had never been photographed previously. Scouting the world for settings unfamiliar to the camera's eye has become one of the Number One box office star's favorite duties for the corporation. It was he who selected the Monte Alban 2,500-year-old ruins of the ancient Zapotec civilization for sequences in "Plunder of the Sun," which will contain scenes that even the archeologists have not photographed, as well as the jungle temples of Mitla and, contrastingly, modern Vera Cruz harbor and the ultra-modern structures in Mexico City.

Plan to Offer Fresh Settings to Public

Producer Fellows goes on: "Each of the stories which we have selected for future production has far-flung places for locales. At present we are preparing several properties for which we have selected backgrounds in Canada, Panama, Chile and Peru. It will be our responsibility to shoot in unusual places, to offer the public fresh

settings, and to select the kind of action stories which properly fit the backgrounds.

"We know the competition of other media, and we can offer the public certain ingredients that cannot be duplicated—stirring backgrounds, majestic vista, awe-inspiring sights never before seen on the screen. We firmly believe that the public will buy its box office tickets for pictures which are startlingly different and fresh, and we are prepared to go to the ends of the earth to give it to them."



SEVEN pictures, four of them in color by Technicolor, were started during the week.

"Latin Lover," MGM, is being produced in color by Technicolor by Joseph Pasternak and directed by Mervyn LeRoy, with a cast that includes Lana Turner, Ricardo Montalban, Louis Calhern, John Lund, Jean Hagen and Beulah Bondi.

Susan Hayward and Robert Mitchum, recently co-starred in "The Lusty Men," went before Technicolor cameras in the 20th-Fox production of "White Witch Doctor," produced by Otto Lang and directed by Henry Hathaway.

Henry Blanke began producing "The Grace Moore Story," Technicolor, for Warner Brothers, with Kathryn Grayson, Merv Griffin, Walter Abel, Ann Doran and Rosemary DeCamp under direction of Gordon Douglas.

Technicolor is used also by William Alland in filming "The Stand at Apache River" for Universal-International, in which Lee Sholem directs Stephen McNally, Julia Adams, Hugh O'Brien, Russell Johnson and Hugh Marlowe.

Producer-director John H. Auer to work on "The City That Never Sleeps," with Gig Young, Mala Powers, Marie Windsor and Chill Wills.

Producer-director Hal R. Makelin, independent, started "My Dad, J. R.," with Edward Arnold, John Agar, Susan Morrow and Dorothy Patrick.

Eros Films, releasing through Lippert, began shooting "Cairo," a George Raft vehicle produced by Bernie Lubner and directed by Ray Enright.

Universal "Breed" Marks Westerns' Anniversary

Universal-International is marking the 50th anniversary of the Western film with the release of "The Lawless Breed," a Raoul Walsh production in color by Technicolor starring Rock Hudson and Julia Adams. The film, which had its "Texas World Premiere" Thursday in a series of pre-release

THIS WEEK IN PRODUCTION:

STARTED (7)

INDEPENDENT

My Dad, J. R.
(Hal Makelin
Prod.)

Cairo (Eros Films,
Lippert release,
Italy)

MGM

Latin Lovers
(Technicolor)

REPUBLIC

City That Never
Sleeps

20TH CENTURY-FOX
White Witch Doctor
(Technicolor)

UNIVERSAL-INT'L

The Stand at Apache
River
(Technicolor)

WARNER BROS.

Grace Moore Story
(Technicolor)

COMPLETED (5)

ALLIED ARTISTS

The Copperhead

COLUMBIA

The Red Beret
(Warwick Prod.,
(Technicolor)

INDEPENDENT

Man Crazy
(Security Pictures)

REPUBLIC

The Woman They
Almost Lynched

WARNER BROS.

Trouble Along the
Way (formerly
"Alma Mater")

SHOOTING (28)

INDEPENDENT

Harness Bull
(Sequoia Prod.)

The Blue Gardenia
(Alex Gottlieb
Prod., Warner
Bros. release)

Spaceways
(Exclusive Films,
London, Lippert
release)

Rough Shoot
(London, United
Artists release)

Main Street to
Broadway
(Cinema Prod.,
MGM release)

Melba (Horizon
Pict., U.A. release,
Technicolor)

The Sword and the
Rose (Disney
British,
Technicolor)

MGM

A Slight Case of
Larceny

Mogambo
(Technicolor)

The Band Wagon
(Technicolor)

Give a Girl a Break
(Technicolor)

Invitation to the
Dance
(Technicolor)

PARAMOUNT

Untitled Comedy
Arrowhead
(Technicolor)
Here Come the Girls
(Technicolor)
Little Boy Lost

REPUBLIC

A Perilous Voyage

20TH CENTURY-FOX

Gentlemen Prefer
Blondes
(Technicolor)
Untitled Western
(Technicolor)
Desert Rats
Nearer My God to
Thee
Sailor of the King
(formerly "Single
Handle")

UNIVERSAL-INT'L

Prince of Bagdad
(Technicolor)
East of Sumatra
(Technicolor)
The Golden Blade
(Technicolor)

WARNER BROS.

The City Is Dark
Plunder of the Sun
(Wayne-Fellows
Prod.)
The System

territorial engagements, starts the second half of the century of Western films since the first outdoor drama, "The Great Train Robbery," was released in 1903. The company is spearheading observance of the anniversary with a special promotion kit on the new production as well as a 12-page, four-color booklet featuring scenes from big Westerns of the last 50 years.



DON'T MISS THE BOAT!

**A SENSATION
Across the NATION!**

***Climb Aboard* with the Country's TOP Showmen Who've
Booked "FLAT TOP" for Their TOP First Run Houses!**

Los Angeles..... LOEW'S STATE
and EGYPTIAN

Chicago..... UNITED ARTISTS

Detroit..... PALM STATE

San Francisco..... ST. FRANCIS
(Held Over 2nd Week!)

Kansas City..... PARAMOUNT

Memphis..... MALCO

San Diego..... FOX, STATE
and LOMA
(Moved over to Adams)

Minneapolis..... STATE
(Moved over to Lyric)

New Haven..... PARAMOUNT

Indianapolis..... INDIANA

Cincinnati..... RKO GRAND

Buffalo..... PARAMOUNT

Denver..... DENVER &
ESQUIRE

Milwaukee..... Fox WISCONSIN

Pittsburgh..... STANLEY

St. Louis..... FOX

Washington, D. C..... WARNER
and AMBASSADOR

Boston..... PARAMOUNT
and FENWAY

Des Moines..... PARAMOUNT

Oklahoma City..... CENTER

Salt Lake City..... UTAH

"FLAT TOP" • A WALTER MIRISCH Production IN COLOR starring STERLING HAYDEN and RICHARD CARLSON with Keith Larsen • Bill Phipps • Phyllis Coates • John Bromfield • Directed by LESLEY SELANDER • Written by STEVE FISHER

The New BOXOFFICE Power is the New ALLIED ARTISTS!

People in The News

RAYMOND A. KLUNE, executive production manager at 20th Century-Fox, has been named executive producer. He assumes the duties formerly performed by JULIAN BLAUSTEIN, who will return to individual production.

GILBERT ROSE, service manager of Paramount-International for the past seven years, is resigning to join the U. S. State Department's International Information Administration of the Motion Picture Bureau.

EARL J. HUDSON, president of United Detroit Theatres, has been named to serve on the National Advisory Neurological Diseases and Blindness Council.

N. PETER RATHVON, Sr., president of Rathvon Overseas, Ltd., and former head of RKO Pictures, accompanied by Mrs. RATHVON; FREDRIC MARCH and his wife, FLORENCE ELDRIDGE, and MADELEINE CARROLL and her husband, ANDREW HEISKELL, Life magazine publisher, arrived here from Europe Monday aboard the S.S. *Liberte*.

EARLE G. HINES, chairman of the board of General Precision Equipment Corp., has been elected to the expanded board of National Theatres.

DR. RENATO GUALINO has been reelected president of the National Producers Union in Rome.

GEORGE T. SHUPERT has been appointed vice-president and general manager of United Artists Television Corp.

DAVID LEWIS, regional director of Continental Europe for Loew's International Corp., who makes his headquarters in Paris, has arrived in this country.

SPYROS P. SKOURAS, president of 20th Century-Fox, departed from his native Greece last week for Rome on the final stops of his round-the-world trip to survey company and industry conditions.

KARL HOBLITZELLE, founder and president of Interstate Circuit, Inc., was honored Sunday in a radio broadcast over Station WFAA in Dallas, based on his life. It was arranged by the executive committee of Texas COMPO.

DUDLEY ROBERTS, JR., was elected president of Cinerama Productions last week by the board of directors in New York. Other officers were FRANK M. SMITH, executive vice-president; LOUIS B. MAYER, chairman of the board; LOWELL THOMAS, vice-chairman of the board, and ERNEST SCANLON, treasurer.

"Bwana" Is Theatre Hit

Natural Vision's three-dimensional feature, "Bwana Devil," is not only breaking records at the Hollywood Paramount and the Los Angeles Paramount theatres; it also is creating a "sensational" exhibitor demand, so that to date some 225 bookings have been arranged.

This is what George Schaefer, acting as representative for the Natural Vision company, told trade writers Tuesday morning in New York. And he added for general information some of the details of transactions with exhibitors.

The exhibitor pays from \$100 to \$300 for slight alterations in projection arrangements. Before he makes his deal, the spectacles the audience wears are charged to him, at the rate of 10 cents each. The deal is 50 per cent. Advertising also is 50 per cent of cost.

The company by February 1 will have 150 prints. Some of the bookings are at the Aldine, Philadelphia, and in Dallas, San Antonio and Houston, at Christmas; and at the St. Francis, San Francisco, December 16. At midweek, no New York theatre had been engaged.

Indiana Unit Condemns Higher Admission Films

INDIANAPOLIS: A resolution condemning increased admission pictures as "detrimental to theatre public relations" and urging exhibitors to resist them was adopted at the closing sessions here last Wednesday of the Allied Theatre Owners of Indiana state convention. Also passed was a resolution calling distributor attention again to the "necessity of making a greater number of prints available in the exchange area." A third resolution providing that Indiana Allied set up a system for the exchange of information on allocation and terms to aid exhibitors who are on their own in outlying situations was tabled for subsequent action by the Indiana Allied board of directors.

Trammell Quits NBC to Head Miami TV Station

Niles Trammell resigned Monday as chairman of the board of National Broadcasting Company to become president of the newly-formed Biscayne Television Corp., in Miami. The new company, of which James M. Cox, Jr., and John S. Knight, newspaper publishers, are vice-presidents, filed an application with the Federal Communications Commission this week for a television station on Channel 7 in Miami.

Universal to Pay Honor To Feldman

Universal-International intends to honor its general sales manager, Charles J. Feldman, entering his 25th year with the company, with an 18-week Charles J. Feldman Silver Anniversary Drive. It will begin December 28.



Charles J. Feldman

Prizes to domestic division, district, branch and office managers will total \$36,000. An innovation this year is that the branch and office managers, and salesmen and bookers also will be eligible to participate in the company's drive.

Announcing the drive, Alfred E. Daff, executive vice-president in charge of world sales, said Mr. Feldman is "one of the men who came up through the ranks—he has sold pictures in whistle stops, and to the biggest exhibitors in the United States, and every type of theatre in between."

The company has released a list of 12 pictures for the drive. Three in black and white are "Ma and Pa Kettle on Vacation," "Abbott and Costello Go to Mars" and "Girls in the Night." Nine in color by Technicolor are "Against All Flags," "Meet Me at the Fair," "The Lawless Breed," "The Redhead from Wyoming," "Mississippi Gambler," "City Beneath the Sea," "Seminole," "Gunsmoke" and "Desert Legion."

Warner Latin American Meeting Held in Peru

Wolfe Cohen, president of Warner International and Karl Macdonald, vice-president, this week presided over the company's annual Latin American sales meeting in Lima, Peru. Attending were: division managers Armando Trucios, Pacific; Peter Colli, Caribbean and Ary Lima, Atlantic division head. Managers of all Warner head offices in countries south of the border were present. These include Americo Rosenberger, Mexico; Leo Green, Panama and Central America; Ira Beck, Colombia; Hugo Geri, Ecuador; Jack Mindis, Peru; Louis Lipsky, Chile; Cesar Aboaf, Argentine; Lester Cohen, Brazil; Richard Spierman, Trinidad; Geza Polaty, Cuba, and John Jones, Puerto Rico.

RKO Theatres Dividend

Sol A. Schwartz, president of RKO Theatres Corporation, announced the board of directors has declared a dividend of 15 cents per share on the capital stock, payable January 2, 1953, to stockholders of record December 15, 1952.

Tuesday, December 2, 1952

THE *Hollywood* REPORTER

\$117,500 FOR 'BWANA DEVIL' TOPS LOCAL FIRST RUN BIZ

H'wood Paramount Sets New Record

Sensation of the week, boxoffice-wise, is the performance of Arch Oboler's "Bwana Devil," first feature-length picture to be made in Natural Vision 3-Dimension, which is leading...

Sweet Substitute

Dawn Addams, who planes to...

DAILY VARIETY DAILY

Tues., Dec. 2, 1952

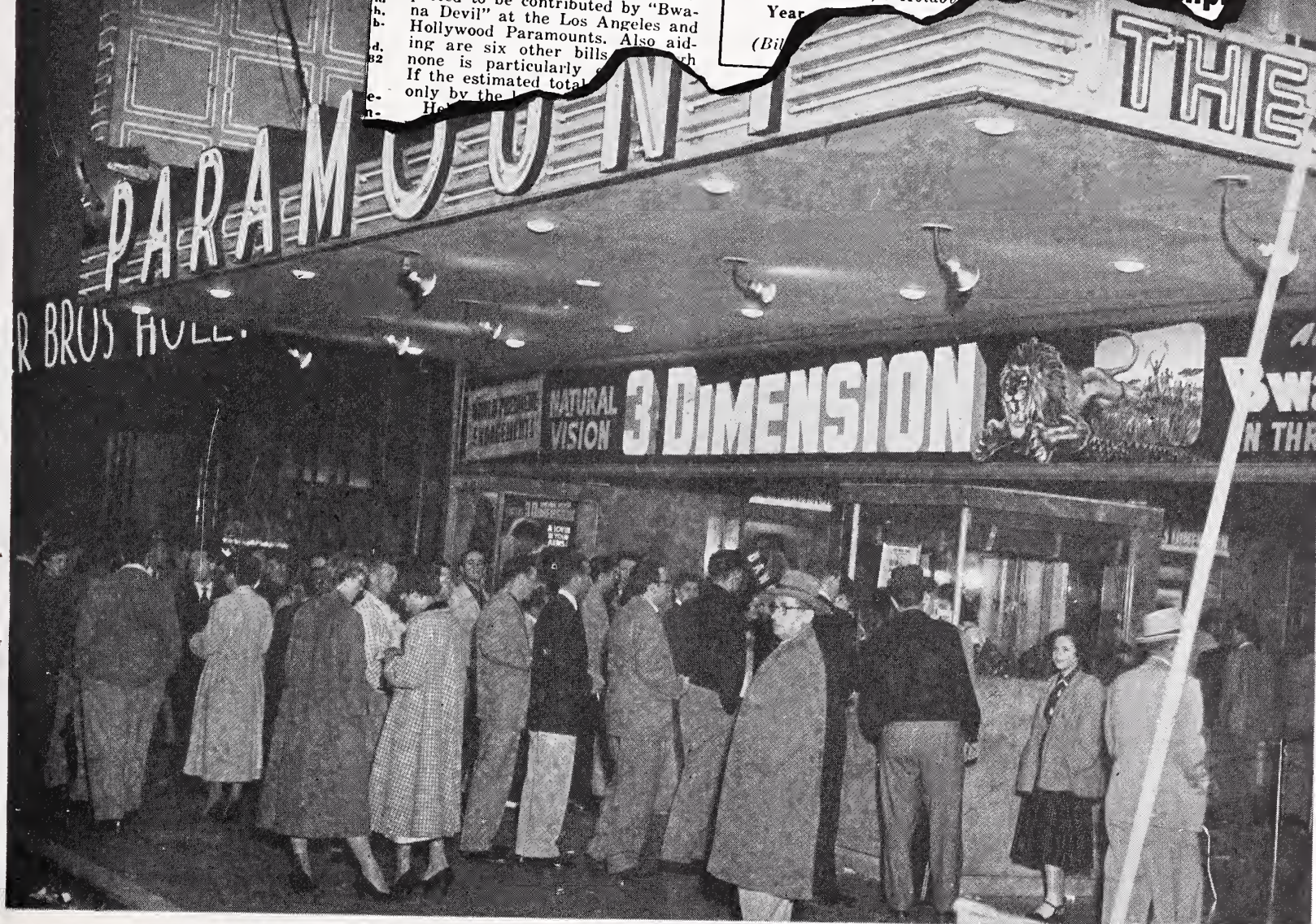
3

100G 'Bwana' Bonanza Booms L.A. 1st Runs To 3d Biggest '52 Wk.

Los Angeles first-run gross total is soaring to third best week of the year on the current frame, due chiefly to upwards of \$100,000 expected to be contributed by "Bwana Devil" at the Los Angeles and Hollywood Paramounts. Also aiding are six other bills, of which none is particularly noteworthy. If the estimated total is correct, only by the...

This Week, 24 Theatres
\$257,500 (Estimate)
(Bills: 7 New, 3 Holdover)
Year
(Bill)

Predict Comprehensive



THANKS to Jerry Zigmond, Marco Wolff, Len Goldenson, and Ed Hyman for their faith in "Bwana Money-Maker"!

Arch Oboler

Theatre TV For Meeting Is Success

Closed circuit television for commercial use gained its greatest forward impetus so far with the one-hour telecast of the national sales convention of carpet manufacturer James Lee and Sons, Inc., Monday.

Booked by Tele-Sessions, a subsidiary of Theatre Network Television, the program which originated from the NBC studios in New York was seen by some 15,000 dealers in 18 TV-equipped theatres in 17 cities.

Events to follow were the TNT's Thursday telecast of the performance of "Carmen" and the December 30 telecast of the Bendix Home Appliance Division of Avco Corp. sales conference in theatres in over 40 cities.

Executives of Lee and Sons expressed satisfaction with the telecast of the convention. As seen in New York at the Colonial theatre the telecast appeared to carry an effective sales message and was reported technically to be almost without fault. Most viewers at the theatre expressed regret that the carpets on the screen could not be shown in their true colors rather than in black and white. However, this was compensated somewhat by a carpet display in the lobby where the multi-colored patterns could be seen.

Reports from the field on the telecast were generally excellent. Many of the United Paramount Theatre managers, whose houses carried the program, also commented on the absence of color, Robert O'Brien, UPT vice-president, said in reporting reactions. Mr. O'Brien pointed out, however, that the lack of color will be less noticeable in the Bendix convention. In Boston the telecast was well received at the Pilgrim theatre. Many of the 300 dealers who attended termed it a big success.

In Atlanta 750 dealers saw it at the Paramount. Transmission on the whole was fair, but at times the picture was too light, making it difficult in certain instances to distinguish the speakers clearly. The sound came over very well. In Cleveland at the Hippodrome the sound was clear but the image dark and fuzzy. The 300 viewers in Chicago at the Telenews theatre generally found it satisfactory. The only adverse comment was that the pictures were not as effective in black-and-white as they might be. The sound was excellent.

Schedule TOA Board Meet In New York Jan. 25-27

The annual mid-winter meeting of the board of directors of the Theatre Owners of America will be held in New York City January 25-27, Charles Skouras, chairman, announced this week. The board sessions will be preceded by a meeting of the executive committee on the afternoon of January 25. The hotel at which the meetings will be held will be announced later.

IN NEWSREELS

FOX MOVIE TONE NEWS, No. 99—Cortines Mexico's President. UN votes on India's peace plan. Ike Cabinet choices. Walter Reuther new CIO president. Van Fleet visits Korean wounded. Air Force unveils new super jet. "Snows of Kilimangaro" inspires styles. Heisman trophy to Billy Vessels. Slalom champs.

FOX MOVIE TONE NEWS, No. 100—Ike's visit to Korea.

NEWS OF THE DAY, No. 229—Atomic energy marks first decade. Stevenson visits Truman. Churchill's 78th birthday. Cortines Mexican president. New coins for Britain. Football award to Billy Vessels. African Gold Coast inspires styles. Walter Reuther new CIO chief. Yule message by Lionel Barrymore.

NEWS OF THE DAY, No. 230—Films of Eisenhower in Korea.

PARAMOUNT NEWS, No. 32—Inaugural for new President of Mexico. Battle in Indo-China. Walter Reuther new CIO president. New Labor Secretary Durkin interviewed. A puppy story.

PARAMOUNT NEWS, No. 33—Eisenhower's mission to Korea.

TELENEWS DIGEST, No. 49B—Stevenson honors Philip Murray at CIO convention. Mexican President Cortines sworn in. Russian supplies in Indo-China prove Kremlin aid. New southern cruise fashions.

TELENEWS DIGEST, No. 50A—Ike visits battle-fronts. South African report.

UNIVERSAL NEWS, No. 419—Saar elections. Reuther new CIO president. Cortines new Mexican President. French attack in Indo-China. New Queen Elizabeth coin. New jet bomber. Puppies in Germany. Santa Claus in Heidelberg. Billy Vessels gets grid trophy.

UNIVERSAL NEWS, No. 420—Eisenhower in Korea.

WARNER PATHE NEWS, No. 34—Cortines Mexican President. Stevenson addresses CIO convention. Churchill 78. German memorial to Belsen victims. Vital Saar elections. Vessels grid star of the year. Cleveland Browns-Washington Redskins football game.

WARNER PATHE NEWS, No. 35—Ike visits Korea.

Legion Approves Seven of Eight New Productions

The National Legion of Decency this week reviewed eight films, putting five in Class A, Section I, morally unobjectionable for general patronage; two in Class A, Section II, morally unobjectionable for adults, and one in Class B, morally objectionable in part for all. In Section I are "Battles of Chief Pontiac," "Cattle Town," "Last of the Comanches," "Singing Angels" and "The Stooge." In Section II are "Above and Beyond" and "Babes in Bagdad." In Class B is "Mesa of Lost Women" because of "suggestive sequence and situations."

Sullivan's TV Show From Roxy Stage

Ed Sullivan's CBS-TV show, "Toast of the Town," will emanate from the Roxy theatre, New York, December 21 in a special hour-long salute to "Stars and Stripes Forever," the 20th Century-Fox film which will have its premiere at the theatre the following day. That day marks the reopening of the house with its "Ice Colorama" show, following extensive alterations.

Warner 25-Cent Dividend

At a special meeting of the board of directors of Warner Bros. Pictures, Inc., held Monday, December 1, a dividend of 25 cents per share was declared on its common stock, payable January 5, 1953, to stockholders of record December 15, 1952.

Fox to Offer 51 Shorts During 1953

A program of 51 short subjects will be released by 20th Century-Fox during 1953, Peter G. Levathes, short subject sales manager, announced this week. The slate will comprise offerings by Art Films Productions, Terrytoons and an assortment of Movietone sport reels and news subjects, in addition to the four weekly editions of Movietone News.

A series of seven Technicolor Art Films dealing with renowned artists will be offered next year. Three of the subjects pre-released this year—"Curtain Call"—art of Degas, "I Remember the Glory"—art of Botticelli, and "Light in the Window"—art of Vermeer—will lead the series in general release during 1953. The others in the set are "Birth of Venus"—art of the Renaissance; "Joy of Living"—art of Renoir; "The Young Immortal"—art of Raphael, and "The Night Watch"—art of Rembrandt.

Terrytoons will be represented by 30 Technicolor features starring the Terry Bears, Dinky, Mighty Mouse, Little Roquefort, and other popular animated characters. Twenty-six of the total will be new, four will be reissues.

Six sport reels will feature sportscaster Mel Allen. Movietone will introduce a special series of six 10-minute shorts dealing with headline news events.

Rounding out the short subject releases will be two reissues of Lew Lehr featurettes.

Quebec Pioneers Induct Thirty New Members

MONTREAL: Thirty new members were inducted during the semi-annual meeting of the Canadian Picture Pioneers (Quebec division) held recently in the Rialto Hall. One of the largest gatherings in the history of the Association was present and William Singleton, president, announced that membership had then reached the 164 mark, 14 above the quota set last spring.

Horace Kennedy Dies

Horace Kennedy, 79, believed to be the oldest Midwest exhibitor in point of continuous years in the industry, died at his home in Broken Bow, Neb., December 3, after a long illness. Mr. Kennedy and his son, Howard, had the Bow and Lyric Theatres and were preparing to open a drive-in next spring.

Harry J. Wessel

Harry J. Wessel, 80, who in 1912 founded the Film Service Co., in Cincinnati, the first film delivery service in that area, died at his home December 5, following a long illness. He is survived by three daughters and one son.

The Most Reliable of Drive-In Speakers



THE RCA In-Car SPEAKER
IS FIRST IN ITS FIELD

... in better quality ... in longer
life with lowest maintenance
costs ... in popularity (More
RCA In-Car Speakers are used
in Drive-Ins than any other make.)

ORDER RCA In-Car SPEAKERS NOW
TO REPLACE OBSOLETE or OLD In-Car SPEAKERS

SEE YOUR NEAREST INDEPENDENT RCA THEATRE SUPPLY DEALER FOR COMPLETE INFORMATION



THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal

The National Spotlight

ALBANY

Fabian Theatres in Albany, Schenectady and Troy showed a trailer and sold tickets for the telecast of "Carmen" by the Metropolitan Opera Company at the Grand Dec. 11. . . . Goal of the annual Denial Drive for the Variety Albany Boys' Club summer camp was raised from \$15,000 to \$20,000. . . . Ben Smith, long-time film salesman, returned home from Albany Hospital, where he underwent an operation for removal of the right eye. He had been suffering from glaucoma. . . . Moe Dudelson, United Artists district manager, came here from New York and Manny Brown, UA branch manager, from Buffalo, for the opening of an exchange office in National Screen Service quarters at 443 No. Pearl St.—back of Film Row. Robert Adler, Monogram bookersalesman for five years, has been appointed UA sales manager. . . . Dale Herman, formerly with Smith-Howell Film Delivery Service, succeeded Adler at Monogram.

ATLANTA

Ray Edwards, Tampa, Fla. branch manager of Realart Pictures, back at his office there after a spell at the hospital. . . . Ike and Harry Katz, Kay Exchanges, checked in at their Atlanta office from New York. . . . S. E. Britton, of Tampa, Fla., again has been denied the right to build a drive-in theatre by the city fathers. The permit has been authorized then withdrawn several times. . . . National Theatres of Jacksonville, Fla. has started work on its new 350-car drive-in for Negroes. Opening is set for March, 1953. . . . J. W. Frew, Atlanta branch manager, U-I, checked in after a trip to Cincinnati, Ohio. . . . The Summer drive-in Gallatin, Tenn., closed for the winter to open early spring. . . . John Cosen-tino, U-A special home office representative, in at the local branch. . . . N. E. Savini, Astor's New York special representative, visiting in Charlotte, N. C. . . . The Atlanta branch of Republic will hold its Xmas party Dec. 19. . . . Fritz May, formerly with Waters Theatres, Birmingham, Ala., is the new manager Lyric, Prattsville, Ala. . . . Mr. and Mrs. George W. Reed, new owner DeSoto at Arcadia, Fla.

BALTIMORE

Bob Gruver, owner of the Glen and New Glen theatres in Glen Burnie is in Mercy Hospital as the result of an auto accident. . . . Leon Back, Lauritz Garman and Rodney Collier attended the testimonial dinner for Julian Brylawski in Washington. . . . Harold Grott, manager of the Harlem theatre, celebrated the birth of his new baby by moving into a new house. . . . Johnny Manuel, manager of Schine's Strand in Cumberland has resigned to open his own drive-in at Churchville, Md. this spring. He has been succeeded by N. W. Yost recently re-

turned from a second hitch in the Navy. . . . Jack Sidney, Loew's manager has been appointed co-chairman of the 22nd Annual Christmas Party for the Underprivileged Children of Baltimore sponsored by the Baltimore News-Post and Sunday American. . . . Morris Mechanic, New and Centre theatres, has returned from a New York trip. . . . Jules Rendelman, Berlo Vending Company being congratulated on the birth of his son, Gene.

BOSTON

Joe Stanzler, owner of the Boro drive-in, North Attleboro, Mass., has given the use of the marquee of the theatre to the Marine Corps to aid its recruiting campaign, now that the theatre is closed for the winter. The marquee reads "Join The Marine Reserves" and then gives the name and address and telephone number of the Fields Point, R. I. Marine headquarters. . . . The Wellesley National Bank has taken over the Community Playhouse for a Saturday morning kiddie show on December 13 and is presenting a Hopalong Cassidy film and cartoons to stimulate its Hopalong Cassidy Savings Club. Owner Leslie Bendslev is in charge of arrangements. . . . Four Ux-

bridge, Mass. merchants have bought out the Cameo theatre for a children's Christmas party.

BUFFALO

Three officers of Projectionists Union, Local 233, were guests of the New York city local Friday night at a technical demonstration in the Broadway theatre of Cinerama. In the delegation were: John J. Walsh, president; Bert Ryde, business representative and Elmer Winegar, treasurer. . . . The telecast of the Metropolitan opera "Carmen," Thursday night in the Center was a sell-out. . . . Exhibitors in Niagara Falls, including Robert and Richard Hayman, Hayman Theatres; Al Pierce, Shea's Bellevue and Richard Walsh, director advertising and publicity, Hayman theatres got into the fight with both feet and helped to defeat the proposed ordinance which would have permitted an additional 5% admission tax in the Cataract City. . . . Al Pierce, by the way, is planning to stage a Santa Frolic Kiddie show in Shea's Bellevue on Dec. 20. . . . Lou Blumenfeld, booker for Jack Skirball in Cleveland and for many years office manager at the local Fox exchange, was visiting along Film Row. . . . Josephine Genco, business agent for Local F-9, exchange employees journeyed to New York for a union business meeting.

WHEN AND WHERE

January 11: Caravan committee meeting, Allied States Association, Jung Hotel, New Orleans.

January 12-13: Annual board of directors meeting, Allied States Association, Jung Hotel, New Orleans.

January 13-14: Annual convention, Allied Theatre Owners of Gulf States, Jung Hotel, New Orleans.

January 25-27: Annual mid-winter meeting, executive committee and board of directors, Theatre Owners of America, New York City.

February 23-25: Annual convention, Allied Independent Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City.

March 4: Drive-in operators' meeting, sponsored by the Kansas Missouri Theatre Association, Kansas City, Mo.

March 24-26: National drive-in convention and annual convention, Allied Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

April 7-8: Annual convention, Independent Theatre Owners of Ohio, Deshler-Wallick Hotel, Columbus.

CHICAGO

Republic's "The Quiet Man," which has outgrossed "Sands Of Iwo Jima," previous record-holder for the company in this area, is getting an unprecedented number of repeat runs. . . . Joe Feulner, H. & E. Babylon buyer and booker, is vacationing in Florida. . . . Roger Shere, of the Lans, Lansing, Ill., will take over the Holiday, Park Forest, Ill., Jan. 1. . . . Local exhibs (and the distributors concerned) were indignant over misleading publicity on the scheduled showing of "Alice In Wonderland" on TV Xmas week. One columnist announced that it would be Disney's version (it's Bunin's), another said it would be playing TV before having been seen in the local theatres (it played quite a few houses here last year). . . . Ralph Atlas, of the radio-TV family, will marry the former Mrs. Burtis Bishop. . . . Tom Letcher, assistant to MGM Chicago publicist Norm Pyle, has been transferred to the Minneapolis exchange. . . . John Semadallas, of the Ramova theatre, is out of Wesley Memorial Hospital after a check-up. . . . All drive-ins have now closed for the season.

CINCINNATI

Herman Hunt was named chief barker of the Cincinnati Variety Club, Tent No. 3 by the recently-elected crew. He succeeds Vance Schwartz, who has held the post for

(Continued on opposite page)

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the past two years. Other new officers for 1953 include Edward Salzberg, first assistant; Richard Rosenfeld, second assistant; Rex Carr, property master, and Hoyes McGowan, dough guy. William Onie was selected as representative to the international convention, with Noah Schecter and Mr. McGowan as alternates. The crew includes Saul Greenberg, Harry Hartman, Stuart Jacobson, Arthur van Gelder and Albert Weinstein, plus the officers mentioned. . . . Phillip Bock, who retired from the banking business to become president of the Royal Theatre Co. here, died in Christ Hospital December 4. He was 89. . . . David Venard, 79, former operator of a chain of theatres in various Ohio sections, passed away at his home in Xenia, Ohio, December 5. . . . Considerable local interest was aroused in the newspaper promotion for "The Thief," currently running to very good business at the RKO Palace.

CLEVELAND

Variety Club added 17 new members as result of a membership drive spearheaded by committee chairman Irwin Shenker. Included are Frank Belles, Arthur Goldsmith, Tom Farrell, Bill McGowan, Dorsey Brown, Jim Levitt, Jack Share, Sol Gordon, Carl Scheuch, Bill Gross, Leonard Steffens, Joe Krenitz, Tom Alley, Bennett Goldstein, Max Mink, Harvey Mendelson and George Kendis. . . . Skirball Brothers' Grand theatre, Massillon has cut its playing schedule to week-ends. . . . And in Lima, owners Mr. and Mrs. Adams re-opened their Majestic theatre which has been closed almost two years. . . . Bernard Rubin of Imperial Pictures is turning over to the Variety Club sponsored Cleveland Foundation Palsy School all the money received for booking the free industrial Modern Talking Picture single reeler, "24 Hours of Progress" produced by the national oil companies. . . . Alfred G. Burger of Telenews was in town on one of his rare visits to look over the Hippodrome and Tower theatres.

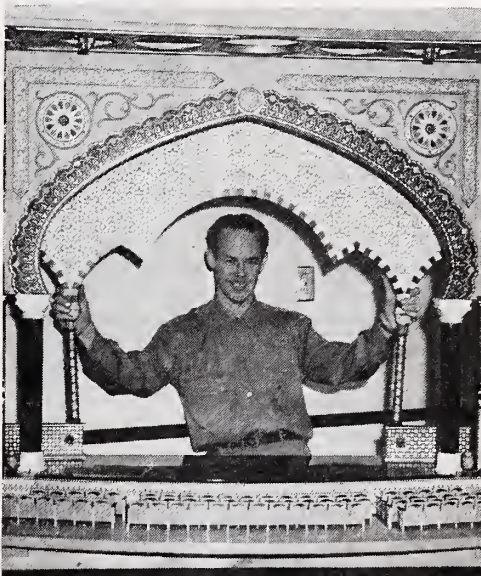
COLUMBUS

Martin C. Burnett, Loew's Central division manager, is in San Francisco as relief manager of Loew's Warfield in the absence of manager Boyd Sparrow. . . . Kathryn Reed, one of the "mermaids" in MGM's "Million Dollar Mermaid," was a local visitor during the week. . . . Norman Nadel, Citizen theatre editor, said that the theatre TV equipment now installed in RKO Keith's in Dayton, Ohio, will be moved to the Palace here when cable facilities are made available. . . . Manager Walter Kessler of Loew's Ohio has arranged with Schiff's show stores for a children's Christmas theatre party December 20. . . . Hamilton, Ohio is the latest and largest Ohio city to repeal the 3% admission tax. . . . Gloria Grosh, assistant operator at the Galion, Galion, Ohio, will wed John W. Shindledecker Dec. 28.

DENVER

Ralph Batschelet, manager of the Tabor, and Charles Mulcahy, formerly assistant there, are in a company that are buying the A. M. Oberfelder agency. Oberfelder has for 28 years controlled most of the legit and

MANAGER AND HOBBY, ORIENTAL THEATRE



Photo, Alfred Hammond, Boston Post

Charles Groves, above, manager of the Hudson theatre, Hudson, Mass., has designed and built a miniature oriental theatre in his spare time. Almost 15 years of off-working hours went into the tiny model of this Persian theatre of intricate design, copied from illustrations he had seen in various "Arabian Nights."

The model, of pasted string, jesso and wood, stands five feet high and is six feet long. It has a double proscenium arch with pillars, a stage, two balcony boxes and an auditorium with miniature seats, each having a scimitar painted on the back. The aisle runners are painted on velveteen, designed like prayer rugs and the theatre is equipped with 40 proscenium electric lights in amber, red, blue and white. The whole model is covered with innumerable hand-painted designs in oriental style.

A native of Hudson, Mr. Groves started his theatrical career as a doorman at the Hudson and is now manager for owner George Markell. His inventive mind has helped him in his work. For example he has a system whereby the cashier can see the show through a specially angled mirror in the box office, catching the actual screen through a sliding panel in the cashier's box.

concert bookings in Denver. Alex Murphree, Denver Post drama editor, is slated to become general manager for the new company. The company will also enter television production. . . . Marietta Vasconcells, publicity expert, has been made manager of the World, art theatre. . . . Randolph Scott, star of "Hangman's Knot," will be in Denver for the opening of the film. . . . Joe Forgeron, booker at 20th-Fox, has received a BS degree at the University of Denver, specializing in business administration. . . . The board of directors of Allied Rocky Mountain Independent Theatres met in Denver and okayed most of the actions taken at the national convention.

DES MOINES

Central States Theatre Corp., which operates the Palace, Strand and drive-in theatre in Mason City, has purchased 10 acres about a mile south of Mason City for a second drive-in theatre. Maynard Nelson, general manager, said the new house will accommodate 600 autos. . . . Ted Mhyre has been named assistant manager of the Paramount theatre in Cedar Rapids. He had been employed at the Capitol in Davenport. W. F. Hoffman, former Paramount assistant manager, is now manager of the Illini in Moline, Ill. . . . The Winthrop theatre has opened at Winthrop under the management of Robert Gray, Des Moines. . . . They're packing them in three times a day at the 171st artillery battalion's new ultra-modern theatre-bunker in Korea, according to a letter from Lt. Clarence J. Mathiessen of Monticello, Ia. Neatly arranged ammunition boxes serve as chairs for the artillerymen as they watch their favorites on the screen.

HARTFORD

Alan Stuart, formerly manager of the Crown theatre, New Haven, has been named house manager of the New Parsons, Hartford. . . . Earl Robinson, ex-manager, Warner Regal, Hartford, is serving as relief manager of the circuit's Palace, Danbury, Conn., during illness of Jack Harvey. . . . Irving Hillman, manager of the Roger Sherman theatre, New Haven, first-run Warner house, and Mrs. Hillman are marking their sixth wedding anniversary. . . . Michael Galaty has been named manager of the Hippodrome Theatre, Bridgeport. . . . Arthur Esposito has resigned as manager of the Astor theatre, Bridgeport. Charles Goldner, one-time assistant manager of the Park City theatre, Bridgeport, succeeds him. . . . Maxwell Alderman, of the Allied Theatres of Connecticut, and Mrs. Alderman are marking their 25th wedding anniversary. . . . John Hassett, for over 2 years with Paramount Theatres, is now selling investment securities in Connecticut.

INDIANAPOLIS

The Allied Theatre Owners of Indiana board has set Jan. 6 as the date of its next meeting here. Election of officers for 1953, postponed from last week's state convention, will be held at that time. . . . Trueman Rembusch, retiring president of ATOI, is working a "Movietime" tour in reverse. He will fly two people from each of his towns to Hollywood at the end of a coupon deal now under way. . . . Walter Wolverton is experimenting with single features in the afternoon and double bills at night to stimulate the Circle's matinee trade. . . . Tommy McCleaster, 20th-Fox district manager, was here from Cleveland last week. . . . The 20th-Fox staff will hold its annual Christmas party at the Variety Club Dec. 15. . . . The National drive-in, last of the outdoor theatres here to succumb to the weather, called it quits for the season Dec. 7.

JACKSONVILLE

O. O. Ray, Sr., president of the IATSE local, was in Atlanta attending a Southeastern regional discussion on union con-

(Continued on following page)

(Continued from preceding page)

tracts. . . Sheldon Mandell, manager, St. Johns theatre, has jumped into the new field here of cut-rate auto parking for theatre patrons. . . Popular Bob Daugherty, former manager of the large Olympia theatre in Miami, is now Florida supervisor of the Floyd Theatres in central Florida. . . Last weekend John Thomas, manager, Empress theatre, tried out a type of local double bill which is usually reserved for midnight horror shows. He played "Devil Bat" and "Devil Bat's Daughter." . . William Beck, manager, Five Points theatre, extended his first run of "Plymouth Adventure" a second week before taking off on a duck-hunting and fishing trip to the Kissimmee Valley. . . Bob Anding, Benton Brothers Film Express, became the father of a five-pound girl. . . Hugh Martin Sr., owner of the Martin Theatres in Florida and Georgia, called at several booking offices last week.

KANSAS CITY

The Kansas City Star, which operates WDAF-TV Radio and television stations, as a feature article in the issue of December 7, on the theatre-screen exclusive televising of "Carmen" December 11 at the Ashland, Kansas City, a Commonwealth theatre. . . A permit for a drive-in theatre in the Greater Kansas City area was granted recently to the Associate Theatres, Inc. of Independence, Mo. Now, several residents of the area have filed a petition for review and reversal of the decision. . . C. E. "Doc" Cook, president of the Kansas-Missouri Theatre Association, has been appointed state chairman of the Motion Picture division for the 1953 March of Dimes in Missouri. . . M. B. Smith, a district manager for Commonwealth, and Jack Braunagle, drive-in department manager, will conduct, for the second year, a "school" for drive-in and indoor theatre managers at Memphis, December 16, under the sponsorship of the Motion Picture Theatre Association of Mississippi, Arkansas and Tennessee.

LOS ANGELES

Eddie Duran, Warner assistant shipper, resigned his post to become head shipper at Paramount. . . John Mullin has reopened the Brea theatre, Brea. House was formerly operated by Beryl Davis. . . The Crenshaw theatre has closed its doors. . . Jim Merry, Columbia booker, has left that organization to join the Paramount office in the same capacity. . . The Warner Bros. Employees Xmas party, and also Columbia's, are being planned for Dec. 19. . . Lt. Jules Needleman, formerly a Columbia salesman, and now in the Army Air Corps at Camp Stead, Reno, has been transferred to Camp Stoneman in Pittsburgh, Cal. . . Out of town exhibitors visiting the Southland on booking and buying business were: Joe Markowitz, Encinitas; Pete Simas, Bakersfield; Jack Feder, Long Beach; Roy Lemucchi, East Bakersfield, and Ray Olmstead, Arizona.

LOUISVILLE

According to the Kentucky Revenue, a report of state revenue, compiled by the Department of Finance and the Department of Revenue, tax revenue on amusement (combined) for October 1952 was \$156,989.84 as

compared to \$162,293.85 for October 1951, indicating a decrease of \$5,304.01. . . Out of town visitors seen on the row recently included Ted Rose, Chakeres Theatres, Springfield, Ohio; Bruce Aspley, Aspley Theatres, Glasgow, Ky.; Harold Faught, Shelby & Burley, Shelbyville, Ky.; R. L. Gatrost, Victory, Vine Grove, Ky. . . Out of the approximate ten drive-in screens in the Falls Cities area here, one is still running full weekly schedule, furnishing in-car heaters when the temperature drops below 50 degrees, with two others running on weekends only. . . The local neighborhood theatres are giving special attention to the Saturday Matinee Kiddie's business. In the offering are Kiddie's Clubs, Cartoon Circuses, Cartoon Carnivals, Kiddie Shows, and the like.

MEMPHIS

Representatives of seven territories of National Theatre Supply are meeting in Memphis at Hotel Gayoso this weekend. W. E. Green, national president from New York arrived Thursday and will stay thru the meeting. R. L. Bostick of Memphis is district supervisor and a vice president of the company. . . Roy Cochran of Little Rock, Ark., has opened the Scenic drive-in, a new 500 car drive-in at Little Rock. . . Mr. and Mrs. J. T. Hitt have sold their theatre interests at Hico, Texas, and moved to Bentonville, Ark., where they purchased the Cozy, Park and Plaza from Mr. and Mrs. John Lowery. . . J. E. Thompson is the new owner of the Pangburn Theatre a Pangburn, Ark., having purchased it from Lloyd Hutchins. . . O. Nichols has sold the Sherrill theatre at Sherrill, Ark., to B. C. Rager. . . Jaxon drive-in at Jackson, Tenn., and Wheatley drive-in at Hot Springs, have closed for the season.

MIAMI

Howard T. Barnes, manager of the Royal now has Donald Lawrence as assistant. . . Earl Potter, manager of the Tivoli, spent several weeks in North Carolina recently, visiting his 85-year-old grandmother who was hospitalized with a broken hip. . . Florida State Theatres arranged a special treat matinee of "Hans Christian Andersen" for the children in local hospitals and on state and county welfare rolls. Showing will be at the Paramount. . . Ralph Renick, WTVJ's News Director, was awarded the Gold Trophy by the National Ass'n of Radio News Directors for "outstanding television news operation." . . Franklin Maury, managing director, and Mel Haber, house manager, of the Miracle, were hosts at a recent fourth anniversary party matinee where celebrants had free coffee, cakes and cookies.

MILWAUKEE

Universal Film Exchange here held a luncheon at the Schroeder Hotel last week to award prizes for the last seven week period in their Exhibitor Participation Drive. Exhibitors were scored on a point system for booking the most features and subjects. First winner was Loren Huston, East Troy; second, Nick Burg, State theatre, Sheboygan, and third, Al Kuehn, Monday, Oshkosh. . . Sig Goldberg, Wausau, and president of Wis. Allied, is planning a trip to California and the Rose Bowl game

to see Wisconsin play. . . Standard's Riverside theatre, managed by Al Pierce, televised Metropolitan opera "Carmen" December 11. . . Miss Sarah Freuler, 73, sister of John R. Frueler, passed away here November 29, at her home. . . The Granada theatre here is showing Poland's first post-war picture "The Treasure."

NEW ORLEANS

Gulf Allied officers and board members making the rounds before and after attending the pre-convention meeting and luncheon at Jung Hotel, December 4 were: president Abe Berenson; vice-president F. G. Prat, Jr.; chairman of the board L. C. Montgomery; Harold Bailey, secretary. . . Mississippi exhibitors visiting and booking were A. W. Vowell, Taylorsville; E. W. Clinton, Monticello; Frank Corbitt, Columbia; John Lamar, Jackson; H. Hargroder, Hattiesburg; T. G. Solomon, McComb; Mrs. I. Oberlin, Natchez; Wm. Butterfield, Pascagoula, and Max Connett, Newton. . . S. J. Campisi who recently acquired the Monte Sano, Baton Rouge, La., has shut down operations to remodel. Re-opening is slated for January 1.

OKLAHOMA CITY

Ed. Thorne, manager of the Cooper Foundation Theatres here, was out of town for a few days last week. He took his wife and family to visit her folks in Nebraska. . . The Rodeo theatre reported someone attempted to crack the safe there but failed to get it open. The burglar took \$5 in change found elsewhere in the theatre. . . "The Savage" has been held over at the Harbor theatre. "The Snows of Kilimanjaro" is back at the Plaza theatre for a special return engagement for one week only. . . Panhandle Film Forwarding, Amarillo, Texas, has been granted a charter for 50 years. Transport. Capital Stock: \$1,000 (pd. all). Incorporators: Sterling E. Kinney, Pauline Verkuilen and A. D. Smith.

OMAHA

The blizzard that struck the Omaha area just before Thanksgiving gave downtown theatres only one bad night and most of them rounded out the week with better-than-normal totals. . . Larry Caplane, Brandeis manager, said there was little change in evening attendance during the two-night a week open stores policy. . . Janet Bocker, office manager's secretary at MGM, escaped serious injury when she was pinned in her car after a collision with a truck on an Omaha street. . . Vince Flynn, MGM branch manager, was ill at home with the flu. . . E. L. Bartak, Greeley, Neb. exhibitor, brought his wife to an Omaha hospital for an operation. . . Joe Jacobs, Columbia branch manager, attended a Midwest meeting in Chicago. . . Mr. and Mrs. F. A. Van Husan of the Western Theatre Supply will spend Christmas with their daughter in Richmond, Va.

PHILADELPHIA

Frank Jordan, manager of the Belgrade and Clearfield here, is retiring after 35 years in the film business and will go to the West Coast. . . Herb Gillis, Paramount sales

(Continued on opposite page)

(Continued from opposite page)

manager, has recovered following a heart attack. . . . Jack Harris has left the American Films Company, independent exchange headed by his father, Benny Harris, to set up an independent distribution company of his own. . . . Jim Flynn, veteran Republic booker, is at Hahnemann Hospital under observation. . . . Joseph Nevison, who inaugurated one-act play presentations last season at A. M. Ellis' Erlen which he manages, has come up with a new cultural feature in presenting youthful pianists in recital during the early evening shows. . . . Allied Independent Theatre Owners of Eastern Pennsylvania met at the Broadwood Hotel to discuss ways and means in eventually being able to eliminate the city amusement tax, the new city mercantile tax, the Federal admissions tax and the ASCAP "tax."

PITTSBURGH

The Rialto theatre, located at suburban Beaver Falls, is celebrating its Golden Anniversary. It was opened in 1902. James Carson, who sold the first ticket when the theatre opened 50 years ago, is still on the job. . . . John L. Johns, formerly of Warners accounting department here, is working out of Indianapolis as an MGM exploitation man. . . . "The Quiet Man" which did tremendous business for four weeks in the Fulton, is packing the suburban houses. . . . Mrs. William Finkel (she's the wife of Tent No. 1 chief barker Bill Finkel), heads for Hollywood soon to see their new grandchild. . . . Harold O'Donnell, Jim Sipe and Luther Thompson, of the motion picture operators union here, were in New York to look into the widely discussed Cinerama. . . . Twenty-one Warner theatres clinaxed their giant \$15,000 giveaway this week. The award was made from the stage of the Stanley with instantaneous telephone relay to the 20 participating houses.

PORTLAND

The rains have finally come to Oregon and the take at theatre box offices is increasing. All downtown houses have been under a co-op plan with the Power Commission. All upright and trim signs and neon is dark to help conserve power. . . . Shortage of rain has curtailed the power in this area. All first run houses have strong action products this week. . . . Walter Hoffman, Paramount field man, Jack Matlack, J. J. Parker, exec., and The Oregonian are working on a big promotion contest for the "Road To Bali." . . . Danny Kaye grossed over \$50,000 in four days, with two matri-

nees. . . . Capitol theatre still dark. . . . Bob Anderson getting settled in his new job as manager of John Hamricks Roxy theatre.

PROVIDENCE

The Cranston auto theatre, last of the drive-ins to remain in operation, closed for the season as the temperatures dropped below freezing. . . . Good houses highlighted the return of the "living theatre" to this city as The Playhouse, under the guidance of Edward Gould, presented "Affairs of State" as the initial offering. . . . Downtown first-run theatres have put on a gay, holiday appearance. With local department stores remaining open Monday and Thursday nights until 8:30 and 9:00 o'clock, theatre managers optimistically anticipate increased business. . . . The Avon Cinema pleased Italian residents (and many other nationalities) with two Italian films, "Miss Italia" and "The Path of Hope."

SAN FRANCISCO

Business in San Francisco continues poor with the top motion picture gross at the St. Francis only \$15,000. Johnny Ray in person at the Fox (advance prices) was very disappointing with gross reported at \$40,000. . . . Loew's Warfield is slowly joining the ranks of concessionaires, with the recent remodeling of its candy counter to accommodate ice cream bon bons. . . . The 2135-seat State has been closed by United Paramount for an indefinite period (perhaps for keeps), because of high operational costs including labor. . . . Manager Gill Small of the State returned to his former post as assistant at the St. Francis. . . . The San Francisco Bay Area Council reported television is the Bay area's fastest growing industry. . . . Marjorie Stewart, chief inspectress, Universal, is recuperating at home following surgery. . . . Fox West Coast closed the 706-seat Marval, Vallejo. . . . The 300-seat Marco, Waterford, formerly owned by William Stewart, is now owned and operated by Charles Reynolds. . . . Charles Thall, manager, California Theatres Association, received a scroll of appreciation from the American Cancer Society, local branch, for his work for the Society's cartoon "Man Alive."

ST. LOUIS

The Bloomer Amusement Company, of Belleville, Ill., has announced plans for a \$150,000 drive-in theatre in the Belleville area. . . . Charles Mound, owner of the Park theatre in Valley Park, Mo., is a patient at DePaul hospital here. . . . Funeral services were held last week for William J. Weaver, 79, one of the oldest members of the Moving Picture Machine Operators' Union, Local 143. . . . Ray Parker, theatre owner and mayor of Brentwood, a suburb of St. Louis, has announced that he plans to reopen the Shubert theatre. . . . The Regal theatre, closed for a year, was reopened Thanksgiving Day. Owner is George Pliakos. . . . Paul McCarthy—McCarthy Theatre Supply Co.—and family back from a Thanksgiving visit to relatives in Iowa.

TORONTO

"The Quiet Man" is in its 12th week at the FPCC unit, Nortown, and looks to stay

until Christmas. . . . Among those in the city for the Grey Cup Football Classic were Richard Miles, Lew Miles, Sammy Rosenblatt, all of Winnipeg; Jay Lieberman from Edmonton, and Mickey Isman and George Destounis from Montreal. . . . Dick Main, Sutton exhibitor, sparked large Santa Claus parade in his district. . . . Harry Wilson, manager, Capitol theatre, Chatham, was the grand winner in the Ballyhoo contest conducted by Dan Krendel among his group of western Ontario Famous Players theatres. Second place went to Jim McDonough, Tivoli theatre, Hamilton, and third spot taken by Bill Burke, Capitol, Brantford.

VANCOUVER

Andy O'Reilly is the new assistant manager at the International-Cinema. . . . Anne Rowland, Capitol theatre cashier, returned from a six weeks trip to her native England. . . . The Alberta branch of Canadian Picture Pioneers elected for 1953: Harry Boyce, Lethbridge, President; vice-president, Roly Keil, Edmonton; 2nd vice-president, Joe Godfry, Butte, and secretary, Ralph Neill, of Calgary. . . . Douglas Stevenson, former doorman at the Odeon-Plaza, promoted to assistant manager there. . . . Famous Players Theatre managers association of B.C. held a stag party for Barry Freeman, manager of the Kitsilano theatre, prior to his marriage. . . . Alf Shackleford, Famous Player partner in four Lethbridge, Alberta theatres, was elected mayor of Lethbridge for 1953. . . . All British Columbia and Alberta drive-in theatres have closed for the winter. . . . Two new theatres were opened in Saskatchewan recently. Myer Zich's 325-seat Maple Leaf in Esterhazy, and Mike Metroplit's 300-seater at Cudworth.

WASHINGTON

Variety Club Tent No. 11 presented an ambulance to Emergency Hospital December 1. Presentation was made by Jerry Adams, chief barker, and Rudolph Berger, chairman of the welfare committee. Dr. E. A. Cafritz, of the welfare committee, was also present. Dr. Warwick T. Brown, Administrator of Emergency Hospital, accepted the gift for the hospital. . . . Marylin Rubinstein, secretary to Gus Lynch, district manager, Chesapeake Theatre Corp., was married to Jack Loesberg. . . . Nearly 400 people attended the testimonial dinner at the Shoreham Hotel for A. J. Brylawski. A scroll, honoring him for his nearly four decades in the motion picture industry was presented to him. . . . A memorial wreath was placed at the Carter Barron Amphitheatre December 7, by the Variety Club. . . . A stage and screen show was scheduled for Sidney Lust's Viers Mill theatre to raise a fund in memory of a local policeman.

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THEATRES, DRIVE-INS WANTED TO LEASE anywhere. Open or closed but ready. MACK ENTERPRISES, Centralia, Ill.

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USED MARQUEE LETTERS. WAGNER 8" aluminum 60c; 10" aluminum 75c; 4" plastic 25c; 10" plastic 60c; 10" Adler aluminum 75c. Send for list. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

MORE POWER TO YOU! TWO PEERLESS Magnares and Hertner 65/130 generator with rheostats, panel, starter, rebuilt like new, \$1,200; with 50/100 generator \$995. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

PRE-INVENTORY SALE! TERRIFIC SAVINGS! Brenkert Enarc lamphouses rebuilt, \$450. pair; Hertner 80/160 generator, rheostats, panel, etc. rebuilt, \$565; Simplex rear shutter mechanisms, latest features, rebuilt, \$475. pair; RCA PG-140 sound system, MI-9030 soundheads, double channel amplifier, etc., rebuilt, \$1,495; GoldE automatic rewinder \$49.50. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

2 STRONG UTILITY HIGH INTENSITY LAMPS mounted on 2 heavy duty deluxe Century bases, 2 Century model C projectors complete with lenses and magazines, 2 Ballantyne royal soundmaster sound heads model 6 with amplifier and stage horns. Wonderful condition. Bargain. SHELL THEATRE, 1320 Pacific Ave., Tacoma 2, Wash.

JUST PURCHASED THEATRE TO BE CONVERTED into store. The following items for sale: 1,000 leather chairs, 2 nearly new Brenkert Enarc projectors; 2 new chain driven Simplex single barrel, 18" heads, 3 1/2" lens; 1 40 watt amplifier M1 4665C; 1 copper oxide rectifier 60 amp; 1 ticket seller register. Plus new parts and other equipment too numerous to mention. MILLER SUPPLY COMPANY, 23 First St., Pittsfield, Mass.

MOTION PICTURE SCREEN, 700 THEATRE seats, good condition. BERNARD SHARP, 220 Fifth Ave., New York. MU. 6-1272.

SEATING

REBUILDING CHAIRS? WHEN YOU ARE ready, contact us. Lowest prices. Large stock late type theatre chairs always on hand. We manufacture flexolated spring edge cushions to fit all chairs. Write for prices. EASTERN SEATING COMPANY, 138-13 Springfield Blvd., Springfield Gardens, N. Y.

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MARVELOUS MASONITE MARQUEE LETTERS saves over 50%: 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—\$1.25; 16"—\$1.50. any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

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LOCAL MOVIE REVIEWS TO PLANT IN newspapers. Exhibitor approved. HOOPER'S REPORTS, BOX 988, Santa Barbara, Calif.

DRIVE-IN EQUIPMENT

ORDER NOW. TAKE TIME PAYING. COMPLETE dual projection and sound from \$1,595. In-car speakers \$15.95 pair with junction box. Underground cable \$70. M. Send for equipment list. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

Loew's Houses Collect \$2,100 for Hospital

The first circuit-wide report of collections for the Will Rogers Memorial Hospital, via the collection boxes on candy stands, was made this week by Joseph R. Vogel of Loew's. The report covered periods from four to eight weeks and showed total Loew's collections of \$2,100, averaging out to \$1.65 per week per theatre in the New York area and \$2.33 per week average out of town. An analysis, theatre by theatre, showed that size of house, attendance, type of patronage, etc., influenced the returns only slightly, with many small, low-wage houses grossing more than large "class" neighborhoods. Several managers reported that collections increased when the cans were placed at the end of the candy stand nearest the auditorium, so that

the patrons passed the box after buying refreshments. Circuit heads now are urging managers to get new cans from National Screen, open and empty the old cans, and make reports and remittances to their home offices if the collections have been in progress for 60 days.

MGM Starts Production Of 1953 "Dimes" Appeal

MGM this week began filming of the 1953 March of Dimes subject for the appeal on behalf of the National Foundation for Infantile Paralysis. The company is making the short for the 12th consecutive year. Starring Howard Keel, for the second time, the appeal is being made entirely at Rancho Los Amigos hospital with 50 to 75 respiratory cases appearing in the film.

IATSE Locals Plan Labor Film Council in East

Eight New York local unions, affiliated with the International Alliance of Theatrical Stage Employees, have agreed to join in a plan for the formation of a Motion Picture Council of New York, similar to the Hollywood American Federation of Labor Film Council, according to Steve D'Inzilla, temporary secretary of the proposed organization. It will be the purpose of the Eastern group to set up a basic agreement with independent film producers in the East, patterned after the Hollywood pact. A draft of a constitution and by-laws for the New York council is nearing completion and will be ready for discussion in the near future. When all details are completed, the council will insist producers use IA men.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

Number of Theatres a Matter of Public Interest

TOO much has been said about the number of theatre closings, erroneously, and not enough told of the total number of theatres operating today, for the benefit of public relations in our industry. Those who seize upon figures which show the closing of theatres seldom if ever print the other side of the story, and so the public, and especially the magazines and newspapers, get a wrong impression which they are very slow in correcting.

The United States Department of Commerce hasn't made an official survey since 1948, and they won't make another until 1954, so it's a long time between takes, in this consideration of our growth or loss. The MOTION PICTURE ALMANAC, now current, estimates that since 1948, there have been 1500 closings, mostly obsolete houses, but 590 new theatres have been built, so there is a net loss of less than 1000 theatres, outmoded and outdated. Also—and this is completely omitted in most "surveys"—there are now more than 3,500 new drive-in theatres that didn't exist in 1948.

All of this misinformation, from sources that supposedly deal in factual and newsworthy statistics, leaves the public with the belief that the movies are suffering from a blight, apparently beyond cure. They name it, and give us our last remaining time, grudgingly, as if it were the natural result of lingering illness, but invariably fatal. Don't let them kid you, or themselves. When managers of theatres have the opportunity to address the public—let's tell them that we're still in business.

Statistics can prove anything, and none are more irresponsible in this regard than the pollsters who conduct advertising surveys. You can see and read statistics with regard to the total number of theatres that are utterly out of line with the actual dimensions of our market. We doubt if any major company has ever sold any single picture to more than 15,000 individual theatres, with the actual contract signers numbering far fewer, since many represent a number of houses each.

MOVIETRAIN TIME

Reported from Dallas, in *Motion Picture Daily*, is the announcement of COMPO's film exhibit, a 22-car streamlined train, to tour the country, as an exposition, next year, of Movietime, U.S.A., from deep in the heart of Texas. Paul Short, creator and designer of this traveling exposition, will direct the exhibit at the Texas State Fair, which immediately proceeds the demonstration on the rails. We compliment Texas, for showmanship, and it won't be the first or last time.

There are too many communities in these broad United States to confine our activity to a State Fair Grounds or any other type of inside show, built for today in a single scene. We needed the traveling show idea and we're going to get it. The streamlined train has been available in the past, and will be again, with the cooperation of the Association of American Railroads and others who will set the train on your local siding, next summer.

The cars will include permanent exhibits that could hardly be built temporarily in other locations. There will be many exhibits from Hollywood that couldn't be duplicated over and over again. It's a grand idea, and the best solution to our exhibit problem. We just happened to be in Pennsylvania Station the other day when the Eisenhower Special stood on the next track. Eighteen cars, all new and shiny and resplendent with public relations!

There are currently more than 10,000 theatres in the country that offer western movies for children's Saturday morning shows, and yet, there is only one famous-name cowboy still making films for this market. They've all gone to television, but in that market, there are only 100 stations who can buy television films.

Some Very Important People are thinking about the recent Round Table suggestion, "Let's Organize Our Children's Clubs Nationally"—and we predict that one or two big operators, on a nation-wide basis, will have an announcement to make early next year. And, incidentally, we spoke of the Christmas Clubs, which have been capitalized and sold to banks on a royalty basis for the past 25 years. This year, you may be interested to know, the Christmas Clubs collected \$1,023 millions—that's one billion, twenty-three million dollars—and the Clubs collected a royalty on the total gross deposits for their idea.



Henderson M. Richey, who founded MGM's highly successful department of exhibitor relations, convinced us of the value of "selling the theatre" during the years we worked under his direction, traveling the country, and talking this subject with more than a thousand exhibitor customers whom we came to know by their first names. It has always been Metro's policy to *sell the theatre*, to urge the merchandising of the product as part of theatre operation. We have never known Mr. Richey to take the stump, on tour, to outline coming product.

One anecdote, out of many that he tells that were in our repertoire on tour, was of the situation where Mr. Richey spent two days helping a delinquent to fix up his theatre, making it attractive to his usually loyal patrons, replacing the burned-out light bulbs, renewing the front-lobby paint-job, etc., etc., instead of following this exhibitor's usual practice in the neighborhood pool hall. Then came the sequel: One day, not long after, this manager turned up in New York, wearing a new electric-blue suit, driving a new Cadillac, and carrying what was left of \$25,000, on his way to California, to retire. He had taken the advice literally and sold the theatre, all bright and shining, to a new owner.

—Walter Brooks



J. L. Smith, manager of the Palace theatre, Arbroath, Scotland, set this table in his cafe restaurant, as a silent reminder of "The Belle of New York" as an expected arrival.



Harold Shampman, manager of the Gaumont, Islington, had this cameraman on the street with the intriguing sign, but no film in the camera! He passed out throw-aways on the coming attraction, instead!

Picture Ideas From Britain

Britain's problems are not always the same as our own, but British showmanship is equal to our best, for they have had years of experience in the fine arts made famous by our own patron of promotion, the famous P. T. Barnum. British showmen have to overcome some greater obstacles than we face here, and they show an abundance of good humor in doing it.

H. Hall, manager of the Cavendish theatre, Derby, had 1,400 children and a birthday cake for the 9th Anniversary of his Children's Cinema Club.



Londoners line up at the Cameo theatre for the first all-Magoo program ever shown in England, and a fine idea, anywhere!

R. E. Gordon, manager of the Odeon theatre, Sketty, S. Wales, built this giant clown over his marquee for "Greatest Show on Earth" and had a wonderful street circus as ballyhoo.

Larry Levy Puts It On The Line

There's an exhibit of exploitation in the Round Table mail from Larry Levy, manager of Loew's theatre, Reading, Pa., and we're reminded we must go to Reading some day and see how it looks again in downstate Pennsylvania. But this is showmanship, and he has plenty to offer. The "New Movie Season" had a kick-off with full-page co-op ads, with extraordinary billing around town, using the 24-sheet traveling billboard, and many special displays. We have some pictures of these activities for an upcoming page.

For "Because You're Mine" he used special die-cut hearts, numbered so that boys and girls who found their numerical partners received guest tickets. Music shops gave him a special break for the special music. On "Plymouth Adventure," he extended an invitational preview for teachers of American history, and tied in the visit of MGM's "Mayflower" on tour, with the Community Chest drive. Had a column break on the preview and special handling in "Loew's Movie News"—which is a glorified herald or a tabloid newspaper.

"Ivanhoe" gave Larry a field-day for promotional and exploitation ideas, with street banners, street ballyhoo and street displays, drawing his audience from those who read as they ran. In addition, he used every school approach for Sir Walter Scott's famous novel, and placed book-marks and blotters where they would do the most good. Special letters to teachers over his signature carried weight, with the benefit of a personal endorsement.

Mails Annual Pass With His Christmas Card

Fred H. Mayer, purchasing agent for Statewide Drive-In Theatres, San Antonio, Texas, sends a sample of the Christmas card for 1952 which is sent out by Arthur Landsman, president of the company, to holders of annual passes in his division, operating drive-in theatres in the area. Every theatre has its quota of annual pass holders, and we've only one better suggestion: Make 'em buy a \$1 membership card in the National Conference of Christians and Jews, and print your pass on the back of it. If every theatre followed this practice, it would roll up a million dollars in revenue for the Conference in this industry.

Bob Carney Pushing Awards

Bob Carney, manager of Loew's Poli theatre, Waterbury, has an assortment of showmanship on file, as his entries for the Quigley Awards in the fourth quarter, including "Fearless Fagan" "Monkey Business" and an advance on "Something for the Birds."

SHOWMEN IN ACTION

Jack Scanlon, Sr., city manager for Warner's theatre in Torrington, Conn., went all-out to advertise an all-Monogram-Allied Artists double bill as "two of the finest pictures of the season"—Battle Zone" and "Rose Bowl Story."

Art Schuman and Joe Dolgin, of Hartford Theatres using effective promotion letters and courtesy passes to benefit the new Art theatre, now reopened after summer closing.

Paul Kessler, manager of the Suffolk theatre, Holyoke, Mass., a Rifkin circuit house, quoted the MOTION PICTURE HERALD's review of "Monkey Business" in newspaper ads.

Bill Gordon, of the Lockwood & Gordon Plaza theatre, Windsor, Conn., planned a page one story in his town's weekly newspaper on the upcoming Fall & Winter Movie Season.

George E. Lander's Hartford division manager for E. M. Loew's theatres, landed nice co-op ads from a local store, to "Meet Mary Castle" on personal appearance tour for Columbia's "Eight Iron Men," in their Connecticut Room.

Norm Prager, manager of Schine's theatre, Oneonta, N. Y., is shouting to the skies about his cooking school, which was "hot stuff" as he puts it, and landing plenty of publicity—plus capacity business. Seymour Morris wants the circuit to do an old-fashioned-swing of cooking schools.

William J. Trambukis, manager of Loew's Regent theatre, Harrisburg, Pa., persuaded a local Plymouth dealer on an important corner to display a 6-sheet poster on "Plymouth Adventure."

Bill Trambukis also held his annual "Balloon Parade" in Harrisburg last week—it's a regular feature with the merchants to establish the Christmas selling season, and originates with the manager of the Regent theatre.

Joe Boyle, manager of Loew's Poli, Norwich among the first to outline a complete campaign on "Stars and Stripes Forever"—with the Legion Band and the U. S. Marines cooperating. The MGM Record album is doing double duty as lobby and radio promotion.

Max Mink, manager of the RKO Palace theatre, Cleveland, had two pretty girls distributing candy swords in cellophane bags as street promotion for "Blackbeard the Pirate." Also, a "Treasure Chest" in the lobby with 23 sponsored prizes.

Gene Salyer, manager of the Fox-Lyric theatre, Tucson, Arizona, has across-the-page news picture when a reporter-photographer interviewed two deaf students who saw "The Thief" without dialogue.

Pearce Parkhurst, manager of the Lansing Drive-In theatre, Lansing, Mich., has hied himself to Florida for the cold winter season, and will be returning to Michigan when the robins come back in the Spring.



Here's a tieup that cuts four ways! Dave Weinstein, manager of Walter Reade's Atlantic Drive-In, Pleasantville, N. J., arranged for a local photographer to furnish pictures in a "Klassic Kiddie Kontest"—then he conducted a "Cowboy Popularity Contest" at the same time, with local merchants putting up prizes of western attire, and parents were asked to view this lobby display and vote for their favorites. You'll note all four kinds of selling approach!

British "Good Housekeeping" Endorses Better Theatres



Here's an example that could be followed to advantage in this country, and we respectfully call the matter to the attention of William Randolph Hearst, Jr., and the Hearst Magazines, with which the British edition of *Good Housekeeping* magazine is affiliated.

In the picture above, from left to right, are Sir Philip Warter, Chairman, Associated British Picture Corporation; D. J. Goodlatte, managing director ABC theatres; Dr. Eric Fletcher, M. P., deputy chairman, ABPC; Christopher Hayes, director and general manager of the subsidiary company which publishes the British edition of *Good Housekeeping* magazine; W. Cartlidge, general manager, ABC; with F. Sparkes and E. Gold. They are gathered at the Criterion Restaurant in London.

It's Good Housekeeping All Over the World

You all know that good housekeeping as policy as well as performance is endorsed in this country by our *Good Housekeeping* Institute. Well, in England, good housekeeping in theatres is endorsed by British *Good Housekeeping* in the same fashion, and these men on the dais are assembled to bestow *Good Housekeeping* Awards to winners in their 1952 competition, for the best conducted theatres, on a basis of theatre housekeeping. The judges look, for example, for spotless stairs and seats, properly maintained rest rooms, and all the essential features of housekeeping on an all-year-round basis, as applied to motion picture theatres. A scoring system enables their inspectors to make spot-checks without previous warning, and to nominate contenders for suitable awards.

The policy certainly pays dividends, and one important point is that a little house with a small staff stands as much chance of recognition and reward as the super-cinema, with an immense staff and all the refinements of modern theatre architecture. You can be just as good a theatre housekeeper on small premises as elsewhere. We

credit this splendid tieup with an international magazine to D. J. Goodlatte, managing director of Associated British Cinemas, and head of a major circuit, operating 430 theatres in Great Britain. Mr. Goodlatte has been the author and prime mover in many other showmanship ideas.

Peter Burnup says all the contenders are members of the Round Table, and consequently all the winners. The list is too long to reprint here, but we see many familiar names, and know they should be winners, for their basic skills and diligent industry. We would like to repeat our open invitation for *Good Housekeeping* magazine in the U. S. A., to observe and recognize the quality of housekeeping that is apparent in well conducted theatres, and the important value of this service in community and family life, throughout the country.

Martin Theatres Excel In Small Town Programs

Hugh G. Martin has several times sent us samples of the monthly programs put out by Martin theatres in the South, with much appeal for small town patronage, and smart handling in this difficult market. Currently at hand is the monthly program of the Arcade theatre, Williston, Florida, where Mrs. Nina Weir is manager. Every issue carried a top of the page box in which something of an exploitation nature is described. In this case, they're winding a clock for "High Noon" with prizes for those who predict exactly when it will run down. Contest closes at high noon on Saturday.

Mayflower On High Seas

The saturation premiere of "Plymouth Adventure" is bringing us campaigns and exploitation materials from all parts of the country those hearty Pilgrims settled so many years ago. The good ship "Mayflower" is on the high seas, traveling over more of this republic than the founding fathers could ever have anticipated.

He's Likely To Win the Next Award

Paul G. Thomas, manager of Strand theatre, Muncie, Ind., is out to win in the Quigley Awards competition with his entry on "The Merry Widow"—and his campaign just received proves that he has a certain something that is apt to influence the judges in his favor. It's showmanship, as displayed in a theatre with 404 seats, running the MGM picture first-run, in a town of 50,000 people, with results at the box office 180% over last year's comparative picture.

We have nothing but praise for the neat and legible way in which Mr. Thomas presents his completely effective campaign. It is based on the *Muncie Star* and *Evening Press*, whose masthead slogan is "Where the Spirit of the Lord is, there is Liberty." We like that. Newspaper ads are fine and thoroughly done, with emphasis on the music and historical value of the old play. He gets excellent publicity in these papers, going up to seven column heads, as the ads get bigger, and the newspaper climaxes a fine campaign with free space.

A big marquee cut-out of Lana Turner outside the theatre, and a big lobby display of many, many stills, intrigue attention, with lots of commercial window tieups to supplement this interest. "Merry Widow" specials in restaurants, and "Merry Widow" cocktails, in bars, sold the idea to the public that "The Merry Widow" was in town, and the best way to celebrate was to go to the movies.

Arkansas Exhibitors Elated Over Poll

Officials of the Independent Theatre Owners of Arkansas are elated with the results of balloting in their Star Popularity Poll, now being conducted in 102 theatres in 45 towns. Movie fans are entitled to one vote each, and colorful booths have been set up where they may cast their votes. Jack Bomar, ITOA president, says 37 screen players have received qualifying votes to enter them in the competition. An estimated 4,000 votes were cast on a recent Sunday. Winners will be named Sunday, December 7th, and awards will be made at a presentation dinner in Little Rock the latter part of January. Profits from the affair will be donated to the March of Dimes.

Lee Thompson Lands A Fine Co-op Page

Lee Thompson, manager of the State and Stout theatres, Menomonie, Wisc., sends a tear sheet of the fine cooperative ad page which he landed for "Because You're Mine" with the sponsorship of eight local merchants, who gave him a free ride for his theatre advertising and a full-page head that sold the picture to the hilt.

Co-op Prizes For Tieups

Sol Handwerger, advertising and publicity manager for MGM Records, announces the outcome of their latest contest, co-sponsored with MGM Pictures, whereby both the theatre manager and the local music shop share in the prize money. On "Singin' in the Rain" first prize money of \$100 was shared between Frank Vinnett, manager of the Paramount theatre, Rutland, Vt., and Leslie Spofford, of the Wilson Music Co., same city. This puts two businessmen on Main Street in the same business, and working for the same end, to jointly promote the movie and the record album for mutual benefit.

Second prize of \$50 was split between Ben Greary, of Schine's theatre, Athena, Ohio, and Thelma Robinson, of Grantee's Music House, in that town. Third prize of \$30 went to William J. Trambukis, of Loew's Regent theatre, Harrisburg, Pa., and Robert Hannen, of the G. C. Murphy Co., along the same thoroughfare. In addition, sixteen theatre managers and their counterparts in the music stores, were awarded gift albums for honorable mention. We see a lot of Rund Table names on this long list, and we know when they play these records, they'll try to break records next time. Some good men here, among this month's runners-up.

Philip D. Cochrane, Jr. In Theatre Advertising

Philip D. Cochrane, Jr., whose father was well known in film industry, is following into theatre advertising channels with Mutual Transportation Advertising, Inc., and attracting the attention of the advertising trade press to examples of their work with RKO, Paramount and others. "Successful Business" had an issue in October crowded with their materials.



Behind the scenes with Allen M. Widem, friendly critic and correspondent from Connecticut. Here's the motion picture editor of the Hartford Times, interviewing Rita Gam, by long distance telephone, with his helpers, Earl Robinson, left, relief manager, and Robert Maurello, right, assistant manager of the Strand theatre, contributing pictures and other reminders of the girl of the movies.

Selling Approach

THE PRISONER OF ZENDA—MGM—For the first time on the screen in glorious Technicolor. It's NEW, and that's the way to advertise it. Folks who have seen earlier versions of the famous story will really appreciate this fine, new production. A thrilling, spectacular adventure-romance that compares with "Ivanhoe" and "Quo Vadis" from the same studios. 24-sheet and all accessories are planned for special display uses and contain cut-out materials. There is a set of six lobby door panels, additionally. The special MGM jumbo herald will pinpoint your coverage, with the cost as low as can be obtained. MGM also supplies plastic 4-color stick-ons and 11x14 color prints, better and cheaper than formerly, to help you do your advertising at the point of sale. Newspaper ad mats are numerous and varied for size and shape, with the big, complete, campaign mat a terrific bargain at 35¢, including twelve mats and slugs, plus enough linotype border to trim your ads. The publicity mats on the picture are especially good and will get free space in many newspapers. Book tieups are a natural, for this famous novel has been read by millions, and is available now as a cartoon book and in cheap editions. Something we haven't seen before is a TV slide, available from QQ Title Card Company, 1243 Sixth Avenue, New York—they made good title cards for us, just about 33 years ago, as time flies.

THE THIEF OF VENICE—20th Century-Fox—3 years in the making. 3 million dollars to make. Cast of tens of thousands. Not in years, such a spectacle, and sheer magnificence. Such scenes of wild pageantry and violent adventure. The biggest you'll see, in '53. Fabulous, and flamboyant. Filmed in its entirety in the immortal city of Venice, Italy. 24-sheet and all posters designed to make colorful cut-outs for lobby and marquee display. Herald keys the campaign in most situations. Newspaper ad mats range from the very large down to usable slugs, but the big 35¢ economy size includes eight mats at the price of one, for a majority of small theatres. 20th Century-Fox make two offers to showmen, on this attraction. If your first-run playdates are prior to March 1st, your theatre will be listed in the double-truck ads in LOOK and COLLIER'S magazines, but this must be contracted for before December 20th, which is the magazine's deadline. Also, if you play the picture, in any situation, before June 1st, and get your campaign in to 20th Century-Fox before July 5th, you may win a free trip to Venice, for the best showmanship entered in this contest. Publicity mats are good, there is a strong tieup with Italian-American societies and organizations; you can get good cooperation from schools and libraries. The actual scenes of Venice will be of interest to many infrequent patrons.

THE IRON MISTRESS—Warner Brothers—In color by Technicolor. Alan Ladd and Virginia Mayo in a colorful story of the Louisiana bayous. He had a challenge on his lips: she was the shameless belle of Natchez. Fighting man, and loving woman. 24-sheet especially good for broad sweep cut-outs as marquee or lobby display. Big 4-page litho herald has convincing copy and illustration to key the campaign in most situations. A set of color-glo stills will sell color with color. There are life-size, full-color standees of the stars at \$18, or \$10 in black-and-white—pretty expensive for all but the big theatres. Newspaper ad mats are strong and styled right for any use. The big 35¢ bargain mat, heaven-sent for small situations, has everything you need including six ad mats and slugs plus two publicity stills, which your newspaper may use to illustrate a reader or a review, if it is right there and handy. Picture features the Bowie Knife—and there is a special mat layout.

OUTPOST IN MALAYA—United Artists—High adventure at the end of the earth. Claudette Colbert and Jack Hawkins in an authentic picture, where civilization ends and adventure begins. Jungle-shattering excitement, on the world's unforgettable frontier. 24-sheet and all posters have strong pictorial design for cut-outs as special displays. Herald contains all the selling approach for a majority of patrons, and keys your campaign. Newspaper ad mats are good and have plenty of assortment for size and style. There is a 35¢ bargain mat which gives the small theatre man everything he needs at the price of one mat. Coloring contest for kids will give them a chance to see the jungle scenes. "Movie of the Week" mat sells the story in a group of four stills, across five columns and your newspaper may run it.

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"What the Picture did for me"

Metro-Goldwyn-Mayer

CARBINE WILLIAMS: James Stewart, Wendell Corey—An average mid-week picture which brought us better than average crowds both nights. Played Thursday, Friday, November 6, 7.—James Hardy, Shoals Theatre, Shoals, Ind.

CARBINE WILLIAMS: James Stewart, Wendell Corey—Very good prison picture of the true life of Carbine Williams, inventor of Carbine rifles which were adopted by the U. S. Army. This picture was well liked in our action house and will do well in any situation. Business good. Played Sunday, November 23.—Pat Fleming, Gail Theatre, Round Pond, Ark.

SCARAMOUCHE: Stewart Granger, Janet Leigh—The high school Home Ec Club, urgently in need of some extra funds, asked to sponsor a show on my dark night, which is Tuesday. I agreed. We got busy and selected a show which we thought would appeal to all classes and ages. After much debate, we picked "Scaramouche." As it turned out, our selection could not have been better, as this show has just about everything in it to appeal to all classes of patrons. It has, above all, beautiful color; a good love story appeals to the ladies and the "courting couples"; the clowning of Scaramouche kept the kids happy; the sword play and the action, plus the beautiful redhead, Eleanor Parker, kept the men contented. All in all, it is superb entertainment for any type situation. These high school kids got out and sold tickets in advance, we got a break in the weather, and consequently had to turn some away. The program was a success in every way and everybody was happy. The Home Ec Club made some extra dough, and I am sure the theatre built up much good will for itself. Played Tuesday, November 13.—I. Roche, Vernon Theatre, Vernon, Fla.

SKIRTS AHOY: Esther Williams, Barry Sullivan—Very good picture which brought in some extra business Sunday night. We heard a lot of good comments on this picture before we played it. Vivian Blaine stole the picture. It sure topped "An American in Paris" and "Singin' in the Rain." Played Sunday, Monday, November 2, 3.—James Hardy, Shoals Theatre, Shoals, Ind.

TALE OF THE NAVAJOS: Native Cast—This has some very pretty scenery and is in Technicolor, but several people told me it was boring.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

WILD NORTH, THE: Stewart Granger, Cyd Charisse—We had a wonderful crowd for this picture. The Ansco color was very natural. The snow scenes made it seem even colder than it was outside. Played Saturday, November 8.—James Hardy, Shoals Theatre, Shoals, Ind.

WILD NORTH, THE: Stewart Granger, Cyd Charisse—This one has everything! Give it your best playing time. Of course, here in Canada we made the most of its true Canadian story angle in selling it. Everyone commented on how fine a picture it was, how they enjoyed the scenery and how good the acting was. The color by Ansco is the best after Technicolor in my opinion. Business fine. Played Wednesday, Thursday, November 26, 27.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Paramount

MY SON, JOHN: Helen Hayes, Van Heflin—A very good picture and is a must for every man, woman and child to see. Very good comments. Helen Hayes is still a wonderful actress. Business was below average, though. Played Wednesday, Thursday, November 19, 20.—J. E. Willson, Majestic Theatre, Clear Lake, S. Dak.

SON OF PALEFACE: Bob Hope, Jane Russell, Roy Rogers—A funny comedy which drew well. Played Sunday, Monday, November 16, 17.—Elaine S. George, Star Theatre, Heppner, Ore.

SON OF PALEFACE: Bob Hope, Jane Russell, Roy Rogers—One of the best Hope vehicles since the

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

original "Paleface." Color was fine, and the presence of La Russell again pleased the older males, while the younger ones watched Roy Rogers and the new tricks of Trigger. I can't recall Trigger doing the rumba in previous pictures, but he does it in this one. Rates as ideal family entertainment, suitable for a holiday program if you have yet to play it. Played Friday, Saturday, November 28, 29.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

RKO-Radio

BIG SKY, THE: Kirk Douglas, Elizabeth Threatt—I paid RKO top price on this and it isn't worth it. Too long and slow moving. It should be cut to about 90 minutes instead of 143 minutes—then you'd have a good show. Did about 75% of normal business for Sunday and Monday.—George Kelloff, Ute Theatre, Aguilar, Colo.

CLASH BY NIGHT: Barbara Stanwyck, Paul Douglas—We played up the fact that Marilyn Monroe has a part in this feature, but it is actually Barbara Stanwyck's film. Miss Stanwyck gives a flawless performance in a very meaty story, which might be a little too near reality for some small town patrons. Personally, I thought the film terrific, but some of our patrons were critical of its moral tone and said so. Some of the scenes have been censored in Ontario. Played Wednesday, Thursday, November 19, 20.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

STORY OF ROBIN HOOD: Richard Todd, Jean Rice—Another picture priced too high. Again RKO will make you believe they have another "Snow White," but beware, brother. English dialogue, which is poison to my foreign trade, who are mostly coal miners. Played Thursday, Friday, Saturday.—George Kelloff, Ute Theatre, Aguilar, Colo.

WILD HEART, THE: Jennifer Jones, David Farrar—Against my will, the salesman had me buy this, and I still haven't heard the end of it from my patrons. Why, oh why, did they have to make this. I'll never know. It may be enjoyed in England—that I even doubt—but how they expect to stuff this down a common person's throat, I'll never know. The ad-

vertisement and trailer make you believe you have another "Duel in the Sun" and "Song of Bernadette." How long does the distributor think he can fool his bread and butter patrons? Played it on Tuesday and Wednesday.—George Kelloff, Ute Theatre, Aguilar, Colo.

Republic

HOME IN OKLAHOMA: Roy Rogers, Dale Evans—Good Rogers western, but not as good as the newer ones in color. Too much singing to go well in action spots. Did a little below average business. Played Friday, Saturday, November 21, 22.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Twentieth Century-Fox

BELLES ON THEIR TOES: Jeanne Crain, Myrna Loy—Very good picture, but had poor attendance due to cold weather. Jeffrey Hunter gets better in every picture he makes. Played Thursday, Friday, November 27, 28.—James Hardy, Shoals Theatre, Shoals, Ind.

LURE OF THE WILDERNESS: Jean Peters, Jeffrey Hunter—Excellent—need I say more? Played on Tuesday and Wednesday.—George Kelloff, Ute Theatre, Aguilar, Colo.

LURE OF THE WILDERNESS: Jean Peters, Jeffrey Hunter—Shades of Henry Fonda—young Hunter's mannerisms seem identical! Good film with fine performances. Frightened a few youngsters. Was generally well received, but business did not go above average. Played Thursday, Friday, Saturday, November 20, 21, 22.—Elaine S. George, Star Theatre, Heppner, Ore.

PRIDE OF ST. LOUIS: Dan Dailey, Joanne Dru—Although this is not a bad movie at all, baseball themes are not popular in Africa. With all the movie companies looking to their foreign market for increased revenue, this is not the type of movie to produce. I would, however, recommend it for all houses in the states. Played Wednesday, September 24.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

TAKE CARE OF MY LITTLE GIRL: Jeanne Crain, Jean Peters—It didn't take care of my little till. Played Wednesday, September 17.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

VIVA ZAPATA!: Marlon Brando, Jean Peters—A strong movie with outstanding performances, but not the movie-goers' meat. Exciting all the way, but the theme is too morbid. It should, however, do well in the bigger situations. I do not think that Mexican themes go too well. Played Friday, Saturday, Sunday, Monday, September 12, 13, 14, 15.—David S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

WAIT 'TIL THE SUN SHINES, NELLIE: Jean Peters, Hugh Marlowe—A fine picture, but had very poor attendance due to the fine weather. Played Sunday, Monday, November 16, 17.—James Hardy, Shoals Theatre, Shoals, Ind.

WHAT PRICE GLORY?: James Cagney, Dan Dailey—Seemed to be of interest just to those who saw the original version and, of course, there is no comparison. One day would have been plenty. Played Sunday, Monday, November 23, 24.—Elaine S. George, Star Theatre, Heppner, Ore.

(Continued on opposite page)

**SIGN
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SALUTE
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(Continued from opposite page)

WITH A SONG IN MY HEART: Susan Hayward, David Wayne—The picture was very good, but musicals don't seem to click in this area. There were a few walk-outs, but the others enjoyed it. Played Sunday, Monday, November 23, 24.—James Hardy, Shoals Theatre, Shoals, Ind.

United Artists

CHICAGO CALLING: Dan Duryea—So did we—for our customers. Played Wednesday, Thursday, September 3, 4.—David S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

LADY SAYS NO, THE: David Niven, Joan Caulfield—And so will we if we are offered any more like this one! Played Wednesday, Thursday, October 8, 9.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Universal

BATTLE AT APACHE PASS: John Lund, Jeff Chandler—A very good outdoor picture with some beautiful scenery. Universal has made some outstanding westerns ever since the motion picture industry has started. Had an over-average crowd Saturday night. Played Saturday, November 22.—James Hardy, Shoals Theatre, Shoals, Ind.

BEND OF THE RIVER: James Stewart, Arthur Kennedy—Another good western from Universal. Played it late, but still there was a good crowd Sunday night. James Stewart is very popular around here. Played Sunday, Monday, November 9, 10.—James Hardy, Shoals Theatre, Shoals, Ind.

CIMARRON KID, THE: Audie Murphy, Beverly Tyler—Played this one late, but we had the best Saturday night business in months. Audie Murphy is well liked around these parts. Sure wish I could play one like this every month. We could we well with a personal appearance of him. Played Saturday, November 15.—James Hardy, Shoals Theatre, Shoals, Ind.

CIMARRON KID, THE: Audie Murphy, Beverly Tyler—If it's action westerns you want, this will fill the bill. It's in Technicolor, has a star name to draw on, but the story will remind you of sixty other westerns you played. Double billed with "Atomic City" (Paramount), which, although without star names, is a suspenseful, topical story which will satisfy the majority of your patrons. The ending, where a boy is trapped on an over-hanging ledge, is quite breathtaking. Played Friday, Saturday, November 21, 22.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

FLESH AND FURY: Tony Curtis, Mona Freeman—This should establish Tony Curtis' popularity with your patrons if his movie magazine publicity has not already done so. We have only seen him previously in "The Prince Who Was a Thief", but in this story his acting has already improved. He does quite well as a deaf mute fighter. Our customers enjoyed it, but the trailer scared away many women patrons. Business below average. Played Monday, Tuesday, November 24, 25.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

FRANCIS GOES TO WEST POINT: Donald O'Connor, Lori Nelson—One of the best of the "Francis" series. Army background lent itself very well to this comedy. Very good business. Played Sunday, Monday, Tuesday, November 9, 10, 11.—H. J. Quartermont, Metro Theatre, Prairie du Chien, Wis.

HAS ANYBODY SEEN MY GAL? Piper Laurie, Charles Coburn—Good little family picture, but not worth the top price I paid for it. I don't know why they continue to charge top prices on pictures that don't justify it where drawing power is concerned. Played Sunday and Monday.—George Kelloff, Ute Theatre, Aguilar, Colo.

RAGING TIDE, THE: Shelley Winters, Richard Conte—Doubled with "Flesh and Fury" to below average business. Has an entertaining sea story of the reformation of a runaway crook, by an old fisherman (well played by Charles Bickford). Conte is the crook, Shelley Winters his girl friend, and Alex Nicol the fisherman's son. Good second feature entertainment with some star names. The storm at sea is a well-filmed climax. Played Monday, Tuesday, November 24, 25.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

SALLY AND SAINT ANNE: Ann Blyth, Edmund Gwenn—Ann Blyth has proven herself one of the best actresses of our time. She played the part of Sally very well and should be fully rewarded. The story was excellent, and this is the kind of picture of which we should have more. The only fault I have about the picture is that the title is confusing. Because of this, business was very poor—I believe with another title our business would have been better. Played Sunday, Monday, October 19, 20.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

Warner Bros.

JACK AND THE BEANSTALK: Bud Abbott, Lou Costello—Children will eat it up, but the adults will be

Short Product in First Run Houses

NEW YORK—Week of Dec. 8

ASTOR: Bonnie Scotland.....Republic
Feature: Limelight.....United Artists

CAPITOL: Gymnastic Rhythms.....MGM
The Great Who Dood It.....Universal
Down the Nile.....Warners
Feature: Because of You.....Universal

CRITERION: Color Rhapsodies.....Nemeth
Feature: Hans Christian Andersen.....RKO

GLOBE: Daffy Doodles.....Warners
Rodriguez Story.....United Artists
Feature: Kansas City Confidential.....United Artists

MAYFAIR: Moose on the Loose.....20th-Fox
Sails and Blades.....20th-Fox
Feature: Thief of Venice.....20th-Fox

PARAMOUNT: Let's Have a Parade
Big Bad Sinbad.....Paramount
Feature: Iron Mistress.....Warners

RIVOLI: Light in the Window.....20th-Fox
Feature: Snows of Kilimanjaro.....20th-Fox
MUSIC HALL: Pluto's Christmas Tree
Disney-RKO
Feature: Million Dollar Mermaid.....MGM

CHICAGO—Week of Dec. 8

EITEL'S PALACE: The Birth of Venus
20th-Fox

Pluto's Christmas Tree.....Disney-RKO
Feature: Plymouth Adventure.....MGM

ESQUIRE: Toulouse-Lautrec.....Classic
Push-Button Kitty.....MGM
Feature: Hour of 13.....MGM

STATE LAKE: Pink and Blue Blues.....Columbia
Feature: Snows of Kilimanjaro.....20th-Fox

WOODS: Dinky and the Wise Quacks
20th-Fox
Feature: Pony Soldier.....20th-Fox

out in the lobby waiting for their children. Played Thursday, Friday and Saturday.—George Kelloff, Ute Theatre, Aguilar, Colo.

LION AND THE HORSE, THE: Steve Cochran, Black Knight—Give them a show about a horse and if you aren't careful, you might be tramped on. Not a bad picture, and business was above average. Played Friday, Saturday, November 21, 22.—J. E. Willson, Majestic Theatre, Clear Lake, S. Dak.

PAINTING THE CLOUDS WITH SUNSHINE: Dennis Morgan, Virginia Mayo—A very good picture, but no crowd, due to basketball game Friday night. The lighting effects were beautiful. Played Thursday, Friday, November 13, 14.—James Hardy, Shoals Theatre, Shoals, Ind.

ROOM FOR ONE MORE: Cary Grant, Betsy Drake—Played this late, but had an over-average crowd. Everyone liked it.—James Hardy, Shoals Theatre, Shoals, Ind.

ROOM FOR ONE MORE: Cary Grant, Betsy Drake—A great family comedy thanks to another perfect performance from Cary Grant. Miss Drake is also well cast as his wife who can't resist adopting "difficult" children. We received many appreciative comments from our patrons with requests to play more like it. Played Monday, Tuesday, November 17, 18.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

SHE'S WORKING HER WAY THROUGH COLLEGE: Virginia Mayo, Ronald Reagan—Good entertainment, but I don't seem to be able to make any money on musicals. My patronage is rural. Played

Sunday, Monday, Tuesday, November 16, 17, 19.—J. E. Willson, Majestic Theatre, Clear Lake, S. Dak.

Shorts

Metro-Goldwyn-Mayer

IN CASE YOU'RE CURIOUS: Pete Smith Specialty—In this, Dave O'Brian is a Hollywood script writer who acts out all his comedy script situations for the approval of his frozen faced partner. As usual, they provoke loud audience laughter.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

PUSH BUTTON KITTY: Technicolor Cartoon—An excellent Tom & Jerry cartoon which was very well liked by everyone.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

PUTTIN' ON THE DOG: Technicolor Cartoon—Another amusing Tom & Jerry cartoon. Where Fred Quimby gets all his story ideas from is beyond me, but they all seem fresh treatments of the best tried gags.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Monogram

HIDE AND SHRIEK: Little Rascals—The kids go for these. Wish we could use one every Saturday.—James Hardy, Shoals Theatre, Shoals, Ind.

M-G-M TRADE SHOW—DEC. 22nd

"THE CLOWN"

ALBANY	20th-Fox Screen Room	1052 Broadway	12/22	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	12/22	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	12/23	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	12/22	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	12/22	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	12/22	1:30 P.M.
CINCINNATI	RKO Palace Bldg., Sc. Rm.	16 East Sixth Street	12/22	8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	12/22	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	12/22	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	12/22	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	12/22	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	12/22	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	12/22	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	12/22	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	12/22	1:30 P.M.
LOS ANGELES	United Artists' Scr. Room	1851 S. Westmoreland	12/22	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	12/22	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	12/22	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	12/22	8 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	12/22	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	12/22	1:30 P.M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	12/22	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	12/22	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	12/22	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	12/22	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	12/22	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	12/22	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	12/22	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	12/22	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	12/22	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	12/22	1 P.M.
WASHINGTON	RKO Screen Room	932 New Jersey Ave., N.W.	12/22	2 P.M.

*Except Boston, which is 12/23

M-G-M presents "THE CLOWN" starring Red Skelton • Jane Greer • with Tim Considine • Screen Play by Martin Rackin • From An Adaptation by Leonard Praskins • Story by Frances Marion Directed by Robert Z. Leonard • Produced by William H. Wright

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performances in their theatres. This report covers 116 attractions, 4,759 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

Ex means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Affair in Trinidad (Col.)	8	6	10	10	4
†Apache War Smoke (MGM)	—	5	1	3	—
Assignment—Paris (Col.)	—	—	2	3	—
Atomic City (Para.)	—	1	1	25	16
Because of You (Univ.)	5	10	5	2	—
Because You're Mine (MGM)	—	5	14	15	2
Big Jim McLain (WB)	3	27	31	9	4
Big Sky, The (RKO)	—	25	31	7	—
Bonzo Goes to College (Univ.)	—	11	21	6	—
Brave Warrior (Col.)	—	—	4	14	1
Brigand, The (Col.)	—	—	3	5	4
California Conquest (Col.)	1	2	13	10	2
Captain Pirate (Col.)	—	—	2	1	13
Caribbean (Para.)	—	3	11	13	6
Carrie (Para.)	—	—	11	17	8
Carson City (WB)	—	26	42	15	3
Clash by Night (RKO)	—	11	30	15	5
Crimson Pirate (WB)	1	15	21	8	—
Cripple Creek (Col.)	—	5	14	8	—
Denver and Rio Grande (Para.)	—	—	26	20	18
Devil Makes Three, The (MGM)	—	—	9	5	2
Diplomatic Courier (20th-Fox)	1	3	15	30	18
Don't Bother to Knock (20th-Fox)	1	7	31	22	2
Dreamboat (20th-Fox)	1	12	24	22	16
Duel at Silver Creek (Univ.)	2	10	24	9	3
Encore (Para.)	—	1	3	1	2
Everything I Have Is Yours (MGM)	—	6	10	4	—
Fearless Fagan (MGM)	—	4	10	11	12
Feudin' Fools (Mono.)	1	6	3	—	—
Francis Goes to West Point (Univ.)	13	35	24	7	12
Glory Alley (MGM)	—	1	10	8	5
†Golden Hawk, The (Col.)	—	—	1	3	1
Greatest Show on Earth, The (Para.)	64	22	3	—	1
*Half Breed (RKO)	1	7	30	4	5
Has Anybody Seen My Gal? (Univ.)	2	27	45	10	2
Hellgate (Lippert)	—	2	6	5	3
Here Come the Marines (Mono.)	2	2	12	—	—
High Noon (UA)	7	34	19	4	—
Holiday for Sinners (MGM)	—	—	1	3	1
Horizons West (Univ.)	—	—	—	4	3
Hurricane Smith (Para.)	—	—	9	3	1
I Dream of Jeanie (Rep.)	—	2	18	17	14
†Iron Mistress, The (WB)	2	4	—	—	—
Island of Desire (UA)	—	10	25	5	3
Ivanhoe (MGM)	9	1	—	—	—
Ivory Hunter (Univ.)	1	6	28	8	11
Jumping Jacks (Para.)	33	25	11	9	1
Jungle, The (Lippert)	—	—	2	3	—
Just Across the Street (Univ.)	—	2	18	14	10
Just for You (Para.)	4	15	19	7	2

	EX	AA	AV	BA	PR
Kangaroo (20th-Fox)	1	2	33	28	20
King Kong (RKO)	3	15	16	12	3
Lady in the Iron Mask (20th-Fox)	—	—	1	4	3
Les Miserables (20th-Fox)	—	2	11	3	1
Lost in Alaska (Univ.)	2	20	31	10	5
Lovely to Look At (MGM)	13	40	24	20	3
Lure of the Wilderness (20th-Fox)	30	29	10	12	3
Lusty Men (RKO)	—	4	4	1	1
Lydia Bailey (20th-Fox)	1	12	55	12	3
Merry Widow, The (MGM)	4	14	29	23	2
Miracle of Fatima, The (WB)	1	4	3	—	1
Monkey Business (20th-Fox)	1	18	16	6	1
Montana Territory (Col.)	—	6	12	4	4
My Man and I (MGM)	—	—	2	—	5
My Wife's Best Friend (20th-Fox)	—	—	6	7	3
*Narrow Margin (RKO)	—	—	1	5	4
No Room for the Groom (Univ.)	1	4	8	20	5
O. Henry's Full House (20th-Fox)	—	3	13	9	1
One Minute to Zero (RKO)	2	34	13	5	—
Outcast of the Islands (UA)	—	5	4	4	3
Outlaw Women (Lippert)	3	8	—	—	—
Pat and Mike (MGM)	2	27	39	30	9
Paula (Col.)	—	1	14	12	10
Quiet Man, The (Rep.)	7	18	9	9	—
Quo Vadis (MGM)	38	32	1	4	—
†Raiders, The (Univ.)	—	—	—	5	—
Rainbow 'Round My Shoulder (Col.)	—	3	13	7	2
*Red Ball Express (Univ.)	—	8	45	9	2
Rose Bowl Story, The (Mono.)	—	1	6	4	4
Sally and Saint Anne (Univ.)	—	2	22	14	16
San Francisco Story (WB)	1	3	24	17	10
Scaramouche (MGM)	6	34	47	29	2
Scarlet Angel (Univ.)	—	2	28	17	10
She's Working Her Way Through College (WB)	16	42	30	20	3
Skirts Ahoy (MGM)	8	69	32	2	—
*Sniper, The (Col.)	—	—	7	4	—
Snows of Kilimanjaro (20th-Fox)	5	9	1	—	—
Somebody Loves Me (Para.)	1	1	17	1	1
Something for the Birds (20th-Fox)	—	1	—	2	8
Son of Ali Baba (Univ.)	—	6	13	8	1
Son of Paleface (Para.)	21	23	17	2	—
Springfield Rifle (WB)	3	12	13	1	2
†Steel Trap (20th-Fox)	—	—	2	2	1
Story of Robin Hood (RKO)	5	19	24	10	5
Story of Will Rogers, The (WB)	30	39	16	4	9
Sudden Fear (RKO)	—	8	5	14	2
Three for Bedroom C (WB)	—	—	1	15	6
Toughest Man in Arizona (Rep.)	—	—	4	2	1
Untamed Frontier (Univ.)	—	7	19	20	2
Wagons West (Mono.)	—	—	12	6	1
Wait 'Till the Sun Shines, Nellie (20th-Fox)	2	7	17	25	23
Walk East on Beacon (Col.)	2	8	11	5	6
Washington Story (MGM)	—	—	5	22	27
Way of a Gaucho (20th-Fox)	—	—	4	11	5
We're Not Married (20th-Fox)	4	22	28	19	7
What Price Glory (20th-Fox)	—	16	26	22	10
Where's Charley? (WB)	—	—	13	33	25
Wild Heart, The (RKO)	1	3	16	7	—
†Wild Stallion (Mono.)	—	—	4	1	—
Willie and Joe Back at the Front (Univ.)	—	1	15	6	2
Winning Team, The (WB)	—	8	52	44	6
Woman of the North Country (Mono.)	—	1	8	3	2
World in His Arms, The (Univ.)	3	27	29	5	3
Yankee Buccaneer (Univ.)	—	1	4	4	1
Young Man With Ideas (MGM)	—	2	15	11	9
You for Me (MGM)	—	—	6	13	8

Such is *FAME*...



Look Magazine estimates that this two-page spread (which was devoted to the results of the Audit of Personalities published in *FAME*) reached over 20,000,000 readers.

In the newspapers and magazines of the nation and throughout the world, *FAME* is the recognized authority concerning the status of Hollywood personalities and product. It is by far the most often quoted source of information of its kind. The 1952 issue of *FAME* was the acknowledged basis of such information published, broadcast, or televised to an aggregate of well over *sixty million people!*

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ONE OF A SERIES ON THE INFLUENCE OF *FAME*



EXTRA

Vol. 3, No. 8

DAILY PRESS

SPECIAL EDITION

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AMERICA BATTLES SNEAK ATTACK

A - BOMBS HIT U.S.A.

New York City
In Ruins

★ ★ ★
San Francisco
In Flames

★ ★ ★
Seattle In
Shambles



ENEMY 'CHUTISTS SEIZE KEY CITIES!

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COLUMBIA'S

INVASION, U.S.A.

and back it with this tabloid-
size four-page herald...
thrill-filled with ticket-
selling facts!

WATCH IT!!!

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Produced by ALBERT ZUGSMITH and ROBERT SMITH • Directed by ALFRED E. GREEN • AN AMERICAN PICTURES CORPORATION PRODUCTION

DECEMBER 20, 1952

MOTION PICTURE HERALD

THEATRE TELEVISION
TRIES GRAND OPERA

*A city-by-city report
of box office results*



HUGHES TAKES OVER
RKO MANAGEMENT

REVIEWS (In Product Digest): NEVER WAVE AT A WAC, HIAWATHA, THE REDHEAD FROM WYOMING, MEMBER OF THE WEDDING, TORPEDO ALLEY, THE PATHFINDER, TARGET HONG KONG, BABES IN BAGDAD, THE GAMBLER AND THE LADY, TWO CENTS' WORTH OF HOPE, FORBIDDEN GAMES

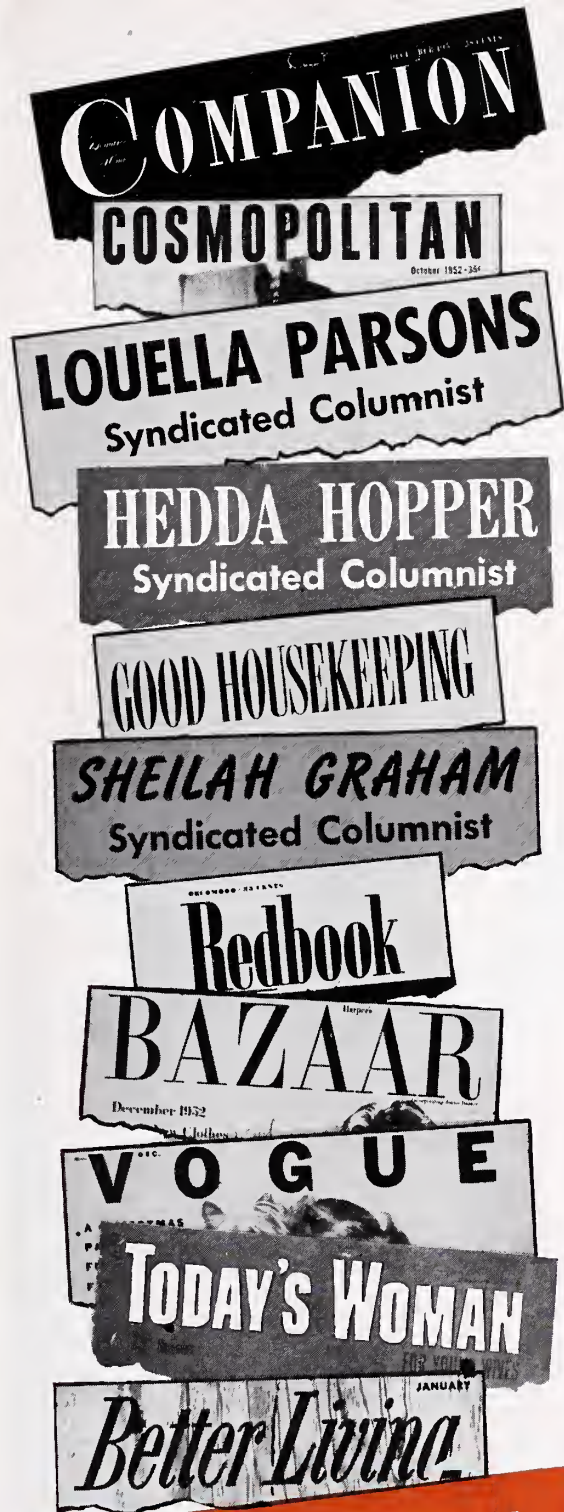
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AND YOU SELL
THE TICKETS!**

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**"ABOVE
AND
BEYOND"**

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WARNER BROS. JUBILEE

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STARRING

DANNY THOMAS ★ PEGGY LEE

N MOTION PICTURES!

ANT PRODUCTION OF

SINGER



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SCREEN PLAY BY FRANK DAVIS & LEONARD STERN AND LEWIS MELTZER BASED ON THE PLAY BY SAMSON RAPHAELSON

MUSICAL NUMBERS STAGED AND DIRECTED BY LE ROY PRINZ
MUSICAL DIRECTION BY RAY HEINDORF
PRODUCED BY LOUIS F. EDELMAN

DIRECTED BY
MICHAEL CURTIZ

THERE'S
PLENTY
OF
SCRATCH*
IN
Ruby!



The story
of a flame
named Ruby...
who wrecked
a whole town...
SIN BY SIN!

JENNIFER
JONES

CHARLTON
HESTON

KARL MALDEN

in

Ruby
Gentry

Produced by JOSEPH BERNHARD and
KING VIDOR • Directed by KING VIDOR
Screenplay by SILVIA RICHARDS
Story by ARTHUR FITZ-RICHARDS
A Bernhard-Vidor Presentation
Released by 20th Century-Fox



MOOLA... CABBAGE... GREENBACKS... SKINS...

THERE'S REAL MONEY IN YOUR DATE WITH RUBY!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 189, No. 12

December 20, 1952



Construction Green Light

THE official shutdown of theatre construction, ordered at the start of the Korean War when theatres were linked by the National Production Authority with "the cats and dogs of the amusement world," comes to an end January 1. From that date exhibitors may self-authorize materials up to five tons of steel and 500 pounds of copper each quarter for each project. After May 1 aluminum may be self-authorized up to 300 pounds on the same basis. Meanwhile the Canadian Government has lifted the steel controls on theatre construction effective December 31.

Next year in both the United States and Canada there should be a considerable increase in theatre construction. Drive-ins will be erected in many new areas. Also regular theatres will be built in areas not now served by theatres or served inadequately. Population growths and shifts have left many places "theatreless." Just as the department stores in many large cities have had to open branches in the suburbs, many outlying districts are ripe for theatres. Also, a number of new towns have been "born" since World War II. It is certain that almost every new theatre project will make the best provision possible for satisfactory parking.

Merchants who know the benefits of a theatre to life and business on Main Street should welcome the appearance of every new theatre.



Witness Rank

IN RECENT weeks Mr. J. Arthur Rank has done much to strengthen the British motion picture industry and to encourage exhibitors. On trial for quota default, Mr. Rank achieved a virtual "declaration of independence"—proclaimed by Sir Laurence Dunne, Chief Magistrate of Bow Street Court—not only for Mr. Rank's Haymarket Gaumont theatre but for all British exhibitors. The effect of Sir Laurence's decision dismissing the case was to call attention to the injustices of the "supporting programme" quota and to the "mischievous proceeding" of the Board of Trade in bringing an action against a theatre without examining all the factors. For all this credit is due to Mr. Rank, who personally entered the witness box to state his theatre's case. In an attempt to rile Mr. Rank in cross examination the public prosecutor demonstrated that his tastes

in films were not necessarily those of Mr. Rank or of the public.

On another front Mr. Rank and Mr. John Davis, managing director of the J. Arthur Rank Organization, made headlines with the announcement that the group's own pictures to be filmed at the Pinewood Studios will be financed without recourse to the Government's National Film Finance Corporation. While under the Eady plan all British films receive financial assistance, that assistance is in proportion to the earnings of the pictures. Future Rank film plans are now removed from the advance scrutiny of the Government's motion picture finance experts. Records all over the world demonstrate that holding a government office is no infallible guarantee of making wise choices in scripts, film budgets, casting and the like.

Evidence of the firm financial status of the Rank Organization is being given with payment early next week of all arrears on the preferred stock of Odeon.

It is gratifying to observe that the Rank enterprises, after adversities and disappointments, are again moving effectively in the direction of increasing stability and significance in both the British and the world markets.



Spotlight on Public Relations

IN THESE days of industry concentration on prices, grosses, arbitration and the campaign for tax repeal, it is well that an experienced voice again sounds the ever-important call to attention to public relations. This time Mr. Maurice A. Bergman, Universal Pictures executive, in an address prepared for delivery December 18 to the AMPA school in New York, said, "The ideal public relations would demand conduct worthy of a saint, judgment worthy of a Solomon and financial resources commensurate with the Rockefeller fortunes." While such an ideal is unobtainable, the speaker urged that the industry do much more on behalf of its own public relations. The public cannot be expected to hold the industry in high esteem if it does not understand the good done by it. Mr. Bergman called for the establishment of a permanent public relations fund, more effective use of the theatre screens, an organized speakers' bureau and an institute to train young talent and young executives. Mr. Bergman's conclusion was, "There is nothing wrong with our public relations but there is a lot missing."

The Herald wishes one and all a joyous holiday
season—A peaceful, happy and prosperous New Year

Letters to the Herald

Harmful Cycles

TO THE EDITOR:

I am disappointed, discouraged and disillusioned. I thought the first thing COMPO would undertake when it was organized was to see that the producers stagger their pictures so that theatres would not have to present to their diminishing audiences a musical every week for five weeks (as we had to do recently) or pirate pictures released one after the other for weeks and weeks and weeks.

The cycle of Westerns, racket pictures, psychological dramas and many others could be included. In my opinion, releasing pictures of similar nature so that they become available about the same time is one of the biggest mistakes Hollywood is making. No matter how big the picture is, it loses its value when patrons have seen four or five similar pictures in a row and, of course, the box-office suffers.

I hope there is some way to work out this serious problem. It would not only benefit the exhibitor but the producer as well.—*LOU SWEE, Stillwell Theatre, Bedford, Ohio.*

Windshield Wipers

TO THE EDITOR:

Ever since I attended a drive-in owners' meeting during our convention at Jacksonville, I asked the question as to whether a concerted effort had ever been made to have automobile manufacturers put electric wipers on all cars. I was amazed to find out that no one knew of any such effort ever having been made. I am a newcomer in the drive-in field, having recently built one to protect my indoor investment. I know my business at the drive-in would be at least 50 per cent better on rainy, or even threatening nights if all cars had electric wipers. I took the matter up with local dealers and all agreed to write their companies. On a national scale this might bring results.—*C. E. BEACH, Alan Theatre, Fernandina Beach, Florida.*

New Gimmie

TO THE EDITOR:

Why isn't Hollywood going all out to produce pictures in third dimension? Those lines at the box office in Los Angeles ought to be the signal to get going with this new coin-grabber.

It wasn't too many years ago that all people wanted to know was "Is it a talking picture?" They didn't seem to care who was in the picture, whether it was any good,

A WIDE OPEN FORUM

The "Letters to the Herald" page of *Motion Picture Herald* is only a month away from a fourth anniversary. In that four-year span it has proved a most adaptable sounding board for expressions of opinion concerning this business. The ready acceptance of this easily available open forum is attested by the fact that in the period of nearly four years, something like 1,200 communications have been published on this page, each voicing an expression designed in one way or another to advance the art and business of the motion picture for the greatest benefit of the greatest number. This page, as always, is still open to all-comers with a thought which needs expression.

or what the admission was. If it talked, that was it—and they came in droves. It was a new theatre gimmick and this industry cleaned up on it while learning how to make good pictures with sound.

Then along came TV. Again the public didn't care what the program was or how good the picture was, just so it was TV. If it was TV they went to the nearest bar or club or stayed home in droves, no matter what the cost—and TV is not cleaning up while learning how to do good programs.

Now comes third dimension. The public doesn't seem to care anything as to who is in the picture or whether it is any good, at least not if the critics on this score are correct, nor do they object to the admission price. They just ask one thing, "Is it third dimension?" If it is, they flock in droves and again there is a chance to clean up while making good pictures for this medium.

If it costs less than \$1,000 to equip a theatre for this new gimmick then will you tell me and the rest of the exhibitors why Hollywood doesn't jump on this new box office band wagon, but quick, and put those box office lines in front of every theatre in the nation? Just what are they waiting for out there? This industry used to always be alert, awake and first. Come on, Hollywood, wake up! There's a new gimmick that will pack theatres—start using it.—*LARRY WOODIN, Arcadia Theatre Company, Wellsboro, Pa.*

Rentals and Tax

TO THE EDITOR:

I get sick and tired of reading about the pros and cons of arbitration. What can arbitration mean to the hundreds of theatre owners who are now operating either without any profit or in the red.

I don't blame Colonel Cole for not even

considering such a proposition as was presented in the distributors' approved draft. What the small independent exhibitor needs today is relief from high price film rentals and repeal of the Federal ticket tax.

There are two things he can do about this. He may write to every Congressman he can and explain his difficulty in operating his theatre with such an unjust tax as we are now paying. The second thing to do is to stop buying pictures from those companies which are trying to put him out of business.

I want to appeal to all exhibitors who are having difficulty in making both ends meet to write their Congressmen and tell them the story of what the 20 per cent tax is doing to them. Do it now; next month may be too late!—*A. E. LANDRETH, Lyric Theatre, Portsmouth, Virginia.*

Taxes—Big Problem

TO THE EDITOR:

We have a 700-seat house in a good suburban town outside Pittsburgh. Our greatest problem is taxes. We cannot raise our admission price, and we are saddled with both the 20 per cent Federal tax and a 10 per cent borough and school tax.

Our other big problem is disciplining the teen-agers. We have had many complaints by our regular patrons about the annoyance caused by these youngsters.—*Independent Exhibitor, Pittsburgh, Pennsylvania.*

"Almanac" Indispensable

TO THE EDITOR:

We have always found the *Motion Picture and Television Almanac* to be one of the most useful, ready references in the office, and quite indispensable in our day-to-day work.—*JOYCE O'HARA, Motion Picture Association, Washington, D. C.*

MOTION PICTURE HERALD

December 20, 1952

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► Spyros Skouras, ebullient president of 20th Century-Fox, toured Australia and New Zealand recently on his way home from a trip to the Far East, including the Korean battle-front. In Sydney he endeared himself to the press with such terse comments as these:

On the U. S. films for television suit: "It has been my experience that nothing the Department of Justice starts ever stops."

On television: "It knocked hell out of us for three or four years, but we have seen the worst and are now climbing back with better films."

On the future of the industry: "I am a Greek at heart with a Greek's love of the theatre."

► President-elect Dwight D. Eisenhower and Eric Johnston, president of the Motion Picture Association, conferred briefly Monday at Mr. Eisenhower's headquarters in the Commodore Hotel, New York. The nature of the discussions was not revealed.

► When the Roxy theatre, Broadway's latest big-time "renovation," reopens next week, its gigantic "ice-colorama" stage, site of a permanent ice show accompanying the picture, will have been given impetus with water sent from 48 states. One Nicholas John Matsoukas is responsible for the publicity release of last week, which described the request for "not less than a quart" of water from each state governor, taken from an "historic body of water." Oh, yes, U.S. territories and possessions can get into the act, too. We are intrigued

with the idea that during a big production number one of the cute skate-chorus might slip a skate and land with an audible thud right down on her Arkansas, or perhaps her Nebraska.

► "Hans Christian Andersen," the Samuel Goldwyn fairy tale epic, released by RKO, is setting the pace for New York holiday grosses. Running simultaneously at two theatres, it brought \$64,000 at the Criterion and \$24,000 at the Paris in its first week, records for both houses. The total for the second and third weeks at the Criterion were \$46,500 and \$44,000 and at the Paris \$19,400 and \$15,000.

► Harry S. Jacobs, former automobile dealer who bought the Wynne theatre in Philadelphia last August, doesn't spare the horses when it comes to philanthropic activities. This week Variety Tent 13 announced that Mr. Jacobs would turn his theatre over the night of December 22 for a benefit show for the Tent's Heart Fund. The program will include a regular feature and several local variety acts. There will be no rental, no expenses, and the admission will be a contribution to the Heart Fund.

► Recognition of a Hollywood film, when it comes from no less than the dean of New York's professional playgoers, Brooks Atkinson of the *New York Times*, should be duly noted. Last week Mr. Atkinson, in roundly panning a new play which had an Ozarks locale (and described by Lee Mortimer as a "hoss opera without a hoss"), said the production made him "especially grateful to the makers of a Western movie that is eloquent without losing its simplicity"—"High Noon."

FAME POLL NEXT WEEK

The Top Ten Money-Making Stars of the year, selected by exhibitors in the annual Motion Picture Herald-Fame poll, will be announced in next week's issue of the Herald. The poll, in which exhibitors name their favorite marquee stars, judging them solely on the basis of their value at the box office, is now in its 21st year. In Hollywood and in the press it is regarded as the authoritative audit of box office personalities.

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This week in pictures



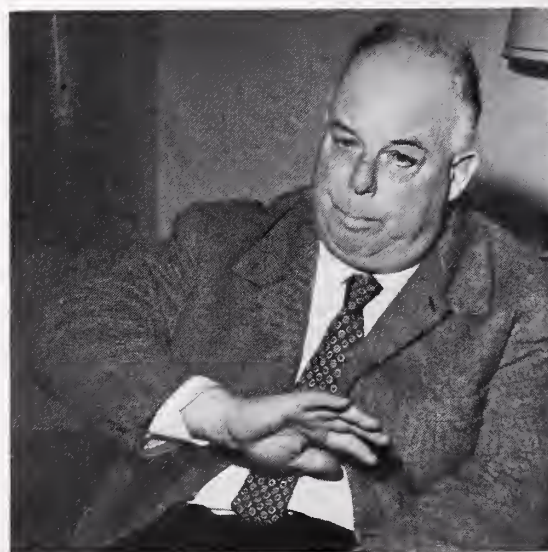
SOME OF THE PERSONALITIES at the Independent Exhibitors of New England annual meeting in Boston last week. In array are Harold Young, buyer; Julian Rifkin, exhibitor; Leon Bamberger, RKO Radio sales promotion manager; Leonard Goldberg, exhibitor; Theodore Rosenblatt, exhibitor; and Norman Glassman, president of the organization. See page 29.

CITATION FROM THE MARINES, below, to 20th-Fox, at the ceremonies Sunday night in the Lambs Club, New York, honoring "Stars and Stripes Forever". Executive Al Lichtman accepts for the company.



by the Herald

SAM SPIEGEL, returned from England where he produced "Melba" for United Artists release, told the press in New York this week that the importance of the foreign market should not be underestimated. "African Queen," his last, grossed from \$2,000,000 to \$3,000,000 abroad.



by the Herald

JEAN RENOIR, director, as he arrived in New York last week, en route to relatives in Ohio and then to Hollywood, where he will work on the script of his next, "The Poachers", to be made in France with Danielle DeLorme and an American male lead. Mr. Renoir's latest has been "The Golden Coach", made in Italy in English and in color with Anna Magnani, and now seeking American distribution. Mr. Renoir said he also may work again in Hollywood and in India.





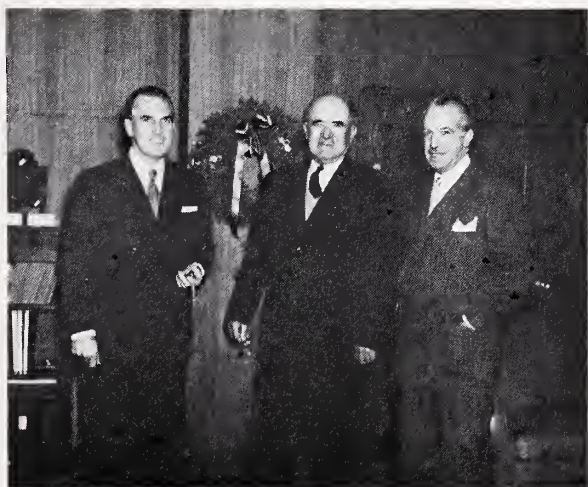
A THANK YOU for sponsoring rooms at the Will Rogers Memorial Hospital. Jack Beresin, Variety International Chief Barker, and William German, raw film distributor, hold mementos signifying their donations. A. Montague, left, hospital president, conveyed the board's gratitude at their meeting last week in New York.



A GRATEFUL COMPANY honors a 25-year employee. Edward DePatie, Warner studio manager, left, receives a plaque from company vice-president in charge of production Jack L. Warner. The occasion was a studio luncheon at which Mr. DePatie was honor guest, and which was attended by top executives.



MORE PLANNERS, for the Variety International 80th birthday celebration for Adolph Zukor. Snapped on the Coast are Jesse Lasky, an early associate; Bob O'Donnell, celebration organizer; Ned E. Depinet, Charles Skouras, and Herbert J. Yates, old friends.



FROM MEXICO CITY, visiting circuit owner W. O. Jenkins, center, left, is greeted at the Universal New York office by sales chief Alfred Daff, left, and foreign sales chief Americo Aboaf.

DEWEY MICHAELS, right, is the new chief barker for Buffalo Variety Tent No. 7. He is general manager of the Michaels Theatres circuit in that city, and also a promoter of boxing, and stock car races.



HUGHES LEADS AT TURN IN RKO STEEPLECHASE

Names Four Directors as Corwin Resigns; Stolkin Group Gets More Time

The almost month-long negotiations in Hollywood between the Ralph Stolkin syndicate and Howard Hughes culminated last weekend in the latter's return to a position of management responsibility in RKO Pictures.

Election of four new directors and the resignation of Sherrill C. Corwin as chairman of the board of RKO Pictures was announced by the company. The new board now consists of Mr. Hughes, Noah Dietrich, J. Miller Walker, Maurice H. Bent and Edward G. Burke, Jr.

Granted Deferments on Dates to Stolkin Group

Under the latest development Mr. Hughes granted deferments to the Stolkin group of maturity dates on future payments due him under their stock purchase agreement. They paid \$1,250,000 down in September and have approximately \$6,000,000 more to pay in the next two years. It was reported that in addition to the deferment, Mr. Hughes also waived a provision of the agreement holding the members of the group "jointly and severally" liable for performance of the contract. In consequence of such a waiver, it was said, members of the Stolkin group could, if they so desired, sell their RKO stock holdings individually, rather than in a block.

Mr. Corwin asked to be permitted to resign in order to devote his time to other business interests it was reported. The new directorate was expected to meet this week and elect Mr. Dietrich president of RKO Pictures and RKO Radio.

Uncertainty developed this week as to whether Mr. Bent was or was not a member of the board. It was indicated that he could not or was unwilling to accept the post. Mr. Bent was identified as a senior partner in the investment firm of Merrill Lynch, Pierce, Fenner and Beane, but according to Winthrop H. Smith, managing director of the brokerage house, Mr. Bent is an employee in its underwriting division. Company policy prohibits participation of its officers or employees in activities of any outside corporation. A clarifying announcement was expected.

Board Seen Selected By Howard Hughes

The new board is regarded as being hand picked by Mr. Hughes, since it also includes Mr. Dietrich, executive vice-president and a director of the Hughes Tool Company, and Mr. Walker, former vice-president and general counsel of RKO dur-

ing the first Hughes regime. Mr. Burke, Texas oil man, is the only board member who also is a partner in the five-man syndicate to which Mr. Hughes sold his majority stock September 23.

Depinet Declined Post As Company President

Last Friday, prior to the reconstitution of the board, Ned E. Depinet announced that he had been invited but declined to become president and a member of the board of the company. He said: "Due to existing circumstances it was my considered decision that it would serve no useful purpose for me to reenter the management of RKO at this time." He added: "I am sure Mr. Hughes intends to do whatever is necessary to give RKO good management and I hope with all my heart that he succeeds."

In prepared statements by Mr. Hughes and Mr. Stolkin, each explained the events which led up to the selection of the new board. Mr. Hughes said that on November 22 he had received a call from Mr. Stolkin asking for a meeting between his group and himself concerning the company. One of the points of discussion, he said, was a review of the names of men who were being considered by the directors as possible candidates to fill existing vacancies. Following these discussions, the board met and elected the new members.

Mr. Stolkin's statement was similar, pointing out that the purchase of the Hughes stock was motivated by a "sincere confidence in the future of the motion picture business and the potential resources of RKO." He said his group's confidence in the investment of RKO's future had not diminished. Mr. Stolkin said the "feeling of responsibility impelled us to do everything within our power to reconstitute the board with stature, dignity and integrity." He added at the same time, the group felt that new board members should have to be familiar with RKO and its problems. He declared he was certain the men elected to the board would immediately focus their attention and effort on revitalization of RKO.

Prepare for Immediate Shooting on Five Films

Following the reconstitution of the board it was announced the company has begun preparations for the immediate filming at the studio of five productions for which scripts have been completed. Charles Boasberg, general sales manager, left New York for Hollywood to discuss production.

Pictures set to go before the cameras are: "Gambler Moon," which Edmund Grainger will produce with Robert Mitchum starring; "High Frontier," to be produced by Robert Sparks; "Size 12," in color by Technicolor, which Harriet Parsons will produce; "Sec-

ond Chance," to be produced by Sam Wienthal; "The Return of Zorro."

RKO this week also set its release schedule into mid-June, listing 25 pictures, four of them reissues. They are as follows: "Montana Belle," "Face to Face," "Captive Women," "The Bachelor and the Bobby Soxer," a reissue; "Bachelor Mother," reissue; "Blackbeard the Pirate," "Hans Christian Andersen," "Androcles and the Lion," "Never Wave at a Wac," "No Time for Flowers," "Peter Pan," "Angel Face," "Sword of Venus," "The Persuaders," "Night Without Stars," "Fort Apache," reissue; "Blood on the Moon," reissue; "Beautiful But Dangerous," "The Sea Around Us," "Port Sinister," "Sea Devils," "Mickey Mouse Birthday," "Below the Sahara," "Break-Up," "Split Second."

Minority Stockholders File Suit on Coast

In the United States District Court in Los Angeles Monday a suit was filed to recover more than \$1,000,000 in corporate losses allegedly suffered by the company due to "reckless abandon" with which financing assertedly was advanced to independent producers. The action was started by three minority stockholders—Eli B. and Marion B. Castleman and Louis Feuerman. The same three on November 13 applied in New York State Supreme Court for appointment of a temporary receiver for the company. A hearing on the show cause order against the company in that action was to be held Wednesday in New York, but was postponed to Friday.

In another legal development Frederick Levy, Jr., filed a suit in Superior Court in Santa Monica seeking \$37,500 in commissions allegedly earned in bringing about the sale of RKO to Mr. Stolkin.

Reorganization Plan Prepared by Gettinger

It was learned this week that a plan for the reorganization of RKO Pictures calling for the creation of a new studio policy, a new reissue company and the conversion of the present company into a distribution organization physically consolidated with some existing company, "like United Artists" has been prepared by Milton M. Gettinger, attorney, who sometimes represents the Chemical Bank and Trust Co. of New York.

Mr. Gettinger said he had been asked to prepare the plan by several groups interested in purchasing control of RKO.

Mr. Gettinger said he had asked Arthur Krim, president of United Artists, if he would be interested in the plan and received an affirmative answer. Mr. Krim is now in Europe. Other U.A. officials, however, said they knew nothing of the plan and had no interest in it.

OPERA COMES TO MAIN STREET via THEATRE TV

Reactions Varied; Gross Fair; Exhibitors Find Terms Are Too High

A milestone in the American entertainment industry was reached last week in the Metropolitan Opera's long-awaited national theatre telecast of "Carmen" from New York City. Now that the reports are in, it can be safely called an artistic success, although its box office record was something less than that. Less than a half-dozen of the 31 theatres in 27 cities which carried the program reported sellouts—the remainder reporting business fair to good.

Industry observers, however, were generally impressed with the results of the December 11 telecast which was, in fact, the first "live entertainment" theatre TV event in history. The audience for grand opera, while selective, was regarded as possessing more of the characteristics of what in the future will become the regular theatre TV public than the audiences made up heretofore of strictly fight fans.

The recurring complaint in last week's experiment was the cost of booking the attraction, which was called "too high." Some pointed out that even allowing for the additional 20 theatres which Theatre Network Television said were interested in the event but could not get it due to technical reasons, half of the TV-equipped theatres were not interested in the event.

They attributed this solely to the terms asked, which were a guaranty of 40 cents per seat against 50 per cent of the gross, whichever was higher. It was reported that half of this went to the Metropolitan and half to TNT. Estimated gross for the 31 theatres was in excess of \$100,000.

Reactions to the actual telecast were varied, although there was a unanimous wish expressed that it could have been in color. There were numerous criticisms of an indistinct picture, especially in the long shots, and excessive sound volume. Some exhibitors found the reception good on the whole and pointed out that TV, as a medium, simply won't accommodate crowd scenes such as the opera's massed chorus, even when on large screens.

City-By-City Reports On Telecast Result

The following is a comprehensive, city-by-city resume of exhibitors' experience in 17 cities.

ALBANY: Telecast drew an audience of 950 at the 1,500-seat Fabian Grand. Bad weather was thought to have held down sales. The house was scaled from \$1.20

ADMISSION SCALE FROM \$1.19 TO \$6

The most inexpensive ticket for the "Carmen" telecast from the stage of New York's Metropolitan Opera December 11 could have been purchased at Cincinnati's RKO Albee for \$1.19, including tax. Top at the house was \$3.59. The most expensive tickets across the nation were sold by the San Francisco and Chicago Tele-news theatres, which charged \$6 for all seats. The 50th Street Guild theatre in New York originally asked \$7.20, but cut this to \$4.80 when sales lagged.

to \$3.60 and since the higher prices did not sell too well, the house may have been over-scaled. The picture was clear, but the sound was occasionally too loud.

BALTIMORE: Slightly more than half of the State theatre's 1,820 seats were filled and owner Frank Durkee reported that he just about broke even. Audience reaction was enthusiastic. Picture reception and sound were exceptionally clear.

BOSTON: The Pilgrim theatre, operated by American Theatres Corporation, was completely sold out for a gross of \$3,500. Prices at the 1,800-seat house ranged from \$3.60 to \$1.25. Edward S. Canter, treasurer and executive assistant to the president of the corporation, termed the event "a tremendous success" and said the company "will be very glad and happy to present more operas."

BUFFALO: The Center theatre reported a near sell-out for a gross of about \$3,500 at prices ranging from \$1.80 to \$2.80. As a telecast, the press called it "imaginative, dramatic and exciting," although it did not fully realize the potentialities of the medium.

CHICAGO: The Telenews theatre had a virtual sellout with only a few seats in the back row of the balcony empty. The picture, when in close-up, and the sound were excellent. The house set something of a record with a ticket price of \$6 on all seats. In contrast with the Lees telecast, the opera program was said to be excellent visually in the closeups.

CINCINNATI: The telecast drew less than two-thirds capacity at the 3,300-seat RKO Albee. Audience reaction, excellent. Sound, perfect. The house was scaled from \$1.19 to \$3.59 for an estimated gross of \$3,300. The consensus of opinion among theatre men here, however, was that opera telecasts will not pay off.

CLEVELAND: The 3,500-seat Hippodrome reported an audience of 1,500 with

1,000 of these in the \$2.40 balcony and the rest in the \$3.60 orchestra. There was nobody in the \$1.25 upper balcony. Gross was approximately \$4,200. Manager Jack Silverthorne said that audience reaction justifies "occasional repeat presentations of TV operas selected for popular appeal."

DENVER: The 2,200-seat Paramount here reported a gross of \$3,500. The sound and close-up pictures were good. Seats were scaled from \$2.40 to \$4.80. John Wolfberg, general manager of Wolfberg Theatres, said he hoped the event would presage others, perhaps not all operas.

DETROIT: Some 2,500 people paid from \$1.20 to \$3.60 to see the telecast at the 3,500-seat Hollywood here. The picture was said to look like "a TV movie," but the sound was good. One exhibitor asked, "What opera fan wants to wind up with a permanent squint?"

KANSAS CITY: With seats scaled from \$1.22 to \$3.66, the 1,200-seat Ashland drew more than half its capacity. Regular opera goers and music lovers were enthusiastic over the performance.

LOS ANGELES: Just slightly less than sellouts were reported at Warner's Hollywood and the Los Angeles Orpheum despite the 5:30 p.m. starting time. Trade circles were uniformly favorable to the performance. Prices ranged from \$1.50 to \$3.60.

LYNN, MASS.: The 2,500-seat Paramount here reported a gross of approximately \$1,500, with seats scaled from \$1.25 to \$2.40.

MILWAUKEE: The gross at Standard's Riverside was reported "good," although bad weather cut into late ticket sales. House was scaled at \$3 top.

MINNEAPOLIS: A near capacity of 1,000 braved a snowstorm to attend the telecast at the Gopher here. Reaction was mixed with seats scaled from \$1.80 to \$3.60.

NEW YORK: Fabian's Fox in Brooklyn and the RKO Fordham in the Bronx found sales "fair" and "encouraging," respectively. The 50th Street Guild theatre reported a virtual sell-out of its 450 seats. These were lowered in price from \$7.20 to \$4.80 when the tickets failed to sell as quickly as anticipated.

OMAHA: A 50 per cent of capacity audience paid \$2,400 total to see the telecast at the 3,000-seat Orpheum here. House was scaled from \$1.20 to \$3.85. William Miskell, Tri-States district manager, was enthusiastic but said the season picked for the initial telecast was not good.

SAN FRANCISCO: The 400-seat Telenews here was sold out at \$6 a seat. District manager John Parsons said the appeal is definitely limited, but out of 20,000 opera fans in the city, certainly 400 could be counted on to pay to see this type of entertainment, possibly about four times a year.

Terry Ramsaye Says

• • • • •

ROMANTIC ASSIGNMENT—The intricate and excitingly fantastic week-to-week, sometimes day-to-day, sometimes hour-to-hour, developments in the current chapter of the affairs of RKO suggest that some competent writing-researcher might do a fascinating history of that corporation. He would need about three years of research, a year of writing, and might sell two thousand copies, of which a hundred or so would be read.

The story would start back there in 1905 when a real estate broker loaned an ex-policeman \$800 to open a nickelodeon. Along the way would be the rise of exhibition and production, court wars no end, commercial adventures and all the chicanes of the pioneers. For picture titles one would find such as "The Birth of a Nation," "Damaged Goods," "Purity" and "Motherhood." Stars names from William S. Hart, Bessie Barriscale, Louise Glaum, on down to Allison & Lockwood, Mary Miles Minter, Charles Chaplin, and thence to Amos & Andy. For business figures and figure skaters there are names: Harry E. Aitken, John R. Freuler, James M. Sheldon, and such factors as Clark & Cornelius, the Robertson-Cole interest and an accidental million loan from Scotland, the stranding-in of institutions represented by B. F. Keith and of Martin Beck of vaudeville fame, some of Joseph P. Kennedy, an impact from David Sarnoff, "Roxy," "Deac" Aylesworth, and several between. Shreds, shards and remnants of many corporations have been absorbed, most famous of them the production assets of old Pathe.

In the many years there have been splashes of drama and melodrama, too. There was the wire tapping period, for instance, when several persons knew more about what was going on than the management. There was the gay romance of the telephone operator who was better as a stenographer, with a Hollywood sequel. There was the curious case of the officer who sued himself violently to tie up funds he did not want to account for to his partners. Also there is the significant basic theme of what, through all the perplexities and plots, have so kept the institution we call RKO alive and functioning. That brings in those many able persons, down the years and until now, who have contributed of their skills, and sincerity.

Everything that has happened in the motion picture industry has happened to what we call RKO—so far. It is a story of the vitality of an industry close to the people.

CENSORSHIP IS WHAT?—Testifying before a sub-committee of the House Interstate Commerce Committee, Paul A. Walker, chairman of the Federal Communications Commission, appears to have testified at one sitting that: 1—"The Government cannot and should not" censor radio and television programs. 2—He urged that licensing, which now covers broadcasting stations only, should be extended to networks, as protection of individual stations. 3—Radio and television advertising of hard liquor should be banned.

Translate that into an application to the individual newspaper, newspaper chains, and those news association networks, feature syndicates and such, and you have what?



TELEVISION has been boasting a 24-hour beat on the newsreels with film report on the Eisenhower visit to Korea. Examination of the pictures as delivered by television found them just barely competent to indicate that its cameras had been there. The pictorial quality was about at the level of those strange tracings conveyed by the early radio photos of painful memory. The televised pictures established only the fact of effort and communicated substantially nothing but unpleasant shadows with a confused violence of cast iron texture.



SCIENCE NOTE—"Ethel . . . Merman . . . is nothing less than a natural phenomenon, like a halo around the moon or Times Square at midnight," writes Walter Lang in the *New York Times*. That ecstatic effort is not definitive. We submit that such as Ava Gardiner, Rita Hayworth, Jane Russell and Marilyn Monroe are also very natural phenomena, good enough to be called super natural. None of them makes this observer think about a ring around the moon.



ONE QUADRILLION, that's a million millions, worlds exist on which life might have originated and survived, just in the so-called known universe, we have been told by Dr. Harold C. Urey, famed atomic scientist. One can wonder if any where out there they've solved any real problems, like for instance Arbitration. Better not wait to hear.

104 Republic Films Sold to WCBS-TV

A deal for 104 Republic features, most of them produced between 1945 and 1948, was disclosed this week in New York by WCBS-TV, key station of the CBS television network, and Hollywood Television Service, Inc., a completely owned subsidiary of Republic Pictures.

Estimates are that the deal, the largest ever negotiated directly between a motion picture company's TV subsidiary and a telecaster, involves about \$200,000. No picture in the package is a Western.

A spokesman for the network said similar deals with Hollywood Television Service are expected to be consummated for owned and operated CBS-TV stations and affiliated stations elsewhere in the country.

Included in the 104 films are musicals, comedies, adventure stories and mysteries.

Among them are: "Northwest Outpost," with Nelson Eddy; "Specter of the Rose," with Judith Anderson; "Casanova in Burlesque," Joe E. Brown; "Madonna's Secret," with Francis Lederer; and "Scotland Yard Investigator."

Arbitration Talks Held by Johnston

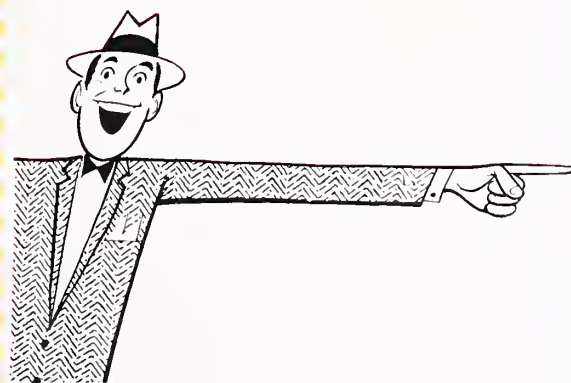
Moves toward reaching an understanding on the future of arbitration have been taken in a preliminary "off-the-record" meeting between exhibitor leaders and Eric Johnston, president of Motion Picture Association of America, with Joyce O'Hara and Ralph Hetzel, MPAA vice-presidents, sitting in, it was learned. The meetings were held in New York last Friday, with efforts made to withhold the nature of the talks. It was learned, however, that the parleys covered the general problems relating to arbitration, with no conclusions reached, nor were any future meetings scheduled.

Exhibitors at the meeting were Herman Levy, general counsel of Theatre Owners of America; Wilbur Snaper, president of Allied States Association, and Manny Frisch, head of Metropolitan Motion Picture Theatres Association, New York.

Canadian TV to Get Limited Private Help

TORONTO: Private enterprise is to be allowed to participate in TV in Canada on a limited basis. It will be allowed into areas which cannot now be served by the Canadian Broadcasting Corp., and thus the most profitable locations will be reserved for the government-owned network. Although a terrible howl has been set up by the private broadcasters because of the limitation, John J. Fitzgibbons, president of Famous Players Canadian Corp., took the position of supporting the CBC.

20th Century-Fox
has invested
\$100,000,000
in your
immediate
future!



because we look forward to the future with the optimism, faith and confidence which has made our industry great-

because you must be fortified with the kind of attractions which will meet the challenge of today's market-

because our plans are based on a roster of properties encompassing the magnitude, scope and variety to meet that challenge-

because Technicolor productions will constitute fully 50% of our releases during the first six months of 1953-

because we are bringing you big-league Technicolor musicals like CALL ME MADAM, GENTLEMEN PREFER BLONDES, FARMER TAKES A WIFE, TONIGHT WE SING and STARS AND STRIPES FOREVER.



SEE INSIDE PAGES FOR THE GREATEST

Sensation Of The Industry!

Ernest Hemingway's
**"THE SNOWS OF
KILIMANJARO"**

Technicolor
starring

Gregory Peck
Susan Hayward · Ava Gardner
Produced by Darryl F. Zanuck
Directed by Henry King



Super-Tension!

"THE STEEL TRAP"

starring

Joseph Cotten and Teresa Wright
Written & Directed by Andrew Stane
A Bert E. Friedlab Production
Released by 20th Century-Fox



The Fabulous Guys And Their Gals!

Damon Runyon's
**"BLOODHOUNDS
OF BROADWAY"**

Technicolor
starring

Mitzi Gaynor · Scott Brady
Produced by George Jessel
Directed by Harman Jones



*The High-Water
Mark In Suspense!*

"NIAGARA"

Technicolor
starring

Marilyn Monroe · Joseph Cotten
Jean Peters
Produced by Charles Brackett
Directed by Henry Hathaway



*The Big Musical About
The Bad Girl Of Show Business!*

**"THE I DON'T
CARE GIRL"**

Technicolor

starring Mitzi Gaynor
David Wayne
Oscar Levant
Produced by George Jessel
Directed by Lloyd Bocon



*3 Years In The Making!
Tens Of Thousands In The Cast!*

**"THE
THIEF OF VENICE"**

starring

Maria Montez
Paul Christian
A Robert Haggiag Production
Released by 20th Century-Fox



*The Box-Office
Lift Of Your Life!*

"TAXI"

starring

Dan Dailey
Constance Smith
Produced by Samuel G. Engel
Directed by Gregory Roloff



*The Last Flaming Days Of
The Cree Rebellion!*

"PONY SOLDIER"

Technicolor
starring

Tyrone Power
with Cameron Mitchell and Thomas Gomez
Produced by Samuel G. Engel
Directed by Joseph M. Newman



*The Celebrated
Collier Magazine Story!*

"DESTINATION GOBI"

Technicolor

starring

RICHARD WIDMARK
DON TAYLOR
Produced by Stanley Rubin
Directed by Robert Wise



RICHARD BURTON in

"THE DESERT RATS"

co-starring JAMES MASON As Rammel

ROBERT NEWTON

Produced by Robert Jacks · Directed by Robert Wise



You'll Be Delighted To meet...

**"THE
GIRL NEXT DOOR"**

Technicolor

starring Dan Dailey · June Haver
Dennis Day
Produced by Robert Bassler
Directed by Richard Sale



SUSAN HAYWARD
CHARLTON HESTON

in IRVING STONE'S Best-Seller

**"THE PRESIDENT'S
LADY"**

with FAY BANTER

Produced by SOL C. SIEGEL
Directed by HENRY LEVIN
From the Novel by Irving Stone



The Greatest Musical Show On Earth!

John Philip Sousa's
"STARS AND STRIPES FOREVER"

Technicolor

starring

CLIFTON WEBB • DEBRA PAGET • ROBERT WAGNER

Ruth Hussey

Produced by Lamar Tratti
Directed by Henry Koster



The All-Time, All-Star Musical Smash!

Irving Berlin's
"CALL ME MADAM"

Technicolor

starring Ethel Merman • Donald O'Connor

Vera-Ellen • George Sanders

Music and Lyrics by Irving Berlin
Produced by Sal C. Siegel
Directed by Walter Lang



*Over 31,000,000 Readers
Are Waiting To See*

OLIVIA de HAVILLAND

in Daphne du Maurier's

"MY COUSIN RACHEL"

with

RICHARD BURTON

Produced by Nunnally Johnson
Directed by Henry Koster



*World Premiere Soon...
Radio City Music Hall*

"TONIGHT WE SING"

Technicolor

starring EZIO PINZA • ROBERTA PETERS

TAMARA TOUMANOVA

ANNE BANCROFT • ISAAC STERN

BYRON PALMER • Voice of JAN PEECE

DAVID WAYNE

Produced by George Jessel
Directed by Mitchell Leisen



*The Musical That's
Bustin' Out All Over!*

"THE FARMER TAKES A WIFE"

Technicolor

starring

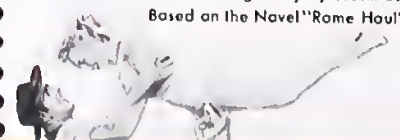
BETTY GRABLE • DALE ROBERTSON

Thelma Ritter • John Carroll

Produced by Frank P. Rosenberg

Directed by Henry Levin

From the Stage Play by Frank B. Elser and Marc Connelly
Based on the Novel "Romeo Haul" by Walter D. Edmonds



*The Strangest Adventure
The Screen Has Ever Seen!*

"TREASURE OF THE GOLDEN CONDOR"

Technicolor

starring Cornel Wilde

Constance Smith

Produced by Jules Buck
Directed by Delmer Daves
Based on a Novel by Edison Marshall



*The Glory And The Fury
Of The West!*

"THE SILVER WHIP"

starring

Dale Robertson

Rory Calhoun

Robert Wagner

Produced by
Robert Bassler and Michael Abel
Directed by Harman Jones



*Her Greatest Smash Since
"Duel In The Sun"!*

JENNIFER JONES
CHARLTON HESTON

KARL MALDEN

in

"RUBY GENTRY"

Directed by King Vidar
A Bernhard-Vidor Presentation
Released by 20th Century-Fox



BETTE DAVIS

Brings A Woman's Heart And Soul To

"THE STAR"

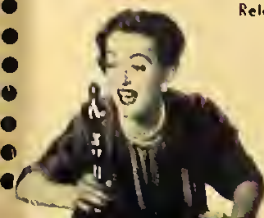
co-starring

STERLING HAYDEN

Produced by Bert E. Friedlob

Directed by Stuart Heisler

A Bert E. Friedlob Production
Released through 20th Century-Fox



*Timely...Taut...
And Packed With TNT!*

"MAN ON A TIGHTROPE"

starring

Fredric March • Gloria Grahame

Terry Moore • Cameron Mitchell

Adolphe Menjou

Produced by Robert Jacks
Directed by Elia Kozan



It Will Steal Your Heart!

"MY PAL GUS"

starring

Richard Widmark

Joanne Dru

Audrey Totter

George (Foghorn) Winslow

Produced by Stanley Rubin
Directed by Robert Parrish



The Screen's Big Tropical Musical!

"DOWN AMONG THE SHELTERING PALMS"

Technicolor

starring William Lundigan • Jane Greer • Mitzi Gaynor

David Wayne • Gloria De Haven

Produced by Fred Kahlmar
Directed by Edmund Gauding



because world acclaimed best-sellers like MY COUSIN RACHEL, THE PRESIDENT'S LADY, THE SNOWS OF KILIMANJARO, WHITE WITCH DOCTOR, THE EGYPTIAN, and C.S. Forester's SAILOR OF THE KING have a pre-sold audience waiting.

because we have the resources, the will to win, the established technique and know-how based on showmanship experience learned in exhibitor ranks, and a distribution organization dedicated to the prosperity of our customers.

because as always, 20th will back you with the strongest, most extensive advertising, publicity and exploitation campaigns – with the superior brand of ingenuity which has always characterized our promotional efforts.



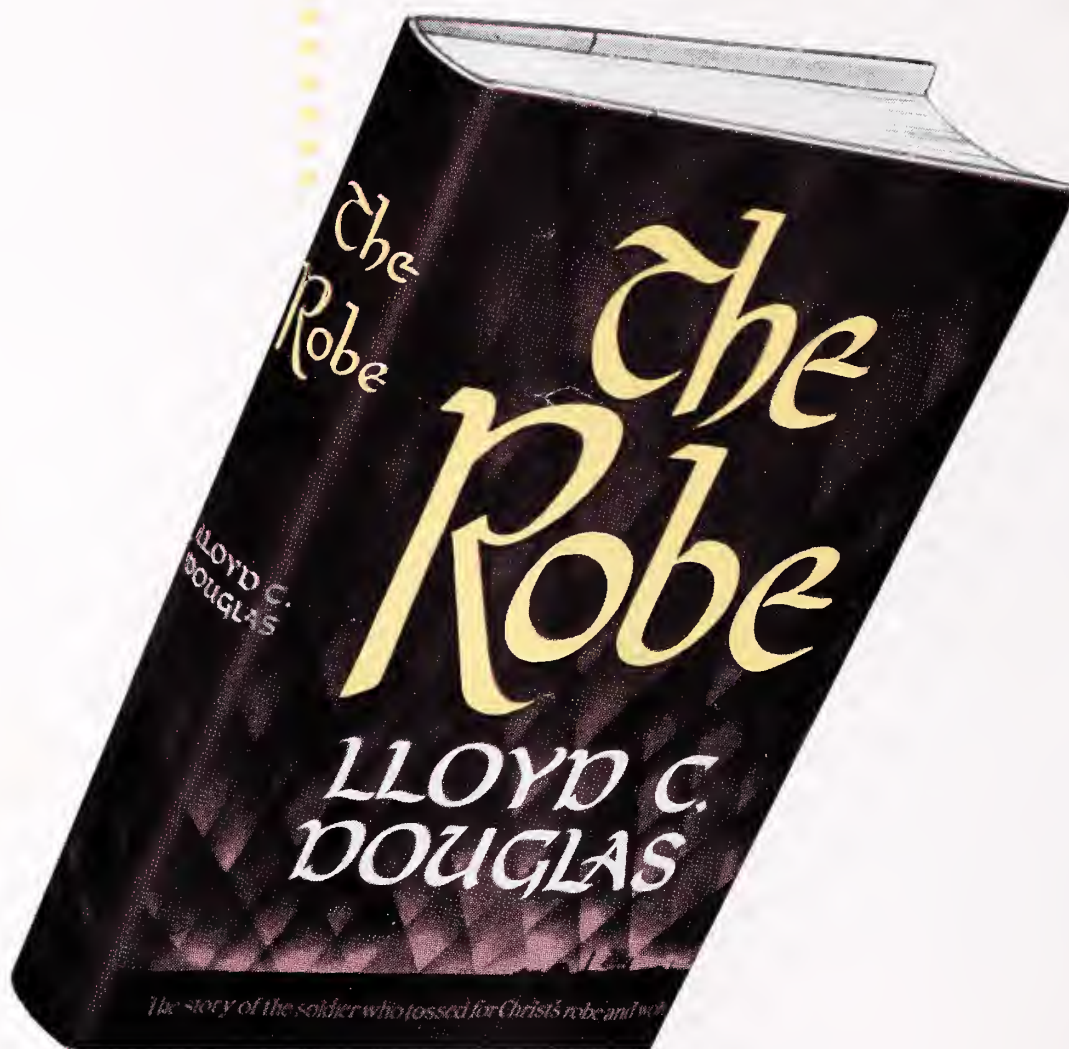
HIT ATTRACTIONS IN



HISTORY!

Motion Picture Herald -Dec. 20th, 1952

...and watch for...



Produced by
FRANK ROSS
Directed by
HENRY KOSTER
Screenplay by
PHILIP DUNNE

*now in production
color by Technicolor*

**IT WILL BE
THE GREATEST
BOXOFFICE
ATTRACTION
OF ALL TIME!**



There's No Business Like 20th Century-Fox Business!

Green's Buy Of Fox Stock Lifts a Brow

Charles Green, New York appliance dealer who has specialized in several well-known proxy fights and campaigns against management in such companies as Twin City Rapid Transit and United Cigar-Whelan Stores Corp., has confirmed his buying of 20th Century-Fox stock in the open market. The turnover of company stock last Friday on the New York Stock Exchange was 18,600 shares, closing at 14, a gain of three-quarters of a point on the day for a new high this year.

Mr. Green pointed out that he had been critical of company operations at the annual meeting of 20th Century-Fox stockholders at the home office last May but said his current buying of stock "is strictly as an investment."

However, Mr. Green's past activities in corporate relations suggest the possibility that he could be preparing to engage in a proxy fight for next year's annual meeting.

The cumulative voting method is used in 20th Century-Fox's board elections and if Mr. Green gained representation on the board he would be in a position to demand a voice in management, observers point out. His holdings of 20th-Fox stock are reported around 20,000 shares owned personally. However, it is believed he may control much more than that, which would be voted his way in the event of a proxy fight.

Canada Steel De-Control Seen of Little Effect

TORONTO: Lifting of Government control over steel for what is termed non-essential building is not expected to have much effect on the building of theatres in Canada. It is explained that in most of the key cities there is already an over-seating problem, but where there were no theatres in a community, the Government granted permission for steel for construction. Officials of the major circuits said no building program is contemplated at present, with the only construction being renovation. Famous Players, particularly, is understood to be waiting what will happen to their proposed community antenna and Telemeter plans before making any additions.

Government Abandons Crescent Appeal

WASHINGTON: The Supreme Court Monday, acting on the motion of the Justice Department, agreed to dismiss the Department's appeal of a lower court ruling throwing out civil contempt charges against Crescent Amusement Co. The Justice Department motion came as a surprise since the high court already had agreed to hear the appeal and argument was expected early next year. Justice Department officials

COMPO REELECTS TRIO TO HEAD GROUP ANOTHER YEAR

CHICAGO: At its closing session here at the Blackstone Hotel last week the executive committee of the Council of Motion Picture Organizations unanimously reelected Trueman T. Rembusch, Sam Pinanski and Al Lichtman as co-chairmen of the organization for another year, at the same time expressing enthusiastic approval of the triumvirate's conduct of affairs since last June.

Highlight of the two-day meeting was a report on the national tax repeal campaign committee, headed by H. A. Cole and Pat McGee. Declaring the first stage of the campaign—enlisting Senators and Congressmen to support repeal—has progressed most satisfactorily, the report said the next step called for information from distressed theatres, to be used by the committee in its argument before the House Ways and Means Committee.

Reporting on *Movietime U.S.A.* projects, Robert J. O'Donnell, national director, said that since the tours started a year ago, 330 Hollywood personalities had made 8,000 personal appearances in 1,500 towns and cities in nearly all of the 48 states. He urged that the tours be continued because of their great value. Mr. Rembusch, as

chairman of the finance committee, reported that nearly 14,000 exhibitors had paid their dues in the membership drive in August and September.

Approved by the executive committee was a budget including all estimated expenses for the tax campaign and a plan for a new series of shorts similar to the "Movies and You" series of a few years back. Because of the conflict of dates the Industry Round Table Conference in Hollywood, tentatively set for February 2-6, was postponed until April or May, depending on the needs of the tax campaign.

A committee report on a National Health Week project, which calls for theatres to collect funds for charities needing money for medical research, was accepted and referred to COMPO's constituent organization members with the proviso that if they approve the report a committee will be appointed to put the plan into effect. The Theatre Owners of Washington, Idaho and Alaska were admitted to membership and the membership committee was instructed to approach equipment manufacturers and other industries allied with the film industry to enlist them as members.

said they had decided to forget about contempt charges and instead concentrate on getting the Nashville District Court to toughen the original Crescent consent decree.

Fire Safety Films Are Listed by Underwriters

The National Board of Fire Underwriters has made public its new 1953 listing of 22 current fire prevention films that are being offered free of charge to community and civic organizations, fire department officials, church and school groups. The films, several in color, run from five to 20 minutes. All emphasize the need for increased fire prevention in the face of today's record annual loss of 11,000 lives and \$770,000,000 worth of property. Requests for the listing should be addressed to the National Board of Fire Underwriters, 85 John Street, New York 38, N. Y. Film bookings should be made through the National Board's film library of the Bureau of Communication Research, Inc., 13 East 37th Street, New York 17, N. Y.

Perlmutter Heads Variety

Jules Perlmutter, president of Perlmutter Theatres, is the new Variety Club of Albany chief barker. Other new officers are Leo Greenfield, first assistant; Alan Iselin, second assistant; George Schenck, property master. Aaron Wining is the organization's chief dough guy.

Reelect M. Mullin Head Of New England Group

Allied Theatres of New England this week at the annual meeting in Boston reelected Martin J. Mullin president. Samuel Pinanski, Charles E. Kurtzman, Ben Domingo, Al Somerby and Harry Feinstein were elected vice-presidents. Stanley Sumner was reelected treasurer. John J. Ford was reelected chairman of the board. Other members of the board are Walter A. Brown, Edward S. Canter, Theodore Fleisher, Winthrop S. Knox Jr., Joseph Liss and Phillip Smith. Frank C. Lydon is executive secretary. Mr. Pinanski, a member of the ruling triumvirate of COMPO, gave a complete report of its activities to date.

16mm Defendants Request Clarification of Charges

LOS ANGELES: Distribution defendants in the Government's 16mm anti-trust suit moved in Federal Court here this week to have the Department of Justice submit a more detailed statement of its anti-trust charges. Judge William Byrne will hear the petition December 29.

Board Cites "Quiet Man"

Republic's "The Quiet Man," an Argosy production directed by John Ford and starring John Wayne, this week was named the best film of 1952 by the National Board of Review of Motion Pictures.

U-I TO PRODUCE *Majors Are* 36 NEXT YEAR *Acquitted*



THOSE WHO DIRECT the affairs of Universal-International, as they saw new product, exchanged views, and discussed present and future sales and advertising policies. From left to right are: Edward Muhl, vice-president and general manager of the studio; Alfred Daff, executive vice-president in charge of world-wide sales; Milton Rackmil, president; Charles J. Feldman, general sales manager; William Goetz, in charge of production; and David A. Lipton, vice-president in charge of advertising and publicity.

HOLLYWOOD: Universal-International will make 36 pictures, 26 of them in color by Technicolor, during the 1952-53 fiscal year ending next October, it was disclosed following a week of policy meetings at the studio.

In scope and importance, it was pointed out, the production program is one of the most ambitious ever undertaken by the company. The meetings were attended by Milton R. Rackmil, president; N. J. Blumberg, board chairman; William Goetz, in charge of production; Alfred E. Daff, executive vice-president; Edward Muhl, vice-president and general manager; Charles J. Feldman, general sales manager; David A. Lipton, advertising and publicity vice-president, and sales executives from throughout the country.

One of Best Years

A statement said the 1951-52 fiscal year which ended a few weeks ago was one of the most successful in company history. Therefore plans for the coming year will follow closely the pattern set during the preceding 12 months.

Particular emphasis was placed on plans for "The Glenn Miller Story," with James Stewart portraying the orchestra leader.

Four of the pictures on the 1952-53 schedule, all in color by Technicolor, already are before the cameras. They are "The Golden Blade," starring Rock Hudson and Piper Laurie; "Prince of Bagdad," Victor Mature and Mari Blanchard; "East of Sumatra," Jeff Chandler and Marilyn Maxwell and "The Stand at Apache River," Stephen McNally and Julia Adams.

Other productions in color by Technicolor on the schedule include: "Walkin' My Baby Back Home," musical starring Donald O'Connor; "Bengal Rifle"; "Fort Laramie";

"Wings of the Hawk," starring Glenn Ford; "Outlaw Haven"; "King of the Wind"; "Port Royal"; "Devil's Canyon"; "The Long Hunters"; "Smoke Signal"; "Streets of Cairo"; "Men of Iron"; "Saskatchewan"; "Sun Mountain," and "Comanche Sky."

List Black and White Films

Black and white films are "You Belong to Me," starring Barbara Stanwyck and Richard Carlson; "Drifting," starring Tony Curtis, Joanne Dru and Lyle Bettger; "It Happens Every Thursday," starring Loretta Young and John Forsythe; "Abbott and Costello Meet Dr. Jekyll and Mr. Hyde"; "Bonzo, Private Eye"; "The Man from Outer Space"; "All-American"; "Black Lagoon"; "Spin the Glass Web," and "Francis Joins the Wacs."

Associated Marks 20th Year of Shorts Series

The twentieth anniversary of its Canadian Cameo series of theatrical short subjects is being celebrated by Associated Screen Studios, Montreal. The Cameos are entirely Canadian in content. The only production lapse in the Cameo series was during World War II, when Gordon Sparling, director, went to war in charge of a section of the Canadian Army Film and Photo Unit in the European Theatre of Operations. The rate of production is eight annually.

RKO Acquires "Lost Hours"

RKO Radio Pictures has acquired the western hemisphere distribution rights to Julian Lesser's "The Lost Hours," a Temper Film Production of Eros Films Ltd., produced in England by Robert S. Baker and Monty Berman.

PHILADELPHIA: The 10 film producing and distributing companies who were joined with the late Harry Fried in an anti-trust action involving the Bryn Mawr theatre, Bryn Mawr, Pa., in suburban Philadelphia, were acquitted by a jury in the U. S. District Court in Philadelphia last Saturday. According to counsel for the film companies, it was the first verdict by a jury in the Philadelphia district holding producers "not unreasonable" in the methods they employ to distribute films to neighborhood theatres.

The suit charging conspiracy was filed several months previous by Fannie E. Harrison owner of the Bryn Mawr. The house, now operated by the William Goldman Theatres, Philadelphia independent, was unable to obtain first run product, it was charged, to compete with other theatres in the neighborhood. It was claimed that the conspiracy gave film preferences to other houses owned by Harry Fried at the expense of the Bryn Mawr, which he was then operating. The other Fried houses are the Suburban, Ardmore, Pa.; Anthony Wayne, Wayne, Pa., and the Riant, Conshohocken, Pa. The plaintiff, represented by Harry N. Ball, of Philadelphia, sought treble damages of \$300,000.

Joined as defendants in the action were Paramount, Loew's, R.K.O., United Artists, Columbia, Universal, 20th Century-Fox, Warner Brothers and the Warner theatres circuit.

Fingold Takes Odeon Interest in National Theatre Services

Samuel Fingold has acquired Odeon Theatre of Canada interests in the National Theatre Services. He also dropped joint operation with Odeon of 16 Ontario houses. National Theatre Services operates 30 houses in that province.

Harvey Fingold and Ralph Dale have been appointed directors, replacing Odeon representatives. National Booking Company, subsidiary, in Toronto, will continue there under Lionel Lester, buying film for some 45 theatres. The changes take effect January 5, 1953.

Montague Gets Options For Columbia Stock

An option to acquire an aggregate 10,000 shares of Columbia Pictures common stock has been provisionally granted to Abe Montague, Columbia vice-president, the Securities and Exchange Commission was informed in New York this week. A similar option for 1,000 shares was reported for Gerald Rackett, supervisor of the company's film laboratory. The five-year Montague contract, the SEC was informed, sets the purchase price at \$12 per share and is exercisable at any time from Nov. 3, 1952 to Sept. 9, 1958.

Here's
YOUR
Key
for '53!



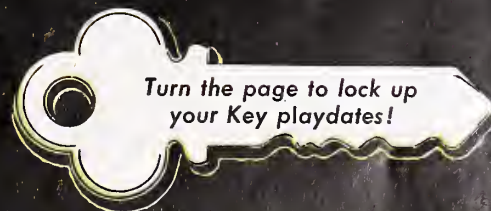
ALLIED ARTISTS

This key opens the door to a potent new source of top calibre boxoffice product.

The plans we announced for a new Allied Artists production policy have been fully realized. The proof is on film.

Right now, "FLAT TOP" is a sensation in every key city engagement against all kinds of competition. "BATTLE ZONE" is playing solidly in the nation's top theatres...and "HIAWATHA" is being set for similar bookings.

These pictures are only the beginning. Our complete Allied Artists program is on the following pages. We sincerely believe it will be your key to profits for 1953!



HIAWATHA

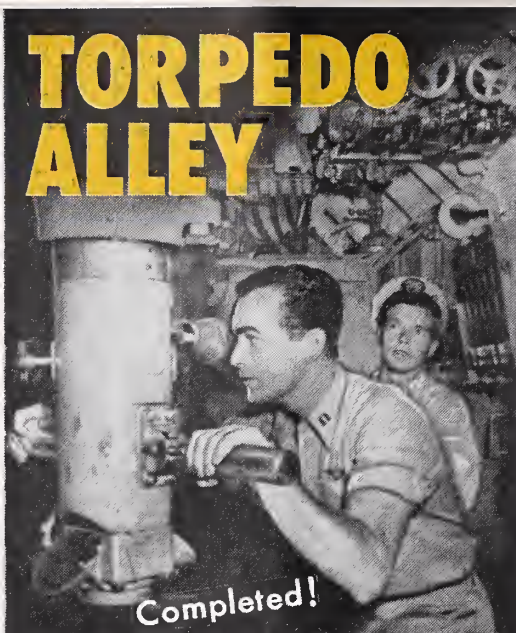
Completed!



All the savage glory and and battle fury of the greatest warrior of them all! The story that has thrilled millions of readers — filmed for the first time! A Walter Mirisch Production.

TORPEDO ALLEY

Completed!



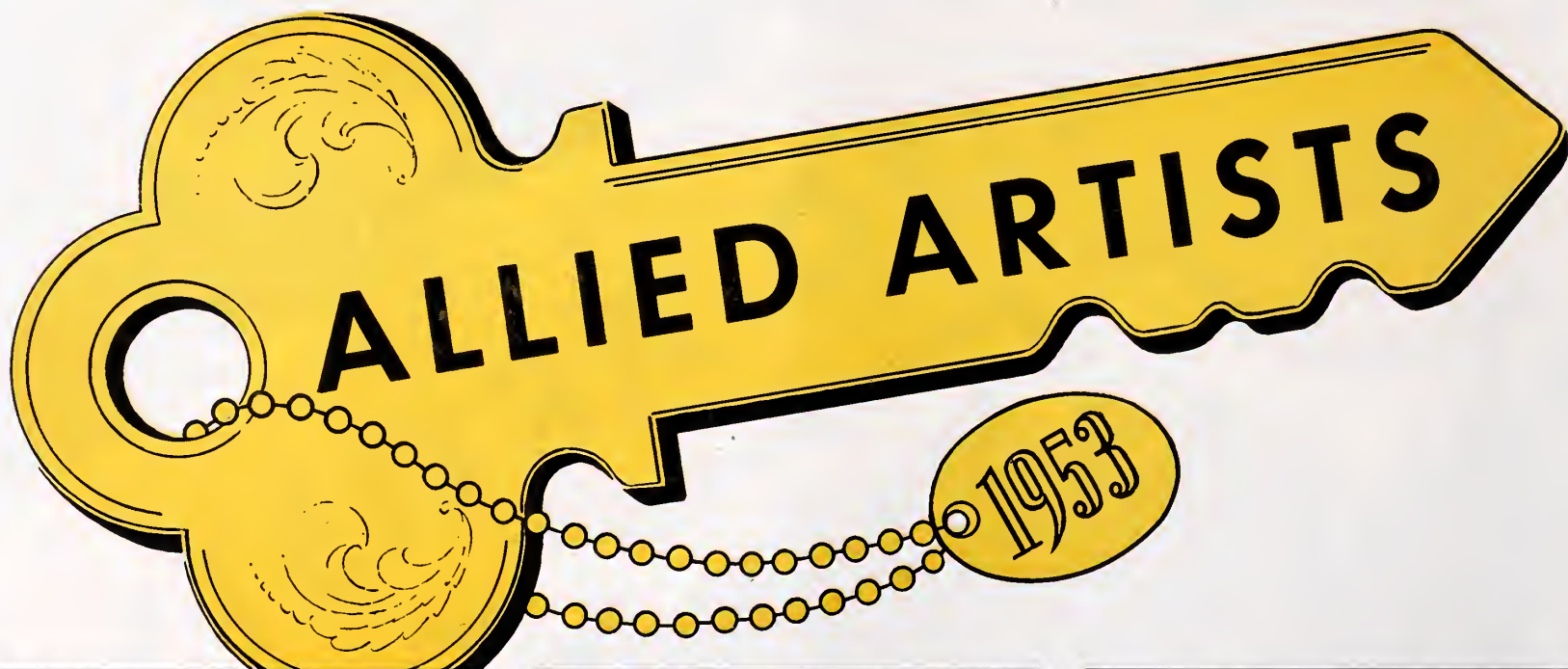
MARK STEVENS in the bomb-rocked saga of the Navy's deadly undersea corridor to Korea! Co-starring Dorothy Malone, Charles Winninger, Bill Williams. A Parsons-Burrows Production.

KANSAS PACIFIC

Completed!

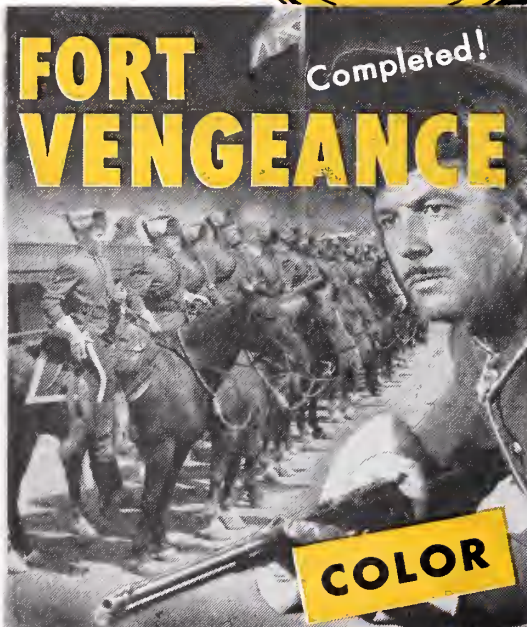


STERLING HAYDEN as the man who forged a path for the Iron Horse under the gunfire of Quantrill's raiders! Co-starring Eve Miller, Barton MacLane. A Walter Wanger Production.



FORT VENGEANCE

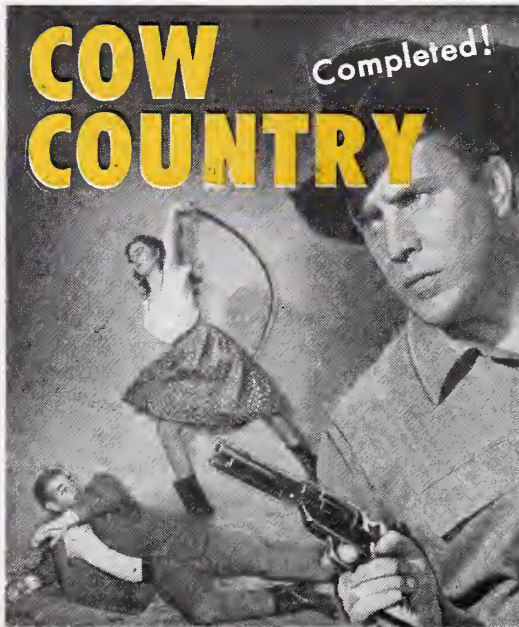
Completed!



JAMES CRAIG in the spectacular epic of the Northwest Mounted Police . . . when a thin scarlet line faced the blood-stained hordes of Sitting Bull. A Walter Wanger Production.

COW COUNTRY

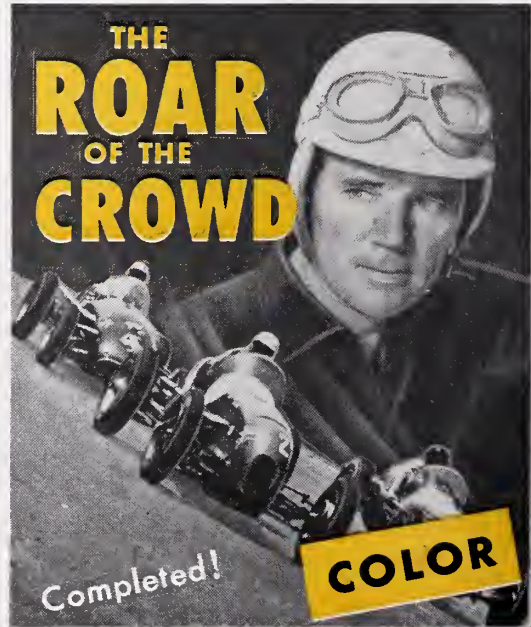
Completed!



EDMOND O'BRIEN tops all his terrific roles in this relentless story of rawhide courage, powder-scorched conflict and hot-blooded love. A Scott R. Dunlap Production.

THE ROAR OF THE CROWD

Completed!



HOWARD DUFF in the super-charged inside drama of the nation's titanic death-defying spectacle — the Indianapolis speed classic! Record-smashing thrills filmed on the spot!

THE ANNAPOLIS STORY



COLOR BY
TECHNICOLOR

A red, white and blue parade of romance and action with the battling midshipmen! All the triumphs and traditions of the U. S. Naval Academy in a film destined for greatness!

AFFAIR in MONTE CARLO

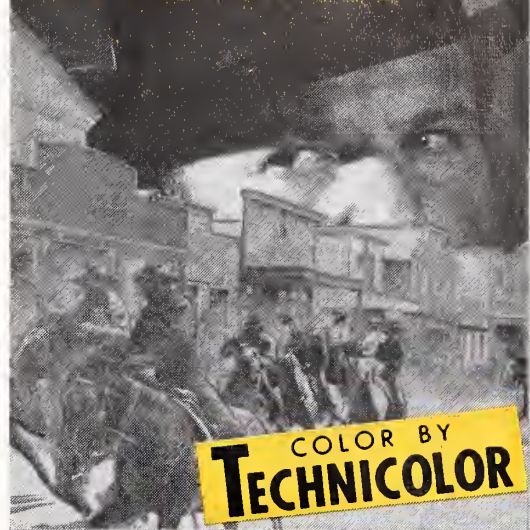


Completed!

COLOR BY
TECHNICOLOR

RICHARD TODD, MERLE OBERON, LEO GENN in a sensation-romance of the world-famed paradise of temptation! A glamorous woman recklessly gambling love, honor, life itself!

WICHITA



COLOR BY
TECHNICOLOR

In preparation as one of 1953's biggest! Based on the life of Wyatt Earp, the gunfighter who tamed the worst of the bad men!

... the **KEY** to **NEW BOXOFFICE POWER!**

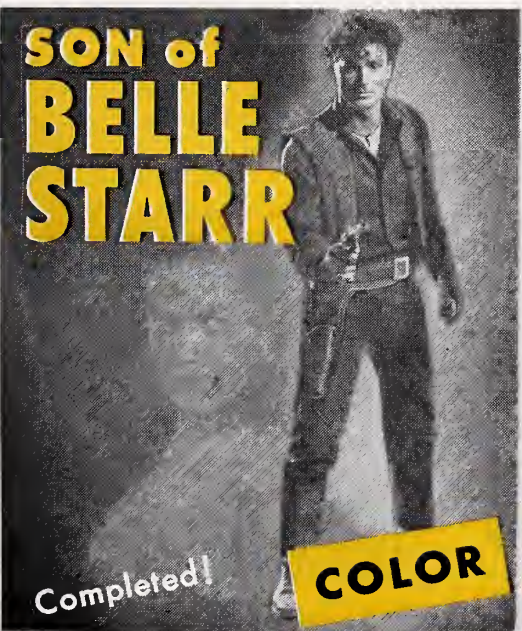
THE BLACK KNIGHT



COLOR BY
TECHNICOLOR

Thundering out of the tumultuous times of feudal conquest and knights in armor comes adventure mighty as its spectacular title!

SON of BELLE STARR



Completed!

COLOR

"Belle Starr" spells "boxoffice" on marquees everywhere! This violent story of the bandit queen's terrifying heir is guaranteed to give you a new star discovery — Keith Larsen!

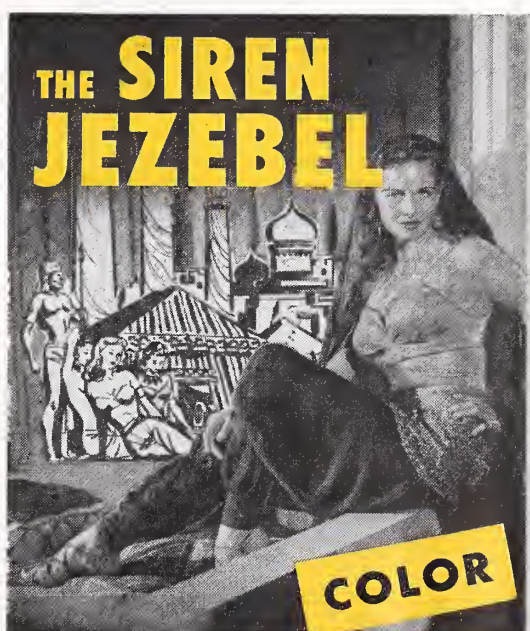
POCAHONTAS



COLOR

One of the great romantic adventures of all time! The Indian princess whose primitive love for Captain John Smith defied tribal vengeance! History's most amazing heroine!

THE SIREN JEZEBEL



COLOR

Wickedest woman of all the ages! The temptress whose pagan passions made her name the symbol for all that is evil — Jezebel!

**KEY
SERIES NEXT**



...The **SERIES** That
Are Your **KEY**
BUSINESS BUILDERS!

4



BEST BUY On The Market! Bigger With Every Release!

starring **LEO GORCEY** featuring **HUNTZ HALL**
with **THE BOWERY BOYS**



2



King of African Adventures! Wild Animal Thrills!

BOMBA OF THE JUNGLE
starring **JOHNNY SHEFFIELD**



4

starring **WILD BILL ELLIOTT**

Blood-and-Guts Sagas of the Historic West!





2

starring **GEORGE BRENT**





The Thrill-Beat of
Taut Melodrama!
The Heart-Beat of
Reckless Romance!

4

Raw, rugged stories of the
gunfighters of the badlands!

starring **WAYNE MORRIS**



2

starring **STANLEY CLEMENTS**

High-voltage action with the
sizzling Hot Rod generation!



2



JAMES OLIVER CURWOOD
Northwoods Adventures
starring **CHINOOK**
The Wonder Dog
and Kirby Grant



2



SUSPENSE THRILLERS!
"HUNTED BY THE F.B.I."
"MURDER WITHOUT TEARS"

KEY Your Shorts Programs With Allied Artists' Hilarious **LITTLE RASCALS!**

New England Group Hits Price-Fixing

Foremost among the resolutions passed at the recent convention of the Independent Exhibitors of New England in Boston was one calling for the gathering of information on alleged distributors' price-fixing in the case of pre-releases.

"Such information," according to the resolution, "will be used for the prosecution of those distributors who insist on maintaining a policy of price-fixing, to the ultimate end of eliminatng all such tactics on the part of distribution."

Meeting in conjunction with the Independent Exhibitors was the Drive-in Theatre Association, a subsidiary. The association agreed to meet in Boston January 27 to elect new officers and, at the same time, to discuss a possible cooperative radio and billboard campaign throughout New England on behalf of the drive-ins.

Predicts Two Films And 15 Theatres For Cinerama

Cinerama, the third dimensional effect process, will have two pictures and use 15 theatres during 1953, Dudley Roberts, Jr., president, said in New York this week. Its second feature will begin in five weeks or so under Louis B. Mayer's supervision. Theatres in Detroit, Los Angeles, and Chicago now are being chosen, he continued. In the latter city, the house will be Eitel's Palace. He added houses will be leased only. Alteration costs will be less than for the Broadway, New York: \$25,000-\$50,000 rather than \$75,000. Meanwhile, the Natural Vision third dimension feature, "Bwana Devil," in its third week at the two Paramount theatres in Los Angeles, and opened Tuesday in San Francisco, now has a Production Code seal.

Jersey Allied Approves National Body's Stand

National Allied's statement of policy regarding the association's withdrawal from intra-industry activities in order to devote itself to taxes and other problems has been approved by Allied Theatre Owners of New Jersey. At its membership meeting in Passaic last week the New Jersey unit also endorsed the national organization's stand on arbitration in rejecting the distributors' draft of a proposed system. The members also held a general discussion on film rentals and other trade matters.

Sherwood Signs With NBC

Pulitzer Prize playwright Robert E. Sherwood recently signed a contract with NBC calling for nine original one-hour plays to be delivered over a five-year period beginning January 1. Financial terms of the agreement were not disclosed.

People in The News

ARCHBOLD ROBINSON has been elected treasurer of Eastman-Kodak. He succeeds, MARION B. FOLSOM, who resigned as treasurer and a director.

JOSEPH SUGAR has been named branch manager of the home office contract and playdate department.

SAMUEL GOLDWYN will be honored December 22 by the City of Beverly Hills in recognition of his 40 years as an industry leader.

SENN LAWLER of Fox Midwest has been elected president of the Motion Picture Association of Greater Kansas City. J.

W. LEWIS was reelected first vice-president, and Stanley Durwood of Durwood Theatres second vice-president: WILLIAM GADDONI, secretary and ED HARTMAN, treasurer.

LOU FRANKEL has joined the National Theatre Television Committee as assistant to S. H. FABIAN, chairman of the organization.

WALTER READE, JR. has been named to the executive board of Monmouth County Boy Scouts of America, and was appointed by MAYOR VINELAND of nearby Long Branch to head a special Christmas activity committee in that city.

Universal World Gross \$18,160,000 for 13 Weeks

WASHINGTON: Universal Pictures Company and subsidiaries reported to the Securities and Exchange Commission here this week, estimated consolidated world gross sales for the 13-week final fiscal quarter of 1952 ending November 1, of \$18,160,000.

In its report, Universal points out that excise taxes are not included in gross sales; that gross sales include gross revenue from foreign countries having exchange restrictions only to the extent that net earnings resulting therefrom have been or can be realized in U. S. dollars, regardless of the period or periods in which such gross revenue may have been earned in those foreign countries; and that gross sales are partly estimated.

Consolidated world gross sales of Universal Pictures Company and subsidiaries for the 14 weeks final fiscal quarter of 1951 were \$21,138,791. For the 52 weeks of 1952 ending Nov. 1, the estimated total was \$63,991,682 as compared with \$65,172,580 for the 53 weeks of 1951 fiscal year.

Italy Cuts Financial Aid To Domestic Producers

The Italian Government has decided to make a sharp cut in its financial aid to the country's motion picture industry, according to a report from Rome this week. The so-called "axe" committee, formed in 1948 of members of the Treasury and Parliament and charged with seeking reduction of budget expenditures, has approved a new formula which in effect lowers Government contributions to the film industry from \$9,000,000 to \$3,500,000. Half of the achieved economies will be used for defense purposes and the remainder for reducing the budget deficit. Current contributions to native production represent about 0.25 per cent of all Government expenditures. Since 1948 the Government has contributed about \$35,000,000 to the local film industry.

Ascap Sets New Rates

Ascap announced this week that several changes had been made in its contract covering the performance of Ascap music by means of recordings in conventional and drive-in motion picture theatres. J. M. Collins Ascap sales manager, said, "As a result of conferences which we have had with various theatre groups, we have made certain modifications in our schedule of rates for the performance of recordings in motion picture theatres. These changes mainly affect the smaller theatres and drive-ins. By adding an additional bracket to both schedules there has been effected a decrease in fees for the smaller type of drive-in and conventional theatre."

The schedules as changed are as follows:

Theatre Schedule	
Seating Capacity	Annual Rate
Up to 400.....	\$12.00
401 to 800.....	18.00
801 to 1,200.....	24.00
1,201 to 1,600.....	36.00
Over 1,600.....	48.00
Drive-In Schedule	
Automobile Capacity	Annual Rate
Up to 250 cars.....	\$24.00
251 to 500.....	36.00
501 to 700.....	48.00
Over 700.....	60.00

Mr. Collins said that many theatres and circuits have already signed contracts, and if they desire they can continue operating under their present contract for the first year of the agreement or they may execute a new contract embodying the new rates commencing as of January 1st, 1953.

The new rates represent reductions of approximately 25 per cent. The previous rates for regular theatres ranged from \$15 for theatres of 600 seats to \$48 for 1,600 seats. The drive-in range was from \$36 for installations of up to 350 cars to \$60 for those handling over 650 cars.

BRITISH COURT SLAPS QUOTA

In Dismissing Rank Action Judge Cites Failure to See Need of Quality

by PETER BURNUP

LONDON: The law courts here administered a sharp rap-over-the-knuckles to a Government Department when Sir Laurence Dunne, chief magistrate at Bow Street's historic police-court, dismissed the Board of Trade summons alleging that J. Arthur Rank's Haymarket Gaumont had defaulted on Quota in the 1950-51 year.

Sir Laurence also rated laurel bays from working theatre men for putting forward their case in regard to what they call the injustice of the "supporting programme" quota far more effectively than their own propagandists have done.

Says Product at Fault

As reported previously, it was admitted that the Gaumont had failed by 10 per cent to meet the prescribed quota but Rank's Circuits Management Association pleaded that the failure had arisen only because sufficient worthwhile British second-features were not available; that the theatre accordingly was entitled to a certificate of relief from the Board of Trade.

Lawyers and others sitting through the three-day proceedings were well aware that the Board of Trade's attorney felt himself—in the British idiom—to be batting on a damned bad wicket from the outset.

In his opinion dismissing the summons, Sir Laurence defined the Quota Act's phrase "commercially practicable" as something which must be considered as sound commercial practice. The assumption of the Act of Parliament, Sir Laurence said, was that there must be sufficient films of a proper character to supply the quota demand; otherwise the Gaumont was left with films repugnant to West End audiences and sound commercial practice demanded the showing of something else.

Were the Shop Windows

Special considerations applied to West End theatres. They were the shop windows of the proprietors, a valuable means of advertising the wares sold by the organization. The magistrate held that C.M.A. had proved to him that its failure to meet the quota at the Haymarket Gaumont was due to circumstances beyond its control.

But before adjourning, Sir Laurence said he was "disquieted" by the evidence of Sidney Golt, chief of the Board's Films Division. Mr. Golt said, declared the magistrate, that the Films Division had not been consulted as to the actual prosecution.

The Films Division chief had admitted under cross-examination: "We did not know

how many films were available; we did not know how many of these films had already been exhibited in the West End; we did not consider box office takings; we did not consider any question of profit; no one considered the character of the films; the Board of Trade did not consider the quality of them."

"Those were all matters," acidly commented the magistrate, "which I should have thought were absolutely vital and essential for close consideration before any such prosecution as this was launched."

Mr. Rank has earned the gratitude of exhibitors. Clearly a number of threatened quota prosecutions may well go now into the Board of Trade's ashcan. But, say showmen, more significantly, thanks to Rank making a fight of it, there'll be a speedy end to that detested 25 per cent second-feature quota.

Gaitskell Under Fire

Former Chancellor of the Exchequer Socialist Hugh Gaitskell and his advisers are coming under the intense fire of the Cinematograph Exhibitors' Association in connection with the Eady Plan and entertainment tax. Theatre men are saying bluntly that they were sold when they agreed under protest to the second year of Eady, which began in August 1951. They allege the Government overestimated the likely turn of box office business following seat price increases. According to Government estimates, the year's box office receipts would increase by £12,448,000. A report by CEA's accountants shows that the actual increase amounted to £6,978,000.

The only party to the Gaitskell deal who found the promise fulfilled were the producers. It was estimated that £1,918,000 would fall like manna to the Eady Pool. Actually, say CEA's accountants, £1,649,000 went to the pool, a mere quarter of a million below the estimate.



The J. Arthur Rank Organization announced plans this week for the filming next year of "Romeo and Juliet" in color by Technicolor in Italy. The production will be made jointly with the Italian company, Universaline, on location in Verona. Two different casts will be used to make Italian and English versions.



Sir Alexander Korda came to the rescue of the Government in one of its coronation plights. Because of the shortage of carriages of the proper type, Sir Alexander has loaned the Government two from his property department which will be used for the Prime Minister's carriage procession.

Urges Film to Sell Screen

A feature picture, telling the story of the motion picture industry, was suggested this week as a public relations project by Maurice A. Bergman, executive of Universal Pictures, in a speech before the Association of Motion Picture Advertisers school in New York.

"It seems," said Mr. Bergman, "that we only use the screen for propaganda when we are faced with an emergency or else to assist other causes than our own." Another good public relations program, he said, would be the establishment of a school for the training and development of not only young talent, but of young executives and young administrators on an industry-wide basis."

The Universal executive cited as the industry's most conspicuous deficiency in public relations the "lack of a public relations fund" with which to maintain a consistent, well-organized program. This, he said, despite the fact that the industry invests about \$500,000,000 in the production of films and about \$3,000,000,000 in its plant and exhibition properties.

"There is nothing wrong with our public relations," he said, "but there is a lot missing."

Bronx Independent Files Clearance Trust Suit

The 1948 Holding Corporation and Nathan Steinberg, operating the Square theatre in Westchester Square, the Bronx, on Monday filed anti-trust action in New York under the state's Donnelly Act, naming as defendants five theatre companies, three distributors and three individuals. The plaintiffs ask an injunction and damages, allegedly resulting from the exclusion of the Square in a move-up of clearances in the area. Defendants are Loew's Parkchester Amusement Co., Number 26 Theatres, Inc., Skouras Theatres Corporation (operator of the Square until 1950), Metropolitan Playhouses, United Artists Theatre Circuit, Paramount, United Artists, George Skouras and Nicholas and Joseph M. Schenck.

Name 9 Companies in Mid West Trust Suit

KANSAS CITY: A \$1,500,000 damage suit was filed against nine companies here last week by Mrs. Mabel K. Carter, seeking triple damages under the anti-trust laws. Mrs. Carter operates theatres in Liberty and Sedalia. She alleges that the defendants attempted to monopolize showing of first-run pictures and engaged in a conspiracy to restrict and limit competition by keeping independent exhibitors, including herself, from getting the films. Defendants named are 20th Century-Fox, Wesco Theatres, Loew's Inc., Paramount, RKO Radio Pictures, Warner Brothers, United Artists, Columbia Pictures and Universal Film Exchanges.

*Oh man,
this really hits!*

Over 1000 spots
played and playing
and nothing but
smash, smash, smash
in every one!
They hold over,
they move over,
they're bowling
'em over with

**ALAN
LADD
VIRGINIA
MAYO**



IN WARNER BROS.

"THE IRON MISTRESS"



WITH JOSEPH CALLEIA • JAMES R. WEBB

SCREEN PLAY BY

FROM THE NOVEL BY

PAUL I. WELLMAN

MUSIC BY

MAX STEINER

PRODUCED BY

HENRY BLANKE

DIRECTED BY

GORDON DOUGLAS

COLOR BY
TECHNICOLOR

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

FOR the past two or three years this modest space has been devoted upwards of half the time to recording the opinions of important picture personalities with respect to the present and probable future



Jim Morgan

relationship between the motion picture in the theatre and television in the home. This week it is devoted to the opinion of an important television personality with respect to the same subject. He is Jim Morgan, and he neither owes the motion picture anything nor seeks anything from it, having more television and radio shows on his hands than anybody.

Jim Morgan is the producer of "Queen for a Day," which generally is found topping its category in the trade ratings, also of "Lucky U Rancho," a relatively new show already close up on list, and he supervises 43 other television and radio shows, of all kinds, lengths and outlets, per week. He is president of the Hollywood Advertising Club, which you don't get to be unless you know what a budgetary dollar's about, and a director of Advertising Associates of the West, ditto of the Hollywood Chamber of Commerce.

By and large, the opinions of television and its impact expressed by picture people on this page over the past two or three years have ranged between scorn and panic. Jim Morgan neither scorns nor fears motion pictures. He thinks the entertainment world is big enough for both television and the motion picture to live in amiably and profitably. He says neighborly cooperation between the two media would be good for both, as each would benefit from an exchange of procedures and techniques without sacrifice of integrity.

Says Low TV Budgets Inspire Invention

"For example," says the TV producer, "some of the short cuts we have had to make in producing a low-budget television film—such as using a plain polaroid-camera picture of a set to guard against error in case of re-takes, instead of depending on a script girl's notations and memory—could be adopted with great saving by the picture studios. We are young in the producing

business, compared to the studios, and we have pennies to work with, compared to their dollars, but this compels us to be just that much more inventive and resourceful. We have borrowed so much from the motion picture studios that they are more than entitled to anything of value they can get from us."

Although most of the Morgan shows are telecast or broadcast live, he is of the belief that filming a show is the better method, generally speaking. "There is no producing method to equal the motion picture," he says. "The motion picture, in the beginning, beat out the stage because it could do the same job better. There never was as fine a way to tell a story as with the motion picture, and there isn't now. With a few notable exceptions, the preponderance of TV shows on the air today could be improved by motion picture producing methods. In time, I believe, they will be."



TWO of the six features started during the week are being filmed in Technicolor (which last week declared its fourth 50-cent per share dividend of the year, an earnings performance proving again, for whatever doubters there may be, that economic life in show business need not be a boom-and-bust existence).

Eskay Pictures is producing "The Conquest of Cochise" in color by Technicolor for Columbia release. Sam Katzman is producer, William Castle, director, and the cast is headed by John Hodiak, Robert Stack and Joy Page.

Cagney Productions is filming "A Lion in the Streets," Technicolor, for Warner release, with William Cagney as producer, Raoul Walsh as director, and with James Cagney, Barbara Hale, Ann Francis, Lon Chaney and Frank McHugh in the cast.

In addition to "Conquest of Cochise," and also for Columbia release, Sam Katzman is producing "Forty-nine Men," directed by Fred Sears, with John Ireland, Richard Denning and Suzanne Dalbert.

"Jalopy" is a Ben Schwalb undertaking for Allied Artists, with William Beaudine directing Leo Gorcey, Huntz Hall, Jane Easton and others.

Aubrey Wisberg and Jack Pollexfen, independents, are co-producers and co-directors of "China Gold," which has John Archer, Hillary Brooke and Noel Cravat in the cast, and are co-producers of "The Neanderthal Man," directed by E. A. Dupont, with Richard Crane, Robert Shayne and Doris Merrick heading the player lineup.

THIS WEEK IN PRODUCTION:

STARTED (6)

ALLIED ARTISTS

Jalopy

COLUMBIA

Conquest of Cochise (Eskay Pictures, Technicolor)
Forty-Nine Men

INDEPENDENT

A Lion Is in the Streets (Cagney

Prod., Warner Bros. release, Technicolor)

China Gold (Wisberg-Pollexfen Prod.)

The Neanderthal Man (Wisberg-Pollexfen Prod.)

COMPLETED (7)

INDEPENDENT

The Sword and the Rose (Disney British, Technicolor)

MGM

A Slight Case of Larceny
Give a Girl a Break (Technicolor)

PARAMOUNT

Arrowhead (Technicolor)

Little Boy Lost

20TH CENTURY-FOX
Nearer My God to Thee

WARNER BROS.

The System

SHOOTING (28)

INDEPENDENT

My Dad, J. R. (Hal Makelim Prod.)

Cairo (Eros Films, Lippert release, Italy)

Harness Bull (Sequoia Prod.)

The Blue Gardenia (Alex Gottlieb Prod., Warner Bros. release)

Spaceways (Exclusive Films, London, Lippert release)

Rough Shoot (London, United Artists release)

Main Street to Broadway (Cinema Prod., MGM release)

Melba (Horizon Pict., U.A. release, Technicolor)

MGM

Latin Lovers (Technicolor)

Mogambo (Technicolor)

The Band Wagon (Technicolor)

Invitation to the Dance (Technicolor)

PARAMOUNT

Untitled Comedy
Here Come the Girls (Technicolor)

REPUBLIC

City That Never Sleeps
A Perilous Voyage

20TH CENTURY-FOX

White Witch Doctor (Technicolor)
Gentlemen Prefer Blondes (Technicolor)

Fight Town (Technicolor, formerly Untitled Western)
Desert Rats
Sailor of the King (formerly "Single Handed")

UNIVERSAL-INT'L

The Stand at Apache River (Technicolor)
Prince of Bagdad (Technicolor)
East of Sumatra (Technicolor)
The Golden Blade (Technicolor)

WARNER BROS.

Grace Moore Story (Technicolor)
The City Is Dark
Plunder of the Sun (Wayne-Fellows Prod.)

To Produce "Casanova"

"The Life of Casanova," announced as an important picture on Columbia's program for 1953, has been handed to William Fadiman as his first production assignment under the supervision of Jerry Wald, executive producer. The film will go into production sometime next year.

Love Letter To A
Million Dollar
Mermaid



Dear Esther Williams:

It couldn't have happened to a nicer person. You've got another great big HIT! Wish you could take a plane to New York and see those gay crowds at Radio City Music Hall enjoying every Technicolorful minute of your wonderful "Million Dollar Mermaid." Congratulations, Esther and thanks too for your enthusiastic cooperation in helping us to promote your pictures to the public. Soon "Million Dollar Mermaid" will open in hundreds of cities to delight the holiday crowds. We're sure that both the exhibitors and their patrons join us in saying Merry Christmas, Happy New Year to you.

Sincerely,

Leo    ← my paw

Reorganize Foreign Unit Of MPAA

Reorganization of the Motion Picture Association of America's international division and the resignation, effective immediately, of John G. McCarthy, managing director of the division, were announced in New York last week by Eric Johnston, MPAA president, at a board meeting.

The reorganization, said Mr. Johnston, was designed to step up operations in the foreign field and to allow the association to deal more effectively with the constantly increasing problems of the industry's overseas activities. Concerning Mr. McCarthy's move, it was stated he had several new affiliations under consideration and that he would announce his plans after a vacation.

Under the new association set-up, Ralph D. Hetzel, Jr., will serve directly under Mr. Johnston in New York in the conduct of foreign business. Joyce O'Hara will handle contacts with the State Department and foreign embassies in Washington. Also being set up are three geographical divisions—the Western Hemisphere, Asia, and Europe and Africa—responsibility for each of which will be assigned to a representative in the New York headquarters. Mr. Johnston will personally take over active direction of all the association's international affairs.

Mr. Hetzel in addition to his over-all duties, will be in acting charge of the European-African desk, with George R. Canty as assistant director. Robert J. Corkery will handle the Western Hemisphere desk. The head of the Asiatic desk still is to be named. To keep the association currently abreast of economic developments in different countries, Mr. Johnston assigned G. Griffith Johnson, association economist, to devote his time to international affairs.

New Disney Shorts Series to Be Released

RKO Radio Pictures will distribute a new series of Walt Disney pictorial featurettes on out-of-the-ordinary people and places, it was announced by Sidney Kramer, short subjects sales manager. The first issue, "The Alaskan Eskimo," is completed, and its release date will be fixed shortly. The new series, which will deal with little-known and out-of-the-ordinary people and places throughout the world, will have no established releasing schedule, nor will it have any pre-determined number of issues.

Technicolor Dividend 50 Cents

The board of directors of Technicolor, Inc., at a meeting held in New York December 11, declared a dividend of 50 cents per share payable December 30, 1952, to stockholders of record at the close of business on December 19. This will be the fourth dividend of 50 cents per share paid by Technicolor, Inc., in 1952.

Appeal on N. Y. Censor Ruling Due Jan. 5

ALBANY: January 7 has been tentatively set by the Court of Appeals here for argument in the "La Ronde" appeal and for a screening which the seven judges will witness. This action was taken after Florence Perlow Shientas, attorney for Commercial Pictures, distributor of the French-made film, filed the printed record and a brief.

The attorney urged the State's highest tribunal to overrule the 3-2 decision of the Appellate division, announced last May, which supported the Regent's ruling that the picture was "immoral and tended to corrupt morals" within the meaning of Section 122 of the Education Law.

Dr. Charles A. Brind, Jr., counsel for the Regents, will file an answering brief before January 5. The case is eventually expected to reach the United States Supreme Court.

New York Censor Counsel Notes Foreign Film Percentage

The motion picture industry cannot be said to have "cleaned house" when 50 per cent of the films submitted to the New York censors are from abroad or from "fly by night" companies not subscribing to the Production Code. This is what Dr. Charles Brind, Jr., counsel to the New York State Education Department motion picture division, told an upstate audience last weekend.

He reviewed the "La Ronde" and "The Miracle" situations, and added, of the latter, that much of the objection came from non-Catholics. He believes chaos will occur if censorship is invalidated and that although the Department is not authorized to examine "propaganda" films, it may have power under the Feinberg law allowing it to scrutinize and reject subversive teaching. He also feels television, creating many problems, is governable through Federal licensing.

United Artists Opens Six Booking Offices

United Artists has opened six new booking offices in key cities throughout the country, according to William J. Heineman, vice-president in charge of distribution. The new offices are in Des Moines, Jacksonville, Fla., Memphis, Oklahoma City, Portland, Ore., and Albany, N. Y.

The Des Moines office, with Dorothy Pobst as booker, is at 1110 High Street and will function under the jurisdiction of the Omaha exchange. The Jacksonville office, under the Atlanta exchange, is at 414 Masonic Temple Building and has Orville Ray, Jr., as booker. The Memphis office, under the St. Louis exchange, is at 408 South Second Street and has Katharine Randall as booker. Wanda McClain is the booker at the Oklahoma City office, 18½ North Lee Street, which is under the Dallas exchange. The Portland office, under the Seattle exchange, is at 1816 N. W. Keaney—and the Albany office is at 443 North Pearl Street.

See No Good In TV, Radio Censorship

WASHINGTON: A House investigating committee said this week it thought Congress could, if necessary, enact Federal censorship of radio and television broadcasting, but that no good might come from such legislation.

The conclusion came from a House Commerce sub-committee headed by Rep. Harris (D., Ark.), which has been investigating the moral standards of radio and TV programs. The sub-committee held extensive hearings from June through December, and then issued its final report.

The report said the question had been raised whether Congress could legislate in this field. Quoting from the Supreme Court decision in "The Miracle" motion picture censorship case, the sub-committee said the court had clearly found that under some circumstances some form of community control over films was constitutional and that the same thought could be applied to broadcasting.

"The sub-committee believes, however, that the potential evils inherent in such Governmental controls might be even greater than the evils that such controls might be designed to remedy," the report stated. "Furthermore, the sub-committee feels that there appears to be no good reason why such controls should be imposed at this time before the industry has had an opportunity to explore fully whether effective self-regulation is feasible."

Name Loew's, Paramount In Indianapolis Action

INDIANAPOLIS: A \$300,000 suit against Loew's, Inc., and Paramount, charging "unreasonable and illegal" control of distribution channels, has been filed in Federal court here by the Central Avenue Theatre Corp. First and subsequent run policies constitute restraint of trade, according to the action taken on behalf of the Zaring theatre, north side neighborhood house, by Mannie Marcus, president of Central. A similar suit for \$500,000 filed in 1949 was dropped after reaching an understanding with Paramount and Loew's, according to Mr. Marcus. They have subsequently refused to honor the 1949 agreement, he charged. It also complained against first subsequent runs given the Uptown and St. Clair theatres, the Zaring's neighborhood competitors.

Head Indiana Theatre

Louis Davis, general manager of the Vernon theatre, Mt. Vernon, Ind., has announced the appointment of Gilbert Skelton and John Yaggi as joint resident managers of the local house, succeeding Cos Ofer, who resigned to join the *Evansville Courier-Press*, in Evansville, Ind.

Something Wonderful
Happened to —
Martin Quigley...

QUIGLEY PUBLISHING COMPANY, INC.
ROCKEFELLER CENTER
NEW YORK

OFFICE OF THE PRESIDENT

MOTION PICTURE HERALD
MOTION PICTURE DAILY
BETTER THEATRES
THEATRE SALES
MOTION PICTURE ALMANAC
FAME

November 25, 1952

Dear Sam:

As a long-time admirer of the art and showmanship of Samuel Goldwyn, I am delighted to seize this first moment of a new business day to express pleasure and gratification over my happy experience last evening in seeing "Hans Christian Andersen."

I feel a deep sense of obligation to you for this rare experience—an obligation which I believe I shall eventually be sharing with countless millions of people the whole world over.

"Hans Christian Andersen," as you have brought the subject to the screen, is, in my opinion, a living, vibrant work of art—an achievement of classic significance in its beauty, melody, humor, movement and sentiment. It represents to me the Screen in the full bloom of the maturity of the art. This production alone would insure for its producer a permanent place in the hall of fame of theatrical entertainment.

Yours sincerely,

Martin Quigley

Mr. Samuel Goldwyn
Sherry Netherland Hotel
Fifth Avenue at 59th Street
New York, New York



Hans Christian Andersen

Color by TECHNICOLOR

The National Spotlight

ALBANY

The main buzz in local industry circles concerns the Fabian purchase of Warner Theatres and the effect in Albany, Troy and Utica, where WB operate nine theatres. Charles A. Smakwitz, Warner zone manager, and Saul J. Ullman, upstate general manager for Fabian, have been quoted as saying the New York announcement came as a surprise to them, although rumors that Fabian might take over Warner operations hereabouts had been recurrently heard for two years. . . . Attending a Ten Eyck Hotel luncheon for Julie Dorsey, who arrived to advertise "Million Dollar Mermaid" opening at the Palace Dec. 24, were: Jack Goldberg, Metro branch manager; Arthur Canton, Eastern MGM field director; Joe Saperstein, Fabian buyer-booker; Alex Sayles, Palace manager; Con Heffernan, *Times-Union* city manager and others.

ATLANTA

Dorothy McCrome, secretary to Jimmy Harrison, of the Wilby Theatres, back at her desk after an automobile accident. . . . Arthur C. Bromberg, president Monogram Southern Exchanges, back in Atlanta after visiting his brother in Birmingham, Ala. who is ill. . . . Locke Crumley, for many years manager of the Matanzas theatre, St. Augustine, Fla., has resigned from the company. William Duggan, formerly in Gainesville, Fla. appointed as new manager. . . . Georgia Theatres has taken over the "41" drive-in theatre, Macon, Ga. . . . Curry Andrews, has been appointed as manager of the Joy-Lan drive-in in Dade City, Fla., a unit of the Floyd Theatres. . . . Martin Theatres of Columbus, Ga. has added two more theatres to their list. This time the Ritz and Gem theatres, Marianna, Fla. . . . The Selmer Amusement Co. of Selmer, Tenn., will soon start work on a 400-car drive-in there. . . . E. Roche of Vernon, Fla. has taken over half-interest of R. L. Gilbert of the Starlight drive-in at Chipley, Fla. . . . Louis Ram, theatre owner in Aiken, S. C. died in Charlotte of a heart attack.

BALTIMORE

Ed Kimple is now managing the Leader theatre for the Rome Circuit. . . . Sam Ward, Royal theatre, was ill in Maryland General Hospital. . . . The following have been elected officers and board members of the operators' union Local 181: Louis Sieber, president; Wilbur George, Hal Braswell, Edward Eich, vice-presidents; Thomas P. Finn, financial secretary; Carrol Bayne, business agent; Chester Towers, recording secretary; Charles Grauling, William Lange, Jr., and Arthur Eich, trustees; Charles Spellman and Ned Isbeck, wage scale committee. . . . Raynor Stewart, Stanley theatre relief projectionist, ill. James H. Pollock was elected chief barker of the Variety Club

tent and the following were elected to the board: I. M. Rappaport, Milton Schwaber, Earl Lewis, George Ritch, J. Walderman, L. Becker, John Voltz, Aaron Seidler, Cy Bloom and Fred Sapperstein. Barry Goldman, retiring Chief Barker continues to serve in an ex-officio capacity. . . . The letter-writing contest sponsored by the Variety Club has had the deadline for entries extended to January 15.

BOSTON

At the banquet of the Independent Exhibitors convention, Arthur Lockwood, a head table guest, announced that the 1952 Jimmy Fund drive will in all probability equal or perhaps exceed the \$359,000 that was raised in 1951. Claude Lee of Motion Picture Advertising Service pinch hit at the last moment as emcee. . . . Nancy Glaser, assistant to Karl Fasick in the publicity department of Loew's Boston theatres, was married recently to George Katz of Boston and has resigned. Her place has been taken by Stephanie Wagner of New Jersey, a former radio publicist in New York. . . . Bob McNulty, Warwick theatre, Marblehead, is back on the job on a part-time basis after surgery.

WHEN AND WHERE

January 11: Caravan committee meeting, Allied States Association, Jung Hotel, New Orleans.

January 12-13: Annual board of directors meeting, Allied States Association, Jung Hotel, New Orleans.

January 13-14: Annual convention, Allied Theatre Owners of Gulf States, Jung Hotel, New Orleans.

January 25-27: Annual mid-winter meeting, executive committee and board of directors, Theatre Owners of America, New York City.

February 23-25: Annual convention, Allied Independent Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City.

March 4: Drive-in operators' meeting, sponsored by the Kansas Missouri Theatre Association, Kansas City, Mo.

March 24-26: National drive-in convention and annual convention, Allied Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

April 7-8: Annual convention, Independent Theatre Owners of Ohio, Deshler-Wallick Hotel, Columbus.

BUFFALO

Jack Goldstein, sales manager of the Buffalo National Screen branch, is back from a trip through the Southern Tier with the information that theatres in such towns as Jamestown, Olean, Salamanca, Dunkirk, etc., have had business cut about 30 per cent since the powerful new WBEN-TV antenna at Colden has gone into operation. . . . The Astor will open January 1 in Syracuse with bingo at \$1.50 admission. . . . Mike Carr has taken over the State theatre in Caledonia. . . . Leon Herman and his staff at Republic had their annual Xmas party last Monday afternoon. . . . Ed DeBerry and the Paramount staff put on their Yuletide celebration Monday night. . . . A large crowd of industrialites attended the buffet supper to celebrate the opening of the Perkins Theatre Supply Company, Inc. new show room. . . . Noted at the annual Xmas party of Buffalo Court 22, Royal Order of Jesters, were George Gammel, president of the MPTO of N. Y., western New York Zone and Charles B. Taylor, associate general manager, UPT, Buffalo and Rochester.

CHICAGO

Joe Kaufman of Cinerama was in town here during the week to handle signing of the contracts and laying of groundwork for installation of Cinerama at Eitel's Palace. . . . Lena Sena has been appointed assistant manager of the Four Star theatre, gaining the distinction of being one of the few women serving in this capacity in Chicago. Shooting is under way on "The City That Never Sleeps," being made on the spot here in Chicago. The B. & K. Valencia in suburban Evanston is running a "Yuletide Film Festival." . . . John Humanik of the McVickers is back to work after spending several months in Ohio, where his wife was laid up in a hospital after an automobile accident on their honeymoon. . . . Jack Kirsch, president of Allied of Illinois, has been elected a director of the People's National Bank. . . . The Park, which was having a battle getting permission from Republic to hold their print of "The Quiet Man," now is in its sixth week with the picture.

CINCINNATI

For the first time in many years, buying, booking and entire operating supervision of the Ohio theatres in the RKO midwest division will be centered here, under the supervision of Jerome J. Shinbach, division manager, with offices in the RKO Albee Theatre. Heretofore, the major portion of the buying and booking has been handled out of New York. . . . The 1,400-seat RKO Lyric theatre, located in a multiple story store and office building, an old downtown landmark, has been closed, preparatory to

(Continued on opposite page)

(Continued from opposite page)

the razing of the building. . . . Four out of the six local first run houses are currently playing double features, which is unusual for this situation. . . . Wives of Cincinnati Variety Club members will hold a holiday party for local kiddies December 28 in the club's quarters. . . . The National, local suburban house, in operation for more than 40 years by Mrs. E. L. Shakespears, has been closed because of declining attendance. . . . Local houses, although experiencing the traditional holiday attendance slump, still are maintaining good box office figures.

CLEVELAND

Debra Paget here to promote "Stars and Stripes Forever" was met at the Airport by group of local U. S. Marines in dress uniform who escorted her to a Carter Hotel Press-Radio-Marine luncheon hosted by 20th-Fox branch manager I. J. Schmertz and emceed by Hippodrome manager Jack Silverthorne. . . . Henry Greenberger, Community Circuit official, was reelected Variety Club chief barker. First assistant barker is Jack Silverthorne, and second assistant is Jerome Wechsler. I. J. Schmertz and Leonard Greenberger were reelected dough guy and property man, respectively. New board of directors consists of the officers and Irwin Pollard, Nat Barach, Irwin Shenker, M. B. Horwitz, Sanford Leavitt, Oscar Ruby, Milton Grant, Marshall Fine, Abe Kramer and Max Mink. . . . A coffee lounge is being introduced at the Mayland theatre by manager Jack Essick as a public relations experiment. . . . Belle theatre, Bellfontaine, closed the past year, re-opened Dec. 13 under the direction of Homer Snook, head of Midwest Theatre Supply Company of Cincinnati and A. F. Carnes, former Schine theatre manager.

COLUMBUS

Despite the pre-Christmas slump, "The Quiet Man" went into a second week at RKO Grand after a first week at RKO Palace and "The Promoter" had a third week at the World. . . . Robert Wile, ITOO secretary, said in a recent bulletin to members that the free admission policy at the Little "may possibly be only a temporary success." He admitted, however, that there has been "no appreciable decline" in the fourth week of the plan. . . . Crosley television station WLW-C will move to Channel 4 and will have a boost in power. . . . FCC gave permission to the Southeastern Ohio Television System to operate a TV station on Channel 50 at Zanesville, Ohio. . . . Attorneys for Lancaster, Ohio theatres told city council that two of the four remaining theatres "will barely break even" this year because of federal and city admission taxes. One theatre has closed in recent years in Lancaster. Attorneys asked council to repeal the city's three per cent admission tax.

DENVER

Carl Benefield and A. L. Shields are the owners of the new 600-seat Bronco, Clayton, N. M., to open about Feb. 1. . . . Mr. and Mrs. Gene Gerbase, he's Republic branch manager, will Christmas in Billings, Mont., at the home of their son Claude. . . . J. R. Grainger, Republic vice-president in charge of sales, was in. . . . Lynn Fetz, manager of the Denver Shipping and Inspection Bu-

NEW ASSISTANT



William D. Eller is the newly named assistant manager of the Paramount theatre in Buffalo, succeeding Malvin Warshaw, who was promoted to manager of the Paramount in Phoenix, Arizona. A newcomer to the exhibition field, Mr. Eller is a veteran of two years' service with the Armed Forces and a graduate of Cornell University. Edward Miller is manager of the Buffalo Paramount.

reau, is back at work after being in a hospital and recuperating at home following an auto accident. . . . B. J. McCarthy, Realart branch manager, goes to Salt Lake City on business, then to Los Angeles to visit his daughter over Christmas. . . . Wm. Cahill, film salesman, has returned to Universal after an absence of a few months. . . . Don Davis, district sales manager for RCA, was in from his Kansas City headquarters.

DES MOINES

Percy Long, 51, widely-known theatre manager, died in Webster City following an illness of six months. Mr. Long had been secretary of the Webster City Chamber of Commerce for three years prior to his death. Before that he operated the Webster, Isis and Corral theatres in Webster City for the Pioneer Theatre Corp. . . . Plans for an outdoor theatre to be located in the vicinity of Decorah were announced by Hod Engbertson, owner of Decorah theatres. The theatre is expected to cost around \$50,000. . . . Myron Blank, president of the Central States Theatre Corp., has been elected president of the Greater Des Moines committee, a group devoted to the promotion of the city of Des Moines. . . . Two Filmrow managers attended recent conferences in Chicago: Paul Webster of Republic and Byron Shapiro of Columbia. . . . Shirley Guffey is the new office manager's secretary at RKO. . . . Fern Bitting, Warners, has been away from her desk due to illness.

HARTFORD

U-I's "The Promoter" was held for a third week by the Hartford Theatre Circuit, moving over from the Art to the Colonial for the third week's run. . . . Edgar A. Lynch, formerly manager of the Warner

circuit's first-run New Haven house, the Roger Sherman, is now managing the Warner Beverly Hills Theatre, Beverly Hills, Calif. . . . Mrs. Estelle Parker O'Toole, formerly secretary to Henry L. Needles, Hartford division manager, Warner Bros. Theatres, has returned to her Wethersfield, Conn., home, following extended stay at Cedarcrest Sanatorium, Newington, Conn. . . . Harry Feinstein, New England zone manager, Warner Bros. Theatres, and Mrs. Feinstein, are marking their 11th wedding anniversary. . . . Hartford Visitors: David Lustig, exploitation department, Columbia Pictures, New York; John McGrail, exploitation department, U-I, Boston. . . . Majority of Connecticut's drive-in situations have shuttered for the Winter, with only a few continuing weekend operation.

INDIANAPOLIS

A Saturday night freeze knocked show business here again this weekend. . . . The Variety Club merely appointed a nominating committee at its meeting Monday night, postponing the election until Dec. 29. . . . Truman Rembusch, president of Indiana Allied, attended a COMPO meeting at Chicago Wednesday and Thursday. . . . Walter Wolverton, manager of the Circle, is planning a New Year's Eve show for children at the matinee Dec. 31, reopening at 6 P.M. for the regular holiday attraction. . . . Al Hendricks, manager of the Indiana, has set up a special showing of "The Stooge" for New Year's Eve only. . . . Christmas parties for office staffs and vacations for salesmen are the order of the week on film row.

JACKSONVILLE

Sheldon Mandell, manager, St. Johns theatre, talked the city fathers into letting him use the street in front of his marquee for the exhibition of a truck-size replica of a Navy airplane carrier during his current first-run of "Flat Top." . . . Local houses are competing keenly for December dollars by breaking out in a rash of special kid matinees, sneak previews, free turkeys and groceries, extra on-stage attractions, and midnight shows. L. L. Broward and Capt. Hans Vige opened their new outdoor, the Pinecrest drive-in theatre, on December 11, with Mrs. Gwendlyn as manager. Capacity is 354 cars. . . . Roy Morgan, a former film shipper, is now an apprentice booker at Warner. Mike Seravo, Warner head booker, planned a trip to his former home in Chicago during a Christmas vacation. The Warner staff was to hold a Christmas party at the Roosevelt hotel. . . . George Pabst and Byron Adams, United Artists district men from Atlanta, conferred here with O. O. Ray, Jr., branch manager. . . . Mrs. Lillian Parker, manager, Brentwood theatre, enlivened her program on December 15 with a concert by the Andrew Jackson high school band. . . . Joe Deitch, head booker at Florida State Theatres, returned from Atlanta and New York.

KANSAS CITY

The city council of Kansas City, Mo., has passed the substitute ordinance relating to supervision of motion pictures—providing for appointment of a "reviewer," to "review" all motion pictures (except news reels) offered for showing commercially. The ordinance allows the reviewer to issue

(Continued on following page)

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permits on the basis of opinions by accredited review agencies (such as the Production Code authority, the Legion of Decency, etc.) without having such pictures screened. . . . The collections for the Will Rogers fund are proceeding well in the area. . . . Bandits forced the manager of the downtown Roxy theatre to open the safe after the show December 8 (but while some patrons were still in the house) and got about \$500. . . . Very little winter weather so far—and the Boulevard drive-in, closest in of the outdoor theatres around Kansas City, continues. . . . News pictures of Eisenhower's trip to Korea are being played up in advertising of several theatres that show them—starting December 11.

LOS ANGELES

The Manchester theatre, which closed its doors some months ago, will re-open on Christmas Day with a first run policy. . . . Bob Smith, FWC booker, has been named manager of the California, San Diego, with Fred Friedman assuming the accounts handled by Smith. . . . The Western theatre, which re-opened a few weeks ago, has been closed by its new operators. . . . A fire which broke out in the Fox Loma caused \$25,000 damage. . . . The Metro theatre has been shuttered. . . . Leo Miller, former film booker for United Artists Theatres, has joined the office of the Poynter Booking Service. . . . In town from Arizona was Harry L. Nace, Sr., his son, and Vince Murphy, Nace buyer and booker. . . . Jack Lowenbien of San Diego was seen on the Row; also Harold Stein, Sierra Madre; and Joe Markowitz, Encinitas.

LOUISVILLE

The Switow Amusement Co.'s neighborhood Cozy theatre, managed by Joe Hedden, has added a modern parking lot as part of their customer's service. . . . The operation of the State theatre, Crothersville, Indiana has been turned over to Sylvia Peake. The theatre was formerly run by Mr. & Mrs. Tex Richards, who are devoting their time to the operation of the Scott theatre, Scottsburg, Indiana. . . . Out of town exhibitors seen on the row recently included: R. L. Dunn, Paoli drive-in, Paoli, Ind.; Edwin St. Clair, St. Clair, Lebanon Junction, Ky.; A. N. Miles, Eminence, Eminence, Ky.; Bob Enoch, State & Grand, Elizabethtown, Ky.; Ken Bale, Twin City drive-in, Horse Cave, Ky.; Fred Belcher, Family drive-in, Charles-town, Ind.; John Keck, Sandy theatre, Sandy Hook, Ky.; Hugh Kessler, Pal, Palmyra, Ind.; Don Steinkamp, French Lick Amus. Co., French Lick, Ind. . . . Work has begun on the new 700-car drive-in theatre by Robert E. Enoch Elizabethtown Amusements, Inc., Elizabethtown, Ky.

MEMPHIS

A one-day school for theatre owners and managers was held Tuesday of this week at Hotel Gayoso. M. B. Smith, J. D. Buau-nagel, Herman Levy and Leon Roundtree conducted the sessions. It was sponsored by Tri-States Theatre Owners Association. . . . W. E. Green, New York, attended the Southern district sales meeting of National Theatre Supply Co., in Memphis. Mr. Green is president of NTS. R. L. Bostick, southern supervisor and vice-president, con-

ducted the two day session. . . . Malco managers from all over the Memphis trade territory were scheduled to attend the annual year-end Malco managers meeting at Hotel Gayoso Wednesday of this week. . . . Bradford theatre, Bradford, Ark., was damaged by fire. . . . Caddo theatre, Forester, Ark., has closed and the town of Forester is being moved to another location. . . . Roy L. Cochran of Fischer & Cochran, opened his new Scenic Movies drive-in in North Little Rock, Ark.

MIAMI

A buffet dinner Christmas party for the combined staffs and families of the Wometco Theatres and TV station, WTVJ, will be held in the TV studios December 22. On the arrangements committee are Bob Green, over-all chairman; Mark Chartrand, Lee Phillips, Gordon Spragley, Dick Wolfson, Mary Ford, Frank Myers, Herb Rubenstein, Art Gray, Joe St. Thomas, Labe Mell, Burt Toppan, Ashe Dawes, Jack Ozark, Bob Manning and Walter Becker, who just returned after 21 months' military service. The Wometco Santa will also remember all employees on the sick list. . . . John Knight and James Cox, owners of rival newspapers and radio stations, combined forces to facilitate possible granting of a TV channel. Each withdrew original applications in favor of a single combined one, hoping to avoid lengthy legal wrangling. . . . Colonel and Mrs. Mitchell Wolfson became grandparents recently with the birth of Lynda Louise to Louis and Lynn Wolfson. . . . Rainbow Pictures, a Miami company, worked out a Sky-line Identification Contest which was successfully used in the nine Miami area Cloughton Theatres.

MILWAUKEE

Andrew Spheeris, one of the owners of the Towne theatre here, announced that Mrs. Marion Hvasta, 31, treasurer of the house, is the new manager of the theatre, replacing Erwin J. Clumb. Mr. Clumb, manager of the Towne for six and one-half years, is taking a position elsewhere. Mrs. Hvasta, is the first woman ever to manage a downtown theatre here. . . . The Upper Teutonia Avenue Businessmen's association again repeated their "Little Miss Snowball" contest that was held on the stage of the Egyptian theatre last week. . . . A. M. Camillo, manager of the Modjeska theatre on Milwaukee's south side, announced a new price policy of fifty cents, plus tax, at all times for adults. . . . Another new event at the theatre, starting December 26 on the stage will be "Juvenile Panel." Five Milwaukee students will be invited to take part in the panel each week to discuss current "problems."

NEW ORLEANS

Drive-ins locked up for the winter months are Fred T. McLendon's Copia, Hazelhurst, Miss., the Bay, Bay Minette, Ala., and Neal Mixon's in Amite, La. . . . George H. Chadwick curtailed operations at his 35 drive-in, Carthage, Miss. due to extreme change of weather, now operating only Fridays and Saturdays. . . . O. D. Myles closed the Rose in Franklinton, La. No reason was given. . . . Tony Marullo of the Rendezvous, Grand Isle, La. also hung up a sign, "Temporarily

closed." . . . J. C. Keller, Jr. opened his first drive-in, the Claude, on Eunice Basile Highway. . . . Buying and booking for Gus C. Street's new Gretna drive-in, Gretna, La. will be handled by J. G. Broggi. . . . Exhibitors seen about were W. B. Burrill, Clayton and Ferriday owner-operator; Tom Watson, Ellisville, Miss.; Hector Naquin, Cecilia, La.; L. J. Brun, Apex, Lumberton, Miss.; Mr. and Mrs. Gilbert Romero, Lafayette, La.; T. G. Solomon, McComb, Miss.; G. E. Padgett, Gulf, Pensacola, Fla.

OKLAHOMA CITY

Mr. and Mrs. Lewis Barton, of Barton Theatres, accompanied by Mr. and Mrs. Harold Combs, and son, are spending about two weeks in California. . . . The midwest theatre, held a children's show Saturday morning with 15 Color Cartoons, with the price of admission "One Suitable Toy." . . . The Harbor theatre had a great show value Saturday, Dec. 6. On the screen "Something for the Birds" plus "Secret People." On the stage the "Chuck Wagon Boys," 3 big shows for the price of one. . . . An added feature of the current Christmas shopping season in Henryetta was a special "babysitting" performance at the Blaine theatre for shoppers Saturday morning, December 13. Don Lassiter, theatre manager, announced that free showing of comedies will be held for kids up to the age of 12. . . . Roy Cochran and Raymond Fischer have opened their new drive-in, the Scenic, at Little Rock.

OMAHA

Manager Hoadley Dean of the Black Hills and Badlands Association, Sturgis, S. D., received word another Indian picture will be filmed in the Hills beginning May 20, "Sitting Bull," featuring Boris Karloff. . . . Tent 16 of the Variety Club elected Glenn Slipper, head of Omaha and Des Moines National Theatre Supply branches, as chief barker; Iz Weiner, first assistant; Robert Hoff, second assistant; Mort Ives, property manager, and Iz Sokolof, dough guy. . . . United Artists branch manager, Don McLucas, was taken to the hospital after suffering a relapse with the flu. . . . Republic branch manager Harry Lefholtz announced Ruth Daniels would replace biller Margaret O'Malley, who resigned. . . . The Tulip theatre at Orange City, Ia., has reopened under the ownership of Ed Utech, with Robert Vande Brahe manager. . . . The Liberty in Council Bluffs, Ia., has closed until after Christmas.

PHILADELPHIA

City income for the first 11 months of the year from amusement taxes show a slight decrease over the same period last year from this source. . . . Every theatre in the area has been enlisted as a collection station for the annual toy drive of the Variety Club's American Legion Post. . . . Paramount sales manager Herb Gillis confined to his home because of illness. . . . Maybelle Bond, secretary to Paramount branch manager Ulrik Smith, resigned after being with the company for 30 years. . . . David Russell Jones, son of the manager of the Lemoyne, Lemoyne, Pa., and Virginia P. Jones will be married on Feb. 14. . . . The Lancaster, Pa., city coffers were enriched by \$60,113.30

(Continued on page 40)

MORE THAN 2000 CITIES AND TOWNS GET ALL OUT PROMOTION FOR "THUNDERBIRDS!"

National Guard Units
coast to coast ready
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Screen Play By MARY C. McCALL, JR. · Story By KENNETH GAMET
Associate Producer-Director JOHN H. AUER

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THOSE
BIG
CROWDS!

CHECK YOUR REPUBLIC BRANCH MANAGER FOR DETAILS
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during the first 11 months of the year derived from amusement tax sources. . . . Results of the election of officers of Local 307, stagehands and projectionists union, returns Harry J. Abbott as president; Abbott Oliver as vice-president; Horace Johns, business agent; Alex Fell, recording secretary, and Charles Humphries, financial secretary.

PITTSBURGH

"Snows of Kilimanjaro" which did four excellent weeks in the Fulton theatre is doing well in 22 suburban and neighborhood theatres. . . . John Walsh, Fulton manager, is hospitalized and may have to undergo major surgery. . . . "The Prince of Peace" opened very well in the East Liberty Cameraphone. . . . Variety Club Tent #1 has received approximately 60% of the money that was pledged at the recently completed all-night Telethon. It will be used for the building of the Katherine Variety Sheridan Wing of the Rosalia Foundling Home. . . . M. A. Silver, Warner zone manager for Western Pennsylvania, Eastern Ohio and West Virginia, is pleased with the sale of the Warner theatres to the Si Fabian circuit. Silver and Fabian are friends of many years standing. . . . Theatre grosses have fallen sharply since the Thanksgiving holiday, due to a barrage of counter attractions.

PORTLAND

First run houses are loaded with action pictures this week, but nothing too strong. There is not enough good product to go around. . . . J. J. Parker's United Artists theatre dickering for Cinerama. . . . Jack Matlack thinks the 890 seater would be a natural for the new screen sensation. . . . Bill Shartin and James Hummel of Favorite Films huddling with Jack Matlack this week. . . . Walter Hoffman, Paramount field man in town for a few days then off to San Francisco to work on "The Road To Bali". . . . Evergreen's Paramount theatre working on transient name stage attractions since the "Danny Kaye Show" did so well. . . . John Hamrick's Roxy theatre trying to break into the first run bracket. . . . Spot has been showing sensational type stuff. . . . Keith Petzold, Broadway theatre manager, in charge of the annual Sunshine Division Drive this year.

PROVIDENCE

When local department and specialty stores inaugurated their policy of remaining open two and three evenings a week, highlighting the Christmas shopping season, it apparently stimulated business at local box-offices. Increased business warranted several hold-overs. . . . Harold Lancaster, manager of the nearby Pawtucket Strand, has been promoting merchant-sponsored kiddie shows on Saturday mornings. . . . Through the cooperation of the Salvation Army, District Nursing Association, and radio station WPAW, Lancaster is making it possible for many underprivileged children to enjoy the merriest Christmas in years. . . . Despite fine casts, excellent acting and moderately-scaled prices, the Playhouse is not drawing audiences anticipated by Edward Gould when he brought back "the living theatre" to this city. . . . Patti Page, who has appeared in several films, made personal appearances at the Ranch House, popular night spot. . . . The

Carlton has scheduled "Brandy For The Parson", an outstanding English film, for a premiere Rhode Island showing.

SAN FRANCISCO

Manager Boyd Sparrow, Loew's Warfield, is on vacation in Washington, D. C. and New York City until January 7. Replacing him here is Martin C. Burnett, Loew's central division manager from Columbus. . . . Following incorporation of the health and welfare plan in exhibitor-projectionists contracts, a board of trustees has been set up to include theatre men Ben Levin (chairman), executive of General Theatrical Company; Graham Kislisbury, North Coast Theatres district manager and Paul Williams, Golden State Theatres. Representing the projectionists are the following union officers: business manager John Forde, secretary-treasurer Frank W. Costello and auditor Rexford Elder. It will be the duty of these men to sit in on all health and welfare cases where money is to be paid out. . . . Two theatres closed this week: Westland's 400-seat Point, indefinitely and R. F. Miller's Ocean drive-in, Crescent City, for the winter. . . . Joe Huff, city manager for Blumenfeld interests at Stockton has gone into temporary retirement (plans a trip with Mrs. Huff to South America) and Charles Pincus, Blumenfeld East Bay manager, replaced him.

ST. LOUIS

New officers elected at a meeting last week of the St. Louis Loge of the Colosseum of Motion Picture Salesmen of America included: W. W. Sharpe, Paramount salesman was re-elected president; D. J. (Bud) Edele, United Artists, elected vice-president, and H. R. Hisey of Warner Brothers, secretary-treasurer. Guy Pisani of RKO-Radio was re-elected sergeant-at-arms. . . . Elected to the executive committee of the St. Louis Loge were Bob Lightfoot of Allied Artists-Monogram and Art McManus of 20th Century Fox. . . . MGM salesman Harry Hopkins, back from vacation. . . . It's another boy for Dave and Mrs. Arthur. Arthur is the head booker for the Fanchon and Marco—St. Louis Amusement Co., The Arthurs now have three boys and a daughter. . . . A. H. (Gus) Boemler, former Alton, Ill. theatre owner, has taken a position with the Federal Government.

TORONTO

Preparations are being made for the annual meeting of the Canadian Picture Pioneers at which the national board of directors will be elected Feb. 11. Chairman of the committee is Harry Lester. . . . James Sturgess was returned as president of Local 173, Toronto projectionists' union, and Arthur Milligan was renewed as business agent. Vice-president is Art Kerris, new to that post. George Jones is again secretary by acclamation. Recording secretary, R. C. Higgins, is also new. . . . Theatre men have been elected to be mayors. In Fort William, Ont., Gordon Carson was elected to the chief magisterial post, while in Englehart, Ont., another Famous Players Canadian Corp., partner, Sam Korman was re-elected to the mayoralty for his third term. . . . Tony Ranicar, advertising and publicity representative of Warner Bros. in Canada, has been transferred to Denver since his wife needs a

change of climate. . . . Al Rogell in the city on television business. . . . J. D. McCulloch, independent exhibitor from Petrolia, Ont., was elected president of the Motion Picture Theatres Association of Ontario at a meeting of the board of directors.

VANCOUVER

The Toffee-Bird circuit are seeking a permit to build a 350-car drive-in at Mailardville, B. C. . . . Ernest Richardson, 76, one of the organizers of the Calgary Stampede and its manager for 37 years, died in North Vancouver. . . . Since the retirement of Harry Pearson as stage manager at the Orpheum, Sydney Summers is now the oldest stage hand in point of service in Canada starting in show business in 1902. He succeeds Pearson at the Orpheum. . . . Mickey Gold's studio manager, is doing his Xmas good deed to help needy people by putting a barrel in his lobby for donation to the JARO radio station fund. . . . All theatres are pushing Xmas gift book sales and reports are that sales are brisk. . . . Alex Entwistle, now 86 and a Famous Player partner in a chain of Edmonton theatres, is the oldest active exhibitor in Canada. . . . Projectionists local 348 IATSE elected the following slate of officers for 1953. President, Alf McManus, New Westminster; vice-pres., Bill McCartney Jr.; business agent, Les Walker; secretary, Jim Baldwin; treasurer, Frank Smith, Sr.; recording secretary, Ray Wardrop, and member-at-large, Nip Gowen Jr.

WASHINGTON

George Crouch, Warner Bros. general zone manager, presented a check to Claude Land, manager of the Silver theatre, Silver Spring, Md. as first place award winner for two periods during the "Showman's Drive." . . . Fred Kogod turned over his MacArthur theatre for a performance of "The Road to Bali" on December 17 for the benefit of the District of Columbia Society for the Prevention of Blindness. . . . Washington friends of Dan Terrell, MGM eastern publicity manager, are very happy about his promotion. . . . Local F-13 elected the following people to office: president, Fred Von Langen; vice-president, Ethel Risdon; recording secretary, Judith Cohen; financial secretary, Lillian Lee; treasurer, Mildred McDonald; guardian, Pat Dell; business agent, George Sullivan. . . . On the Inaugural Committee to coordinate talent shows for the January 19 and 20 festivities, are Orville Crouch, Allen Zee, and Jack Foxe.

Prepare New Building Code For New York Theatres

The liberalized building code in New York City that would permit theatres to be built in office or apartment buildings, legalize theatre creation above or below street level, allow construction over a theatre's stage level, and permit the sale of liquor in theatres has been drawn up by the technical committee of the League of New York Theatres in the form of 21 bills. The bills, designed to make investment in new theatres more attractive, now are under study by the Fire, Building and Housing Departments. After approval they will be submitted to the City Council.

38 to Tour

G.I. Posts

HOLLYWOOD: Sixteen performers have been added to the list now totaling 38 volunteers who will go overseas to entertain GIs during the Christmas-New Year's season, it was announced here last week by the Hollywood Coordinating Committee.

Six of the 16—Dawn Addams, Movita Casteneda, Debbie Reynolds, Roscoe Ates, Peter Lawford and Richard Morris—have joined the troupe scheduled to perform for military personnel in Korea. Susan Morrow has been assigned to the unit going to Alaska and nine others compose the troupe slated to visit bases in Greenland, Baffinland, Newfoundland and Labrador. They are Raymond Burr, Wanda Curtis, Don Garner, Paul Garteiz, Eve Halpern, Flo Ann Hedley, Marilyn Hedley, Jack Iversen and Evelyn Russell.

A fourth troupe is being organized which will entertain armed forces in the Caribbean. They were to take off from Burbank Airport December 19, returning January 4. The Department of Defense requested the HCC to organize the project in cooperation with Army Special Services and USO Camp Shows.

Golden Laurel Award Goes To Korda-UA's "Cry"

In a ceremony at the American Embassy in Paris, the American Ambassador to France, James Clement Dunn, last week presented the David O. Selznick Golden Laurel Award to Zoltan Korda, director of "Cry, the Beloved Country." The film was selected by the Golden Laurel Jury at the Museum of Modern Art in New York as the film which "made the greatest contribution to mutual understanding and good will between the peoples of the free and democratic world" in 1952. The London Films production, produced by Sir Alexander Korda and directed by Zoltan Korda, starred the late Canada Lee and is distributed in the United States by United Artists.

New York News Allows Local Rate Advertising

Disposing of the usual complaint, that exhibitors cannot afford metropolitan advertising rates, the *New York Daily News* is charging local rates for its sectional editions. These are, by counties: Manhattan-Bronx; Kings; Queens-Long Island; Passaic-Bergen, and Nassau-Suffolk. Under the heading, Neighborhood Movie Guide, local advertising has appeared in all such editions, the latest being the Nassau-Suffolk, with nine houses represented. On December 28 the newspaper will add a Hudson county section, with 12 theatres advertising. Circuits thus far advertising are Skouras, Century, Associated, Prudential, Interboro, and Randforce. Expected to join them are Warners and some others.

IN NEWSREELS

FOX MOVIE TONE NEWS, No. 101—British A-Bomb in Australia. Ike returning. Battle in Indo-China. Peron Five-Year Plan. Jewels for coronation. Post Office mail to Santa. Mermaids throw porpoise party. Down under rodeo.

FOX MOVIE TONE NEWS, No. 102—Ike back. Documents of our heritage. New President of Israel. Anti-French riots in Casablanca. Actors honor Webb. Lasso bells ring a man. Ski jumpers.

NEWS OF THE DAY, No. 231—British A-Bomb. Ike homeward bound. Indo-China fight. Argentine Five-Year Plan. Atomic power plant. Coronation jewels. Santa's town celebrates. Some shooting. Jap judo champ.

NEWS OF THE DAY, No. 232—Ike returns. U. S. Constitution gets final home. Seoul black market. Moroccan riot aftermath. Israel's new President. New king enthroned. Christmas lights and fairy tales.

PARAMOUNT NEWS, No. 34—Truman assails Ike, MacArthur. Ike aboard *Helena*. British crown jewels. New Plan for Argentina. North African unrest. British A-Bomb. Judo expert.

PARAMOUNT NEWS, No. 35—Eisenhower reports on mission. Christmas 1952 around the world. Pro grid season ends.

TELENEWS DIGEST, No. 250B—Washington shrine dedicated. New Israel President. Funeral for victims of Casablanca riot. Patrol tense Tunis. Collins, Ridgeway SHAPE conference.

TELENEWS DIGEST, No. 251A—Electoral college meets. Inaugural committee. Ike back. Syrians visit Naguib. Royal robes reviewed. Kids flock to Santa land. Zoo gets new characters.

UNIVERSAL NEWS, No. 421—Indo-China French attack. Eisenhower. Freighter aground. Peron. Operation morale. Crocheting news. Commandoes. Britain's first A-Bomb.

UNIVERSAL NEWS, No. 422—Ike hopeful on Korea. Violence flairs in North Africa. America's heritage enshrined. Black market. Steel mill. Fingertip fantasy.

WARNER PATHE NEWS, No. 36—British A-Bomb. Battle of Na San. Crown jewels. Ike heads home. Peron opens Argentina conference. Hawaiian youngsters hail Christmas ship. Christmas wonderland for Paris kids. Chicago pro football. Browns top Cardinals.

WARNER PATHE NEWS, No. 37—Ike home. Charters of U. S. liberty moved. Furnaces fired for steel plant of tomorrow in Morrisville, Penn. Browns lose but win football title. Rams win tie.

N. Y. Variety Tent Moves

The Variety Club of New York will make its headquarters in the Penthouse and Terrace of Hotel Piccadilly, 227 West 45th Street, it was announced last week by Edward Lachman, Chief Barker. The club will be opened officially on January 15, 1953 with an open house and premiere screening for all Barkers.

Harold Bernstein Dies

Harold Bernstein, 47, of Bay City, Mich., owner of five theatres, died December 10 of a heart attack in a Detroit hospital. He was stricken while on business in Detroit. His widow and four children survive.

James A. Flynn

James A. Flynn, 55, office manager-booker for Republic Pictures in Philadelphia, died December 4, in Hahnemann Hospital as a result of a stroke. One of the founders of the front office workers' union, Local F-7, IATSE, he was a member of Motion Picture Associates and had been with Columbia for many years prior to his association with Republic. His wife, two daughters, a son and six grandchildren survive.

Max Dreyfus

Max Dreyfus, 72, former exhibitor and long-time employee of the Monogram exchange in Chicago when it was operated by Irving Mandel, was buried at Waldheim Cemetery December 9. He died last week after a brief illness.

Set Contest For "April"

Warners has set up an essay contest of national scope on its forthcoming musical in color by Technicolor, "April in Paris," with the cooperation of Air France and the French Government Tourist Office. Patrons of theatres over the country are eligible to participate in the contest if the playdate of "April in Paris" is between December 25, 1952, and February 14, 1953, with trips to Paris as top prizes.

"Why I Would Like to Spend April in Paris?" is the question which contestants are required to answer in 100 words or less, with entry blanks available at participating theatres. Theatre manager and local committee select five best local letters which are to be forwarded to the national committee in New York for judging of the two final winners. Winners fly to Paris about April 1 via Air France and are guests of the French Government Tourist Office. Winners will also receive spending money for their stay.

Warners and Air France have prepared special accessories. Among them are special advance trailer announcing contest; entry blank mats for local printing; 11x17 rules poster for lobby display; announcement poster, also for lobby display; full-color posters supplied by Air France and French Government Tourist Office showing wonders of Paris, in addition to contest plugs. Special campaign kits have been serviced exhibitors over the country.

Legion Reviews 18 with Six Put in Class B

The National Legion of Decency this week reviewed 18 new pictures, putting eight in Class A, Section 1, morally unobjectionable for general patronage; four in A-11, morally unobjectionable for adults, and six in Class B. In A-1 are "Battles of Chief Pontiac," "Cattle Town," "Fargo," "Hiawatha," "Last of the Comanches," "Meet Me at the Fair," "Singing Angels," and "The Stooge." In A-11 are "Above and Beyond," "Babes in Bagdad," "My Cousin Rachel" and "Target Hong Kong." Rated B are "Angel Face," "April in Paris," "Blackbeard the Pirate," "The Desperate Search," "Mesa of Lost Women" and "Shamed."

Tri-Opticon Process To Open Christmas

Sol Lesser announced in Hollywood last week that the American premiere engagement of the Tri-Opticon three dimension program would be held at Telenews Theatre, Chicago, Christmas Day. The program includes five demonstration subjects, totalling less than an hour, acquired for American marketing by Lesser from Stereo-Techniques, Ltd., London. The process requires polaroid glasses. It is believed the program will consist of the subjects plus a newsreel.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



HELP WANTED

EXPERIENCED EXPLOITATION MAN OR WOMAN, with some capital to handle roadshow pictures. All states open. MELVIN EDEL, Box 445, Centralia, Ill.

STUDIO EQUIPMENT

CAPITALIZE YOUR EXPERIENCE. SHOOT LOCAL newsreels, TV commercials and make advertising tie-ups with local merchants. Send for Film Production Equipment Catalog. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

THEATRES

THEATRES, DRIVE-INS WANTED TO LEASE anywhere. Open or closed but ready. MACK ENTERPRISES, Centralia, Ill.

FOR SALE, 450 SEAT MOVIE THEATRE, excellent central Adirondack location. BOX 2698, MOTION PICTURE HERALD.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MAGIC SHADOWS — THE STORY OF THE origin of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1952-53 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, \$5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

USED EQUIPMENT

PRE-INVENTORY SALE! TERRIFIC SAVINGS! Brenkert Enarc lamphouses rebuilt, \$450. pair; Hertner 80/160 generator, rheostats, panel, etc. rebuilt, \$565; Simplex rear shutter mechanisms, latest features, rebuilt, \$475. pair; RCA PG-140 sound system, MI-9030 soundheads, double channel amplifier, etc. rebuilt, \$1,495.; GoldE automatic rewinder \$49.50. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

2 STRONG UTILITY HIGH INTENSITY LAMPS mounted on 2 heavy duty deluxe Century bases, 2 Century model C projectors complete with lenses and magazines. 2 Ballantyne royal soundmaster sound heads model 6 with amplifier and stage horns. Wonderful condition. Bargain. SHELL THEATRE, 1320 Pacific Ave., Tacoma 2, Wash.

COMPLETE THEATRE EQUIPMENT. SIMPLEX S.P. with sound, 700 chairs, screens and frame and miscellaneous items. Contact WESTERN MASSACHUSETTS THEATRES, INC., 265 State St., Springfield, Mass.

USED MARQUEE LETTERS: 800 Wagner 8" aluminum 60c; 4" plastic 25c; 10" plastic 60c; 300—10" Adler aluminum 75c. Send for list. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

INCREASED LIGHT INCREASES B.O. TWO Peerless Magnarcs and Hertner 65/130 generator with rheostats, panel, starter, rebuilt like new, \$1,200.; with 50/100 generator \$995. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SEATING

REBUILDING CHAIRS? WHEN YOU ARE ready, contact us. Lowest prices. Large stock late type theatre chairs always on hand. We manufacture flexolated spring edge cushions to fit all chairs. Write for prices. EASTERN SEATING COMPANY, 138-13 Springfield Blvd., Springfield Gardens, N. Y.

\$10 VALUE FOR ONLY \$5.95. 920 MODERN HEYWOOD 7-ply veneer back, spring edge cushion chairs, curved steel standards. Excellent condition. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NEW EQUIPMENT

RECTIFIER BULBS, FIRST QUALITY \$4.75. film cabinets, \$1.95 section; BB movements, \$88.50; reel alarms, \$5.50. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

ORDER SAMPLE MASONITE MARQUEE LETTER. Be convinced! 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—\$1.25; 16"—\$1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

S. O. S. MEANS SAVE ON SUPPLIES. RECTIFIER bulbs 15 amp. \$4.59; stereopticons, 500 W. \$24.95; Griswold 35mm splicers \$23.95. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS, giveaways at your kiddie shows. Large variety latest newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

LOCAL MOVIE REVIEWS TO PLANT IN newspapers. Exhibitor approved. HOOPER'S REPORTS, BOX 988, Santa Barbara, Calif.

PHOTO BLOWUPS, THEATRICAL, 40x60, \$7.50; 30x40, \$5.00; unmounted. Plus shipping cost. Theatre signs, posters, backgrounds. Reasonable. PHOTO BLOWUPS, P. O. Box 124, Scranton, Pa.

DRIVE-IN EQUIPMENT

ORDER NOW. TAKE TIME PAYING. COMPLETE dual projection and sound from \$1,595. In-car speakers \$15.95 pair with junction box, underground cable \$70. M. Send for equipment list. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

Paal in U.S. to Set Distribution of Two

Alexander Paal, independent producer, has arrived in the United States from London to arrange for the world distribution of two films he recently completed abroad. They are "The Four-Sided Triangle," starring Barbara Payton and James Hayter, and "There's No Escape," with Paul Henreid, Lois Maxwell and Kieron Moore. He said he has signed with Alexander Korda's British Lion, Ltd., to produce a picture tentatively titled "Three Cases of Murder" at the company's Sheperton Studios in London.

To Ask Hollywood Aid in U.S. Film Program Review

Senator Alexander Wiley of Wisconsin, ranking Republican member of a Senate Foreign Relations Sub-Committee review-

ing America's overseas information program, predicted in New York last week that the group will invite top Hollywood executives to hearings next year designed to increase the effectiveness of the program. The hearings among other things, he said, will seek closer cooperation between the industry and the Government's film program, as well as closer cooperation within the film industry in reviewing overseas film exports which might possibly have an adverse effect on foreign people's opinion of this nation.

Cinerama Heads "Mirror" "Best of 1952" List

Frank Quinn, motion picture editor of the *New York Daily Mirror*, this week, in compiling his "ten best" list of pictures for the year, put Cinerama's production now on Broadway, first. He cited its "revolutionary technique and unprecedented entertainment quality." The nine others are "High Noon,"

"Sudden Fear," "Come Back, Little Sheba," "The Quiet Man," "Hans Christian Andersen" "The Greatest Show on Earth," "Walk East on Beacon," "Breaking the Sound Barrier" and "The Promoter."

FCC Allows Gamble To Show Owner Change

WASHINGTON: The Federal Communications Commission Tuesday agreed to let Mt. Hood Radio and Television Broadcasting Corp. amend its application for a television station to show that Ralph Stolkin, Sherrill Corwin and Edward G. Burke, Jr. had sold their stock in the company. Mt. Hood, applicant for a Portland station, is owned 43.5 percent by Ted Gamble. Mr. Stolkin, Mr. Corwin and Mr. Burke owned another 43.5 per cent but some weeks ago sold out to more than 30 employees of KOIN, Mt. Hood's Portland AM station. The decision set aside an earlier ruling.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

There's New Film Business—and It's Here Now

TALKING about theatre closings, as we were last week, reminds us of the fact that there is a new phase of film business—and it's with us, right now. The march of time is upon us, and we don't mean that Lucely. When *Life* counted the debris, a year ago, they failed to mention certain factual and actual conditions.

Many theatres are out of date—worn-out, tired-out—but more are outmoded through management than by “conditions” outside of our industry. Looking from our office window, on a clear day, we can almost see situations that are hopelessly outdated. They can't last much longer, under present management, for already folks are driving miles out of their way to avoid old, dirty houses in favor of newer, better theatres in the modern manner. If that's within a thirty-mile radius of where we're sitting, what is it elsewhere? We believe the suburbs are full of theatre opportunities.

Department stores are building chains of suburban shops, subsidiary to the main store, in town. Why? Because people want to shop where they can park their cars. Because they won't go through the meat-grinder of city traffic, and because the nearby suburbs have everything the city has to offer, and more. Big industrial concerns, concentrated in the Grand Central area, are asking, “Why do our people come in and out of this terminal every day to go to work, when we could take their work to them, in the suburbs?” In the next few years, whole business buildings, full of commuters, will move their base of operations to Darien and other commuting towns, to save time and money for everybody.

One of the prime factors of drive-in theatre operation—and we'll leave this to Wilfred P. Smith, *Better Theatres'* expert on the subject—is that people will drive ten miles to the drive-in theatre of their choice. And why shouldn't they drive as far to a newer, better indoor theatre of their choice, passing by the old-fashioned house that had its last face-lifting in the 1920's? The public still *wants* to go to the



A very Merry Christmas to you, and you, and especially to you, all of the 4,483 active members of the Managers' Round Table, all over the world. It's a pleasure to know that you're out there, pitching for better showmanship, as card-carrying members of the oldest and largest international association of motion picture managers.

We are again indebted to National Screen Service for the loan of their 40x60 lobby display for our Christmas illustration, but for those of you who don't believe there is a Santa Claus, that's really Uncle Mel Gold, director of advertising and publicity for NSS, wearing his red flannel suit and flowing white beard, for this special appearance on our editorial page. He does it every year.

movies, but they are looking for comfort and modern facilities more than bargains. In most of these United States, drive-in operations are limited to seven months in the year, with the other five months indoors. That's long enough to change the movie-going habit.

Q If you didn't see the picture of May F. Quirk, manager of the Victoria theatre, Mount Carmel, Pa., receiving her \$500 check as a first-prize winner in MGM's “Promotion of the Month” contest, as it appeared in the Round Table of December 6th, go back and look at it now, for here is a heart-warming scene, of local folks as well as MGM giving credit to a woman who is the manager of their hometown theatre. We'd like to see that scene many times repeated. Also in the news are other prize winners. Turn to the picture page for news of ex-manager Arthur Arveson's \$500 award from MGM. He's an *ex-manager* because he's now district supervisor—that's *his* promotion of the month!

There are more prize winners pictured in this week's Round Table, and for a reason. Dan Krendel's contest is completed in the “B” district of Famous Players Canadian theatres, that part of Canada that projects into the U. S., between Buffalo and Detroit. That's neighborly, and they are showmen to be proud of.

And, coming up, several more contests of importance. 20th Century-Fox conducts its \$7,500 showmanship competition for “Something for the Birds,” with the contest closing January 31st, 1953. There are many, many prizes and you can't lose trying. The same company has a couple of other contests currently on, with *The American Weekly*, that closes January 1st, and another on “The Thief of Venice” that closes March 1st, 1953. We agree that many of these prize contests are pushed up too far ahead of general release dates, but we're always plugging for extensions of time that will benefit small situations.

Now, in the mail, comes another contest announcement from Warner Brothers, with a free trip to Paris via AIR FRANCE, and 70,000 francs to spend, over there, for two lucky winners in their showmanship competition for “April in Paris”—and you'll just make it, with the super-Constellation taking off about April 1, 1953.

—Walter Brooks

Santa Brings Prizes To Contest Winners

DAN KRENDEL'S BALLYHOO CONTEST in Famous Players-Canadian's Ontario "B" district, closed in a blaze of glory for all contenders, with the top winners announced in the story on the opposite page. We congratulate Harry F. Wilson, manager of the Capitol, Chatham, winner of first prize; James P. McDonough, of the Tivoli, Hamilton, as second; William J. Burke, Capitol, Brantford, third, and William K. Trudell, Capitol, London, for a special prize awarded him. That's Harry Wilson's animated lobby display for "Greatest Show on Earth" at right.



Arthur Arveson, ex-manager of the Paramount theatre in Anderson, Ind., receives his \$500 check as first prize winner in MGM's "Promotion of the Month" contest on "Carbine Williams" from John L. John (left) manager of MGM's Indianapolis branch.



Dale Carlson, manager of the Orpheum theatre, Madison, Wisc., sends us this picture of a lobby promotion which serves as advance notice that he's a contender in 20th Century-Fox's \$7,500 Showmanship Contest.



Bill Burke's swell "lassoo" stunt at the Capitol, Brantford, for "The Story of Will Rogers" with a 24-sheet cut-out as the object of the roping.



Bill Trudell employed the local brewery's clowns—(they got 'em in Canada) to put on a lobby show for "Greatest Show on Earth."

Ballyhoo Is 'B'autiful In Ontario

"The tumult and the shouting dies, the captains and the kings depart"—for Dan Krendel's big Ballyhoo contest in Ontario's "B" District is over, the winners have gathered around a table at the Famous Players-Canadian head office in Toronto to receive the awards they've won, the praise that is due, and to catch their breath before it starts all over again, come another year on the calendar.

Bulletins from "B" headquarters arrive just as we go to press, giving Harry Wilson, of the Capitol, Chatham, top honors with 36,000 points. James P. McDonough, of the Tivoli, Hamilton, was second, with 31,100 points and William J. Burke, of the Capitol, Brantford, third, with 30,500 points. William K. Trudell, manager of the Capitol, London, Ont., received a special prize for the greatest number of points in any one week. Dan's contest ran into box-car figures, for his boys ran up a total of 274,300 points, representing 915 individual stunts, 548 newspaper stories, or 274 combinations in the scheduled "Stunt a Week—for 13 Weeks"—with more hoopla than we've seen in months.

Across the page, we have a few pictures, not enough or good enough to tell the story. And Dan sends tear sheets, which as he says, won't reproduce to advantage. (Did you ever reduce a newspaper page to a 15-em. 110 screen halftone?) But looking over those tear sheets, we see clearly that the boys really did "sell the theatre" in Ontario's "B"-for-Ballyhoo. Bill Burke, Harry Wilson, Jack Knight, all got newspaper breaks for the theatres they operate, part of a great trans-continental circuit where team work counts with consistency of effort towards getting results at the box office. For another page of "Canadian Showmen in Action" we'll have brief mentions of individual stunts that can be copied by others from a few words of description. And Dan isn't kidding when he says "don't be lulled into a state of suspended animation. Now let's see what happens when the pressure is off. Something is cooking for after the first of the year, so just relax and take it easy, but NOT TOO EASY—just keep Ballyhooin'!"

Among the Best of the Sponsored Programs

Frank Shaffer sends us samples of the fine house program put out by Warner's Dixie theatre, Staunton, Va., which is completely underwritten by local advertisers, and this costs the house nothing. It is not only a better print job than most, but it sells both the theatre and their advertisers better than just the run-of-the-mine herald or program.

MOVIE TIME, U.S.A.

George Snyder, manager of Schine's Paramount theatre, Syracuse, had "Bonzo" as a street ballyhoo, wearing a double-sided sign, "Beat Colgate" on one side, "Beat Syracuse" on the other, for "Bonzo Goes to College."

Lou Rock, manager of Schine's Avon theatre, Watertown, N. Y., gave away Plymouth Rock chickens to advertise "Plymouth Adventure" in a tieup with a local poultry market.

Lewis Thompson, manager of Schine's Holland theatre, Bellefontaine, Ohio, had the cooperation of Irish and Welsh singers who gave vocal support to "The Quiet Man."

Irving Hillman, manager of the Roger Sherman theatre, first-run Warner house in New Haven, has a tieup with the student radio station at Yale University—which doesn't go on the air, but is received regularly in the dormitory rooms.

George E. Sawyer, manager of the Victory theatre, New London, Conn., ran a four-column ad on a double bill of British pictures "guaranteed to be chock full of sophisticated humor."

Morris Kempner and Barney Tarantul, owners of the Burnside theatre, East Hartford, thanked the publishers of the *Hartford Times* for their effective advertising medium, and got a half-page "house ad" of appreciation from the newspaper.

George E. Landers, Hartford division manager for E. M. Loew's theatres, landed a fine front-page picture of Linda Christian in the *Sunday Herald* because the story of "The Happy Time" was written by a local boy—and Linda is a good-looking gal.

Ray McNamara, manager of the Allyn, Hartford, used a direct-mail card to women, to stress the fact that Tony Bennett made a record of music from "Because of You."



Henry (Bud) Sommers, manager of the Hollywood theatre, Leavenworth, Kansas, receives his prize money and the congratulations of William Gaddoni, MGM branch manager, in Metro's "Promotion of the Month" contest on "Carbine Williams" with Stan Durwood (left), general manager of Durwood Theatres, and Bernie Evens (right) pleased and astonished at the proceedings. In the second picture, we see old friend, William T. Hastings, manager of the RKO Orpheum theatre, Denver, receiving his prize check from Henry Friedel, manager of MGM's Denver exchange, in the same contest.

Ted Davidson, manager of Warner's Ohio theatre, Lima, files his campaign on "Ivanhoe" as an entry for the Quigley Awards in the fourth quarter—and a very good one.

Those "Million Dollar Mermaids" making a hit with folks along Film Row with their personal appearances. One of the six on tour, photographed in Pittsburgh with Bill Elder, of Loew's Penn theatre, and old friends John J. Maloney and Ralph Pielow, of MGM.

W. Scott Reid, manager of the Park theatre, Front Royal, Va., sends tear sheets from Virginia newspapers to show some of his recent promotions.

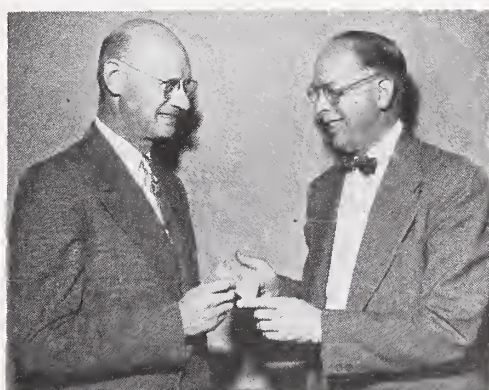
George Pugh, manager of Schine's theatre in Glens Falls, N. Y., had Santa Claus arriving in style for a big Christmas show on stage, sponsored by local merchants.

Jimmy Thames' little cartoon character "Arky" is a nice addition to institutional advertising for Rowley United Theatres in Little Rock, Ark., and a "first" in this type of promotion.

Russ Ordway, manager of the Webb theatre, Wethersfield, Conn., had a sponsored show for local merchants, with prizes, and "Miss Wethersfield" as hostess.

Loew's managers in New England proving that "Plymouth Adventure" is a local event that piles up the promotions and breaks box office records. Morris Rosenthal, John Di Benedetto, Joe Boyle and others sending in complete campaigns that clicked.

In the mail, and too late to make an engraving, a photograph of another winner getting a prize for showmanship. This time, M. A. Silver, Warner's Pittsburgh zone, presenting a \$1,000 check to George Neff, with Jack Kahn smiling approval. Picture coming up!



101 BEST EXPLOITATION AIDS

It Pays To Read Charlie Jones

8 Just in case regular readers of the Round Table didn't read what "Charlie Jones Says" in the last issue of BETTER THEATRES, we quote his description of one of the best small-town exploitation stunts we've heard in a month of Sundays. There must be something in the air of Elma, Iowa, that encourages showmanship, for this is a real honey of an idea. And you can do it as well. Just listen to what Charlie said:

"With the help of the Women's Club we had a parade or a pageant of wedding gowns on our stage that simply slayed the women folks. We requested any woman who still had her wedding gown (and what woman hasn't?) and would like to have it modeled on our stage by a High School girl, or a niece or granddaughter, to bring it to the theatre. Now, along with the wedding gown, every woman saves the news writeup of her wedding—you know, that story about how the bride was dressed. We had a honey-voiced woman to read the description of the wedding, as each gown was modeled. It was a "re-issue" performance of that woman's wedding, and she saw to it that plenty of her friends had the chance to see her again as she looked that day. We packed the house; it brought out women we'd never seen before. Many a woman present basked again in the limelight of the greatest day of her life—even if it was a repeat performance—and the publicity was terrific. Look boys, it's easy! It can't miss!"

Keep the Kiddies In Cowboy Suits

9 Too many theatre managers are growing careless of the grim necessity of keeping the youngsters in their cowboy and cowgirl costumes, as part of theatre operation. The small fry will never lose their desire to dress in western attire, but they may lose the habit of going to the theatre to see western movies, with so many cowboys riding the TV range. It's a matter of sales psychology, and you are either in it or out of it.

Most important thing to remember is your neighborhood merchant who stocks and sells cowboy regalia for boys and girls, and sells these goods the year around. Work with him; cultivate him, get him to cooperate with you at the theatre, so these are your ranch-hands, pardner, and not a bunch of mavericks, running loose on the range. If you play your cards right, you'll not lose many of the loyal sons and daughters of the Old West, who are opposed to strays and outlaws, on principle. The kids don't like to miss their fun in a crowded theatre. There isn't the same fun in playing cowboy, around a TV set, in the living room at home. They want the crowd reaction, the mass demonstration, the noise and tumult that goes with riding with their pals, doing things collectively, in large noisy groups.

Get your merchant to sponsor shows for his present and potential customers. Stir up as much excitement as you can about events at the theatre, where the young cowboys and cowgirls like to see and be seen together.

Adaptation Of An Old Idea

10 Edward J. Rosecan, manager of the Rialto theatre, Hannibal, Mo., is a friend of an old friend of ours, going way back—how many remember John Ragland? And he uses a stunt in Hannibal that is derived from the old theory that the house buys every third drink, or that your library card is good for a free book when it's filled, but this is even more simple, and it builds up a continuous attendance for his Saturday morning children's shows. It keeps the kids coming—and it is easier to keep them coming than it is to win them back, after they've drifted away to other forms of entertainment, elsewhere.

This is all there is to it: Every child carries a ticket which is punched each time he attends the Saturday morning "One-Two-Three-Free" Club show. When his card has been punched on three consecutive Saturdays, he gets in free—the fourth time. It's that simple, and tremendously effective. The youngsters are "saving up" for that fourth free show. It's a bargain, which even adults can't resist, and it's a club membership, which even small fry enjoy having and holding as their own. Each child's ticket is issued with his name on it, and is non-transferable. They have to be there, three times running, to qualify for the free show.

What easier and more efficient way could there be to offer reduced prices without endangering the permanent price scale? What better way to "keep 'em coming?"

Classified Ads Get Results

11 Many managers have found the accumulative value of the classified advertising pages in their local newspapers and have built up both patronage at box office, and a complete understanding with their editors and publishers by following a consistent policy of using small ads, in a variety of ways. We especially admire Edw. Richardson, manager of Loew's Granada theatre, Cleveland, Ohio, for the way in which he has capitalized the advantages of the classified page in his neighborhood Lakewood Post.

For the 49th time this year, he has a front page box to call attention to the classified contest running in that daily paper. Each time the stunt is used, five pairs of guest tickets are given to readers of the classified ads who find their own names dropped into the page, after being selected at random from the telephone directory. Folks get the habit of watching for their names, and it builds readership for the ads, and business at the box office. There are many other ways to utilize the classified, in variations of this idea.

Some newspaper contests spread twenty or more parts of a sentence or message through as many ads, a word here and a word there that is out of context with the ad copy. You identify it as being part of the missing sentence and put the words together to spell out the theatre's advertising message for guest tickets as prizes. Or, car license numbers or city telephone numbers, or any clue.



No seven critics
have ever been
so in love!

Hans Christian Andersen

★★★★! Highest rating from
KATE CAMERON, *Daily News*:

"A charming, delightful, tuneful,
amusing, touching, colorful, lavish,
eye-filling entertainment. All this and
more is 'Hans Christian Andersen'."

BOSLEY CROWTHER, *Times*:

"This latest of Mr. Goldwyn's chef-
d'oeuvres about a teller of fairy tales
who falls in love with a beautiful
hallucination is as pretty and graceful a
picture as has come down the rocky
pike this year, and it is peaked with
such lovely ballet dancing as has
seldom been seen before in films!"

ALTON COOK, *World-Telegram & Sun*:

"The masterwork of the long producing
career of Samuel Goldwyn. Danny
Kaye leaves an audience with the
feeling that everyone in the place has
just had something as nice as a birth-
day party. Good feeling radiates
from the screen. Danny takes over all
the loving joy of the fairy tales and
becomes a wandering minstrel! Probably
the most enduring songs in the
memory of man!"

ROSE PELSWICK, *Journal-American*:

"Lovely to look at and enchanting to
hear. Made with taste and skill, a blend
of charm and romance and humor, of
beautiful ballets, rhythmic songs,
glowing colors and gorgeous sets. It's
delightful entertainment!"

OTIS GUERNSEY, *Herald Tribune*:

"Big, merry and tuneful! Samuel Gold-
wyn has created a Hollywood fairyland.
There is so much spread across the
screen that one hardly knows where to
begin. A bona fide Goldwyn dazzler!"

FRANK QUINN, *Mirror*:

"Everything about this film is lauda-
tory and we can find little to discuss
that would mar the entertainment of
the most finicky movie-goer. Frank
Loesser contributes a score that will
have you humming when you leave!"

IRENE THIRER, *Post*:

"It's out of this world! A new star is
born—Jeanne, who is enchanting
and a charming actress, besides being
grace personified. The underwater
ballet is breathtakingly lovely, the
production is lavish and grand and
replete with melodies. A resplendent
song and dance show!"

Samuel Goldwyn
presents
Hans Christian Andersen
starring **Danny Kaye**
and **Furley Gronger • Jeanne**
Directed by **Charles Vidor • Moss Hart**
Screenplay by **Charles Vidor • Moss Hart**
Words and Music by **Frank Loesser**
Choreography by **Roland Petit**
Color by **Technicolor**
Distributed by **KEO RADIO PICTURES, INC.**

NOW IN ITS WORLD PREMIERE 2-THEATRE ENGAGEMENT
CRITERION PARIS

Broadway & 45th Street
CI 6-8622 • Lu 2-1796
Continues from 9:30 A.M.
Features of 10:05, 12, 1:55, 3:55, 5:55, 8, 10, 12:05

55th Street West of 36th Avenue
MU 6-0134
Continues from 12 Noon
Features of 12, 2, 4, 6, 8, 10

AD 924

Excellent newspaper advertising for "Hans Christian Andersen" used in New York, with quotes from first-string critics well displayed under the aegis of Samuel Goldwyn's long-limbed and beaming figure of Danny Kaye in character. There were variations of this style to fit different space, but this particular one was three columns wide and the full depth of the newspaper page.

Selling Approach

BLOODHOUNDS OF BROADWAY—20th Century-Fox—In color by Technicolor. That wonderland of song and dance with all the guys and dolls from the gay white way. Damon Runyon's famous Broadway, as only he could describe it. With Mitzi Gaynor (you'll like her!) singing eight new hit songs. You'll meet all the famous characters, Curtaintime Charlie, Lookout Louie, Ropes McGonigle, Broadway Bertha, and the Great Brain. 24-sheet and other paper have poster quality for your lobby and marquee cut-outs or special displays. The herald keys the campaign, with the best advertising slant for your patronage. Newspaper ad mats from too-big down to two-column sizes, with enough slugs for program and directory copy. Composite Mat No. 1, which is the big 35¢ economy size, includes eight mats but isn't illustrated in the pressbook. You'll find that it supplies everything needed for small theatres at a minimum price. The trailer puts it over, and there are free radio spot-transcriptions available from the Pressbook Editor in New York. Music tieups are a natural, and there are top recordings from Columbia, Capitol and Decca. A particularly good ad mat is No. 213, which will be different from anything you've seen elsewhere, and it will remind your folks of Damon Runyon's guys and dolls and the fabulous settings of Broadway. If there are any bloodhounds, you'll have to provide them as street ballyhoo, with a girl to lead 'em.

HANGMAN'S KNOT—Columbia Pictures. In color by Technicolor. They don't come any bigger. Randy Scott, adventure's No. 1 star, in the old west's No. 1 spectacle. When the law of the rope was the law of the west—told in terms of breathless excitement. Give it the shock treatment. Six sheet and other accessories sell the idea of "hangman's knot" which is the theme of your campaign. The herald has this advertising slant to tip you off. Newspaper ad mats range from too big down to single columns and slugs, so you can pick what you want. There is also a composite campaign mat at 35c which has six ads and slugs in the smaller sizes and two publicity mats extra, for the price of one. Buy it and use them all, since you've got them in hand. Film is a highly superior western, the kind they can't find on television and that you can supply now, to keep from losing that audience of wild-western fans.

IT GROWS ON TREES—Universal-International. The wonderful story of a wish come true. About Mrs. Baxter's tree that grows \$5 and \$10 bills and starts a riot that rocks the town. A story that's almost too good to be true, and you don't have to believe it to enjoy it. Irene Dunne in another unusual comedy, with Dean Jagger and star cast. Six-sheet and other posters will make cut-outs for lobby and marquee display, and the herald carries out the advertising theme to set your campaign. Newspaper ad mats are light in style and furnish the right treatment for this picture. There are plenty to choose from for size and shape, plus the bargain composite mat, only 35c—that has everything needed for small situations, including six ads and two publicity mats. The story of the film was novelized in the July *Cosmopolitan* magazine and you should get some copies of these pages for lobby display to remind those who enjoyed it then.

THE WAY OF A GAUCHO—20th Century Fox. In color by Technicolor. Here is a "cowboy" picture actually filmed in the Argentine, which will please all who love "cowboy" pictures, with an authentic, colorful setting. Gene Tierney and Rory Calhoun in an exciting story of South America's "wild west" country. Highly recommended to audiences who know what they like but like it different. Picture has been pre-sold with blanket posting of the strong 24-sheet, which you can use for striking lobby and marquee display. Other posters and accessories equally good. The herald keys the campaign in a majority of situations, because it sells action and excitement in a new background. Newspaper ad mats are both numerous and varied in style, but tell your patrons that the "Gauchito" is a real, wild western cowboy they'll be glad to know. A set of teaser ads have action, and the big 35c economy mat contains ten assorted mats sufficient to take care of any small situation. You can't get more for your money in this business. Use a publicity mat to prove what an Argentine cowboy looks like. Play up Rory Calhoun, Hollywood's exciting new star, who will wrap up a new public in this picture. Technicolor trailer powerfully pre-sells the spectacular scenes. Cultivate your school authorities with this story of the Pampas.

**OUTDOOR
REFRESHMENT
SERVICE**
from Coast
to Coast
over 1/4 Century

**Refreshment
Service for
DRIVE-IN
THEATRES**

SPORTSERVICE CORP.
SPORTSERVICE BLDG. • BUFFALO, N. Y. Phone MA 5014

PLAY SAFE...
NEXT TIME USE

FILMACK
TRAILERS

Can't be beat for
Speed and Quality

1327 S. WABASH AVE., CHICAGO
630 NINTH AVENUE, NEW YORK

"What the Picture did for me"

Columbia

BLONDIE BRINGS UP BABY: Penny Singleton, Arthur Lake—Good reissue.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

FAMILY SECRET, THE: John Derek, Lee J. Cobb—My patrons liked this little picture.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Metro-Goldwyn-Mayer

CARBINE WILLIAMS: James Stewart, Wendell Corey—Although I think we made a mistake in playing this on the weekend, as it is such a good picture, it was a welcome change to strictly action fare, and our patrons agreed. Another fine performance by Stewart which will hold your audience's attention, and a good one from Wendell Corey too as the warden. Not much action, but it makes up for that with a gripping true story and great acting. Played Friday, Saturday, December 5, 6.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

GLORY ALLEY: Leslie Caron, Ralph Meeker—Pretty good little picture.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Monogram

FEUDIN' FOOLS: Leo Gorcey, Huntz Hall—Not up to their average, but people seemed to enjoy it.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Paramount

GREATEST SHOW ON EARTH: All Star Cast—One of the greatest pictures ever made. Don't miss playing it.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

RKO-Radio

AT SWORD'S POINT: Cornel Wilde, Maureen O'Hara—Good picture and good cast, but my people care little for costume pictures.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

WILD HEART, THE: Jennifer Jones, David Farrar—Whoever decided to film the book, "Gone to Earth," must have regretted it after they saw the finished product. It is a most difficult story to transpose to film. The Canadian print of "Wild Heart" runs 82 minutes, but I'll bet there is plenty they have edited out. The story is jumpy and our audience found it difficult to understand Miss Jones' dialect. Business was terrible. Played Monday, Tuesday, December 1, 2.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Twentieth Century-Fox

LET'S MAKE IT LEGAL: Claudette Colbert, MacDonald Carey—Although the basic story is very familiar to movie-goers—the one of the about-to-be-divorced couple who decide to stay married after the husband has rewon her love—with players as experienced as Colbert, Carey and Zachary Scott, it turns out to be very amusing and was well liked by our small town patrons. Double billed it with "The Mudlark" to top business. Played Wednesday, Thursday, December 3, 4.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

MUDLARK, THE: Irene Dunne, Alec Guinness—Another surprise picture for us! We didn't think a farming community would go for a rather slow-moving, essentially English story, but I guess the warmth and humor of a wife (played by Andrew Ray) breaking into Windsor Castle to see Queen Victoria whom he had heard called the Mother of England, has an inter-

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

NEW CONTRIBUTORS

Contributions to the What the Picture Did for Me department of the Herald continue to come in from exhibitors who join the ranks of those who find in the department important information of significance. It is, and always has been, the section by and for the exhibitor, with matter very much worth the attention of all branches of the business. The new and welcome contributors:

R. M. CORBIT, Strand Theatre, Birmingham, Ala.

JOHNNY HARWELL, Palace Theatre, Gastonia, N. C.

JAMES A. LA MAR, Mustang Theatre, Megaree, Texas.

H. J. QUARTEMONT, Metro Theatre, Prairie du Chien, Wis.

CHARLES R. REYNOLDS, Marco Theatre, Waterford, Calif.

LEW YOUNG, Norgan Theatre, Palmerston, Ont., Canada.

national appeal. Anyhow, our patrons liked it and business was fine. Played Wednesday, Thursday, December 3, 4.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

WE'RE NOT MARRIED: Ginger Rogers, David Wayne—This was O.K. but business wasn't even average. Several people told me they didn't like Louis Calhern in this picture.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Universal

FRANCIS GOES TO WEST POINT: Donald O'Connor, Lori Nelson—One of the best of the "Francis" series. Army background lent itself very well to this comedy. Very good business. Played Sunday, Monday, Tuesday, November 9, 10, 11.—H. J. Quartermont, Metro Theatre, Prairie du Chien, Wis.

HAS ANYBODY SEEN MY GAL?: Piper Laurie, Charles Coburn—Excellent. Received many compliments on this picture.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

SALLY AND SAINT ANNE: Ann Blyth, Edmund Gwenn—Ann Blyth has proven herself one of the best actresses of our time. She played the part of Sally very well and should be fully rewarded. The story was excellent, and this is the kind of picture of which we should have more. The only fault I have about the picture is that the title is confusing. Because of this, business was very poor—I believe with another title our business would have been better. Played

Sunday, Monday, October 19, 20.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

SPY HUNT: Howard Duff, Marta Toren—Every actor who has ever appeared as a spy seems to have been engaged by Universal to appear in this film. Walter Slezak, Philip Dorn, Robert Douglas, among others. In fact, the only missing spy was Erich Van Stroheim. The story was rather juvenile, and although double billed, we had very little business on this rather routine picture. Played Monday, Tuesday, December 1, 2.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Shorts

Columbia

CHAMP'S A CHUMP, THE: Comedy Favorite—Good reissue comedy with "Big Boy" Williams and Louis Prima.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

HOLIDAY LAND: Color Favorite—Excellent cartoon. Don't fail to play this one.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Metro-Goldwyn-Mayer

IN CASE YOU'RE CURIOUS: Pete Smith Specialty—In this, Dave O'Brian is a Hollywood script writer who acts out all his comedy script situations for the approval of his frozen faced partner. As usual, they provoke loud audience laughter.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

PUSH BUTTON KITTY: Technicolor Cartoon—An excellent Tom & Jerry cartoon which was very well liked by everyone.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

PUTTIN' ON THE DOG: Technicolor Cartoon—Another amusing Tom & Jerry cartoon. Where Fred Quimby gets all his story ideas from is beyond me, but they all seem fresh treatments of the best tried gags.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

REDUCING: Pete Smith Specialty—Another very funny Pete Smith comedy which features a fat lady who Smith introduces as Maggie Mish-Mosh. Miss Mish-Mosh in her efforts to reduce will give your audience lots of laughs.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Monogram

PIGSKIN PALOOKA: Little Rascals—Another good Little Rascal comedy.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Paramount

ATHLETES OF THE SADDLE: Sportlights—Good! Features horse training, jumping, etc. in Mexico.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

HOLD THE LION PLEASE: Noveltoon—It's a good color cartoon.—Francis Gill, Paonia Theatre, Paonia, Colo.

RUGGED RANGERS: Sportlights—Very good Sportlight, showing the training of the Army Rangers.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Program Change Seen By Morgan

A new approach to programming is resulting in the regaining of a sizable segment of the so-called "lost audience," according to Oscar Morgan, Paramount short subjects and newsreel sales manager, in a report on the initial phase of an investigation into marketing conditions. Mr. Morgan will make additional studies before February when the company's short subjects program for 1953-54 will be determined.

"No longer is programming a matter of time-filling to showmen," Mr. Morgan said. "They have taken cognizance of the great national magazines' profound influence on public entertainment values and tastes; that is to say they have come to realize that just as such magazines maintain a proper balance of reading entertainment and enlightenment in the form of features, stories, serials, oddities and special departments and columns, so must the motion picture theatre balance its program instead of overweighing it with features at the expense of such entertainment as cartoons, newsreels and other short subjects.

"The exhibitors realize, too, that to deprive their patrons of the film counterparts of magazine oddities, sports items, news reports, etc., is to create in the customers' subconscious minds the feeling of having been cheated of part of that to which theatre patrons are entitled in return for the admission price paid.

"This new exhibitor attitude is reflected in theatre newspaper advertisements as well as on the screen. In city after city which I visited I found advertisements for features also listing by title the short subjects.

"And because the intelligent exhibitor now knows his customers regard newsreels as a necessary part of the pattern of keeping well-informed in these times, he is demanding that his newsreels be new and not two or more weeks old—this despite the extent to which television can provide quick news."

Joel Real Shouts For "The Quiet Man"

The biggest noise in Oklahoma City was Joe Real's shouting about "The Quiet Man" at the Midwest theatre, where he had the local cooperation of Catholic clergy, as well as the national approval of the General Federation of Women's Clubs, on his side. Various clubs, civic and social, took up the clamor for the picture, three weeks in advance. "Miracle of Fatima" got a similar reception with Msgr. John J. Walde, who conducts a local radio program, on the air for the Warners' film. The Southwest Courier, official organ of the Diocese of Oklahoma City and Tulsa, were strong in their approval, and the Bishop saw the film in advance and was lavish in his praise of the production.

Short Product in First Run Houses

NEW YORK—Week of Dec. 15

ASTOR: *Bonnie Scotland* Republic
Feature: *Limelight* United Artists

CAPITOL: *Gymnastic Rhythms* MGM
The Great Who Dood It Universal
Down the Nile Warners
Feature: *Because of You* Universal

CRITERION: *Color Rhapsodies* Nemeth
Feature: *Hans Christian Andersen* RKO

GLOBE: *Daffy Doodles* Warners
Rodriguez Story United Artists
Feature: *Kansas City Confidential* United Artists

MAYFAIR: *Moose on the Loose* 20th-Fox
Sails and Blades 20th-Fox
Feature: *Thief of Venice* 20th-Fox

PARAMOUNT: *Littlest Expert on
Cowboys* Paramount
Rudolph, The Red-Nosed Reindeer Metropolitan

Log Jam RKO
Feature: *Stop, You're Killing Me* Warners

RIVOLI: *Light in the Window* 20th-Fox
Feature: *Snows of Kilimanjaro* 20th-Fox

MUSIC HALL: *Pluto's Christmas Tree* Disney-RKO
Feature: *Million Dollar Mermaid* MGM

CHICAGO—Week of Dec. 15

EITEL'S PALACE: *The Birth of Venus* 20th-Fox
Pluto's Christmas Tree Disney-RKO
Feature: *Plymouth Adventure* MGM

ESQUIRE: *Toulouse-Lautrec* Classic
Push-Button Kitty MGM
Feature: *Hour of 13* MGM

STATE LAKE: *Pink and Blue Blues* Columbia
Feature: *Snows of Kilimanjaro* 20th-Fox

WOODS: *Dinky and the Wise Quacks* 20th-Fox
Feature: *Pony Soldier* 20th-Fox

Devise "Bali" Trailers For Television Networks

Seven special video trailers for "Road to Bali" will be carried by the CBS and NBC networks across the country, Paramount has announced. Titled "Great Moments in History with Bing Crosby and Bob Hope" the trailers do not contain scenes from the picture, but are in effect seven short subjects. The video saturation campaign will reach 60,000,000 persons, it is estimated.

Chicago Newspaper Asks For "Movie" Limericks

The Chicago *Herald-American*, which in the past has gained favorable mention among exhibitors and other members of the motion picture industry for cooperation in

publicity and special events at theatres, last week announced a weekly limerick contest, with a \$25 cash first prize and theatre passes awarded for the best limericks using "going to the movies" as their theme. The contest announcement said, "Confidentially our limerick editor, having mislaid his rhyming dictionary, is running out of ideas and is delighted to have the public take over."

Plymouth Cooperation

Lou Cohen, manager of Loew's Poli theatre, Hartford, another who found the Plymouth dealer in his city even more anxious than the Chrysler Corporation nationally, to get on board the cooperative advertising campaign for "Plymouth Adventure."

M-G-M TRADE SHOW—DEC. 29th

"ROGUE'S MARCH"

ALBANY	20th-Fox Screen Room	1052 Broadway	12/29	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	12/29	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	12/29	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	12/29	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	12/29	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	12/29	1:30 P.M.
CINCINNATI	RKO Palace Bldg., Sc. Rm.	16 East Sixth Street	12/29	8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	12/29	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	12/29	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	12/29	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	12/29	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	12/29	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	12/29	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	12/29	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	12/29	1:30 P.M.
LOS ANGELES	United Artists' Scr. Room	1851 S. Westmoreland	12/29	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	12/29	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	12/29	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	12/29	8 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	12/29	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	12/29	1:30 P.M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	12/29	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	12/29	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	12/29	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	12/29	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	12/29	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	12/29	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	12/29	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	12/29	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	12/29	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	12/29	1 P.M.
WASHINGTON	RKO Screen Room	932 New Jersey Ave., N.W.	12/29	2 P.M.

M-G-M presents "ROGUE'S MARCH" starring Peter Lawford • Richard Greene • Janice Rule
Leo G. Carroll • John Abbott • Directed by Allan Davis • Written and Produced by Leon Gordon

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performances in their theatres. This report covers 118 attractions, 4,984 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

Ex means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Affair in Trinidad (Col.)	8	6	14	10	4
Apache War Smoke (MGM)	—	5	2	3	—
Assignment—Paris (Col.)	—	—	3	3	—
Atomic City (Para.)	—	1	1	25	16
Because of You (Univ.)	5	12	7	2	—
Because You're Mine (MGM)	—	10	18	18	4
†Beware, My Lovely (RKO)	—	1	—	2	2
Big Jim McLain (WB)	3	27	35	9	4
Big Sky, The (RKO)	1	25	34	11	1
Bonzo Goes to College (Univ.)	—	11	22	7	—
Brave Warrior (Col.)	—	—	5	14	1
Brigand, The (Col.)	—	—	3	5	4
California Conquest (Col.)	1	2	13	10	2
Captain Pirate (Col.)	—	—	2	1	13
Caribbean (Para.)	—	3	11	14	6
Carrie (Para.)	—	—	11	17	8
Carson City (WB)	—	26	42	16	3
Clash by Night (RKO)	—	11	31	16	5
Crimson Pirate (WB)	1	15	27	12	—
Cripple Creek (Col.)	—	8	15	8	—
Denver and Rio Grande (Para.)	—	—	27	20	18
Devil Makes Three, The (MGM)	—	—	9	6	2
Diplomatic Courier (20th-Fox)	1	3	15	32	18
Don't Bother to Knock (20th-Fox)	1	7	34	22	2
Dreamboat (20th-Fox)	1	12	26	22	17
Duel at Silver Creek (Univ.)	2	10	26	9	3
Encore (Para.)	—	1	3	1	2
Everything I Have Is Yours (MGM)	—	7	13	5	—
Fearless Fagan (MGM)	—	4	15	14	14
Feudin' Fools (Mono.)	2	7	3	—	—
Francis Goes to West Point (Univ.)	13	37	24	7	12
Glory Alley (MGM)	—	1	12	9	5
Golden Hawk, The (Col.)	—	—	3	3	2
Greatest Show on Earth, The (Para.)	66	22	4	—	1
Has Anybody Seen My Gal? (Univ.)	2	28	45	10	2
Hellgate (Lippert)	—	2	7	7	3
Here Come the Marines (Mono.)	2	2	12	—	—
High Noon (UA)	7	34	19	6	—
Holiday for Sinners (MGM)	—	—	1	3	1
Horizons West (Univ.)	—	1	2	5	5
Hurricane Smith (Para.)	—	—	9	6	1
I Dream of Jeanie (Rep.)	—	2	18	18	15
Iron Mistress, The (WB)	3	8	2	—	—
Island of Desire (UA)	—	10	27	5	3
Ivanhoe (MGM)	9	1	—	—	—
Ivory Hunter (Univ.)	1	6	28	8	11
Jumping Jacks (Para.)	33	27	12	9	1
Jungle, The (Lippert)	—	—	2	3	—
Just Across the Street (Univ.)	—	2	18	14	10
Just for You (Para.)	4	15	21	7	2
Kangaroo (20th-Fox)	1	2	36	28	20
*King Kong (RKO)	3	15	16	12	3

	EX	AA	AV	BA	PR
Lady in the Iron Mask (20th-Fox)	—	—	1	5	3
Les Miserables (20th-Fox)	—	2	11	3	1
Lost in Alaska (Univ.)	2	22	34	11	5
Lovely to Look At (MGM)	13	41	24	20	3
Lure of the Wilderness (20th-Fox)	30	29	14	12	3
Lusty Men (RKO)	—	6	5	2	1
Lydia Bailey (20th-Fox)	1	15	56	12	3
Merry Widow, The (MGM)	4	14	31	23	2
Miracle of Fatima, The (WB)	1	4	5	—	1
Monkey Business (20th-Fox)	2	26	20	7	1
Montana Territory (Col.)	—	8	12	5	4
My Man and I (MGM)	—	—	2	—	7
My Wife's Best Friend (20th-Fox)	—	—	8	8	3
*No Room for the Groom (Univ.)	1	4	8	20	5
O. Henry's Full House (20th-Fox)	—	4	13	10	1
One Minute to Zero (RKO)	3	39	17	5	—
†Operation Secret (WB)	—	2	2	2	—
Outcast of the Islands (UA)	—	5	5	4	3
Outlaw Women (Lippert)	3	8	—	—	—
Pat and Mike (MGM)	2	27	39	30	9
Paula (Col.)	—	2	14	12	10
†Pony Soldier (20th-Fox)	—	3	2	1	—
†Prisoner of Zenda (MGM)	—	3	8	3	—
Quiet Man, The (Rep.)	7	21	10	9	—
Quo Vadis (MGM)	38	32	1	4	—
Raiders, The (Univ.)	—	—	2	5	—
Rainbow 'Round My Shoulder (Col.)	—	3	14	9	2
Rose Bowl Story, The (Mono.)	—	1	8	5	4
Sally and Saint Anne (Univ.)	—	2	23	15	17
*San Francisco Story (WB)	1	3	24	17	10
†Savage, The (Para.)	1	2	3	5	1
Scaramouche (MGM)	6	35	47	31	2
Scarlet Angel (Univ.)	—	2	28	17	10
She's Working Her Way Through College (WB)	16	42	33	20	3
*Skirts Ahoy (MGM)	8	69	32	2	—
Snows of Kilimanjaro (20th-Fox)	5	9	1	—	—
Somebody Loves Me (Para.)	1	1	18	2	1
Something for the Birds (20th-Fox)	—	1	—	5	9
Son of Ali Baba (Univ.)	—	7	13	9	1
Son of Paleface (Para.)	21	23	17	2	—
Springfield Rifle (WB)	3	13	18	1	2
Steel Trap (20th-Fox)	—	—	4	4	1
Story of Robin Hood (RKO)	5	21	25	10	5
Story of Will Rogers, The (WB)	31	41	18	4	9
Sudden Fear (RKO)	—	9	5	17	2
†Thief, The (UA)	—	1	1	4	—
Three for Bedroom C (WB)	—	—	1	15	6
Toughest Man in Arizona (Rep.)	—	1	4	2	2
Untamed Frontier (Univ.)	—	7	22	21	2
Wagons West (Mono.)	—	—	14	7	1
Wait 'Till the Sun Shines, Nellie (20th-Fox)	2	7	17	25	23
Walk East on Beacon (Col.)	2	8	11	5	6
Washington Story (MGM)	—	—	5	22	27
Way of a Gaucho (20th-Fox)	—	—	4	11	6
We're Not Married (20th-Fox)	4	22	28	21	7
What Price Glory (20th-Fox)	—	16	26	22	10
Where's Charley? (WB)	—	—	14	35	28
Wild Heart, The (RKO)	1	3	16	7	—
Wild Stallion (Mono.)	—	—	4	1	—
Willie and Joe Back at the Front (Univ.)	—	1	19	6	2
*Winning Team, The (WB)	—	8	52	44	6
Woman of the North Country (Mono.)	—	1	8	3	2
World in His Arms, The (Univ.)	3	27	30	6	3
Yankee Buccaneer (Univ.)	—	3	6	4	2
*Young Man With Ideas (MGM)	—	2	15	11	9
You for Me (MGM)	—	—	6	13	8

Terry Ramsaye Says

"THEY SAY" are the most important words in our industry. What "they say" largely controls the career and destiny of every contributor of talent, high, low and on the screen, player, writer, executive. If "they say" you are good you are in. If "they say" you are lousy, you are out or will be tomorrow. If "they say" nothing you just are not there, effectively, at all.

What "they say" is controlled only in part by merit, although a bit of it does no harm, especially at the beginning—after that it matters less and less. "They say" has a tremendous inertia content, carrying on with glacial force, sometimes for years. The idea is to get it started, and keep it going, with a nudge now and then.

The merchandise of movieland is reputed, which is entirely made up of what "they say." It sells people, it sells pictures, it sells corporations. It also can unsell them all, by saying or not saying.

That is why publicity, consisting of words and pictures in print, and the word-of-mouth they inspire is such a conspicuously anxious, and often feverishly jittered, element of the motion picture scene.

The sum total of what "they say" is fame. That is why *Motion Picture Herald*, years ago, founded an annual under that title of *Fame*, to provide a sharply focussed documentation, a record and a reference manual crystalizing in generous pages the cognitions, from the industry itself and from the box office testimony of that final authority, the customer.

This annual down the years has been not only a record of the flow of fame but also a stimulus through press and over the air of more of "they say." This "they say" manifestation grows on itself by word-of-mouth, by writing and rewriting on the larger scene. In Hollywood this fame becomes more immediately personal and intensive, more directly effective across the table where those folk go to see and be seen and in the buzzings of the cocktail hour. That is why *Fame* annual comes dressed in an artfully commanding cover, without implication of "trade" that it may enjoy position in drawing rooms, and on reading tables as well as executive desks in those offices of super-elegance of soft lights and hard words. Psychologically it is brawny and dynamically sharp fact, but its front and finish suggest what the vernacular calls "class." If you have really done anything in the creative arena you

will be in it, and if you have not you cannot get in it. It has velvet ropes. That has made *Fame* one of the most impressive reference manuals.

A calculation from figures assembled by the QP staff is that last year it was quoted in media with more than sixty million circulation. *Fame's* data supplied inspiration for extensive pictorial displays and endless comment, credited and uncredited. Clipping services being what they are, the probabilities are that only a fraction came into our totals.

The motion picture industry sells anticipations of emotions expected to be enjoyed by racing shadows. Those anticipations are controlled entirely by what "they say." *Fame* vastly helps keep them saying. It is yeast in the brew of interest.

FOR NAME'S SAKE—Paul
Atlanta Constitution

the metamorphic names consider the letter "G" lend oom applied to Gary Taylor late S to the profes sprinkle Rieser George his mo came nomen sidered

SIDNE forme dustr demoi capac mine a reg his co rail fe

JAC autho does ogra May

The Top Money-Making Stars

—as voted by the exhibitors of the United States and Canada—in Motion Picture Herald's audit of personalities conducted for *FAME*... will be reported in next week's issue of

MOTION PICTURE
HERALD

Watch for
an important
announcement
regarding the
next issue of
FAME.



It's the story of "what made motion pictures *great*" . . . the saga of eye-filling *razzle-dazzle* . . . in the lobby . . . out in front . . . and on the screen . . . the big *Box Office* story . . . of *bill-posting* that shouted about your great attractions . . . *heralds* that sought out patrons and brought them in, in droves . . . and away-from-theatre *displays* that dazzled an eager public . . . with the oft-repeated news of glittering entertainment!

This story isn't finished! A new chapter is just begun . . . with new big HITS . . . brighter, richer ACCESSORIES . . . and colorful, exciting new TRAILERS . . . with STANDEES and DISPLAYAWAYS . . . Novelty Advertising and COLORful new SPECIAL TRAILERS . . . the Showman's ammunition . . . that blasts resistance . . . and builds patronage! . . . to write a new chapter to the Showmanship Story . . . A Best SELLER at any Box Office!

DECEMBER 27, 1952

MOTION PICTURE HERALD

The Ten Best Money Making Stars of 1952

21st ANNUAL EXHIBITOR POLL

REVIEWS (In Product Digest): MOULIN ROUGE, THE STAR, THE IMPORTANCE OF BEING EARNEST, THE CLOWN, MY COUSIN RACHEL, THE I DON'T CARE GIRL, THE MAN BEHIND THE GUN, RUBY GENTRY

Entered as second-class matter January 12, 1931 at the Post Office at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: \$5.00 a year in the Americas, \$10.00 a year Foreign. Single copy, 25 cents. All contents copyrighted 1952 by Quigley Publishing Company, Inc.



The New Year
brings a
wonderful
surprise,
a screenful of
emotion in a
funny, touching,
brilliant
motion picture,
a truly great
attraction,
M-G-M's
**"THE
CLOWN"**



THIS IS BOX-OFFICE!

It happens only occasionally that a picture comes to the screen so rich in all the values of audience appeal, story, performance, humor, action, heart-throb, background that one may truthfully say: "Everything clicked!"

This is the story of a comic, once a Ziegfeld star, who is lifted from the low estate to which he has fallen by the faith and love of his young son.

Red Skelton contributes to the Screen Hall of Fame a masterful performance, a role that ranges from hilarious to heart-breaking, a characterization which takes him from the category of screen comedian to actor extraordinary. And as though inspired by this history-making delineation, a youngster named Tim Considine delivers in his first screen appearance a job that will zoom him to fame and stardom.

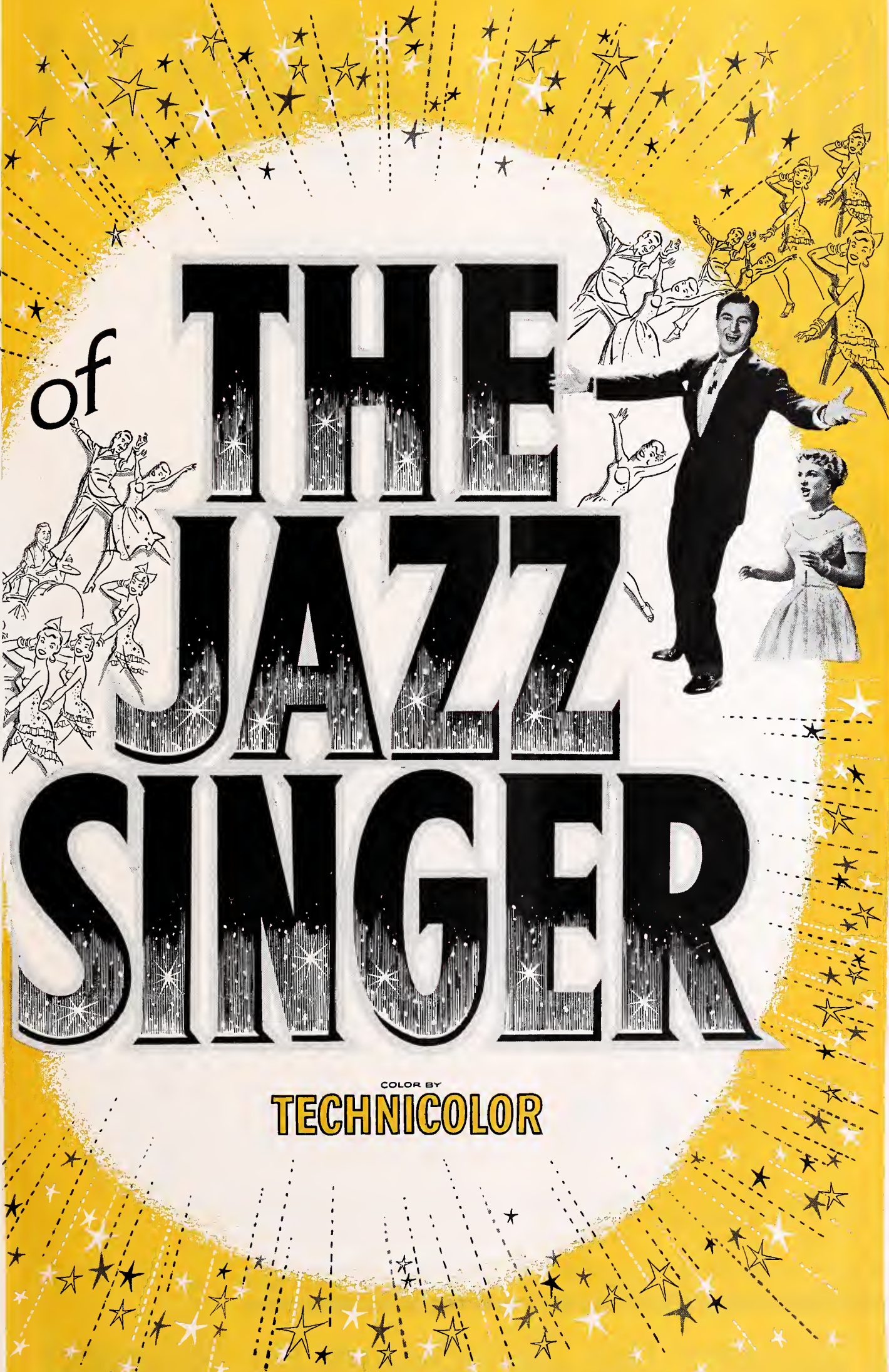
This picture truly has everything. It is a great show to see and to hear. It combines heart appeal with uproarious fun; it is a triumph of showmanship for showmen who know and understand that **THIS IS BOX-OFFICE!**

**TUESDAY
NIGHT**

Los Angeles will be bright
with the new delight



WITH SPECIAL PRIDE **WARNER BROS. WO**



of **THE
JAZZ
SINGER**

COLOR BY
TECHNICOLOR

STARRING
**DANNY
THOMAS**
**PEGGY
LEE**

WITH
**MILDRED
DUNNOCK**
EDUARD FRANZ
TOM TULLY-ALEX GERRY
ALLYN JOSLYN
HAROLD GORDON

SCREEN PLAY BY
**FRANK DAVIS &
LEONARD STERN**
AND
LEWIS MELTZER

BASED ON THE PLAY BY
**SAMSON
RAPHAELSON**

PRODUCED BY
LOUIS F. EDELMAN

MUSICAL NUMBERS
STAGED AND DIRECTED
BY **LE ROY PRINZ**

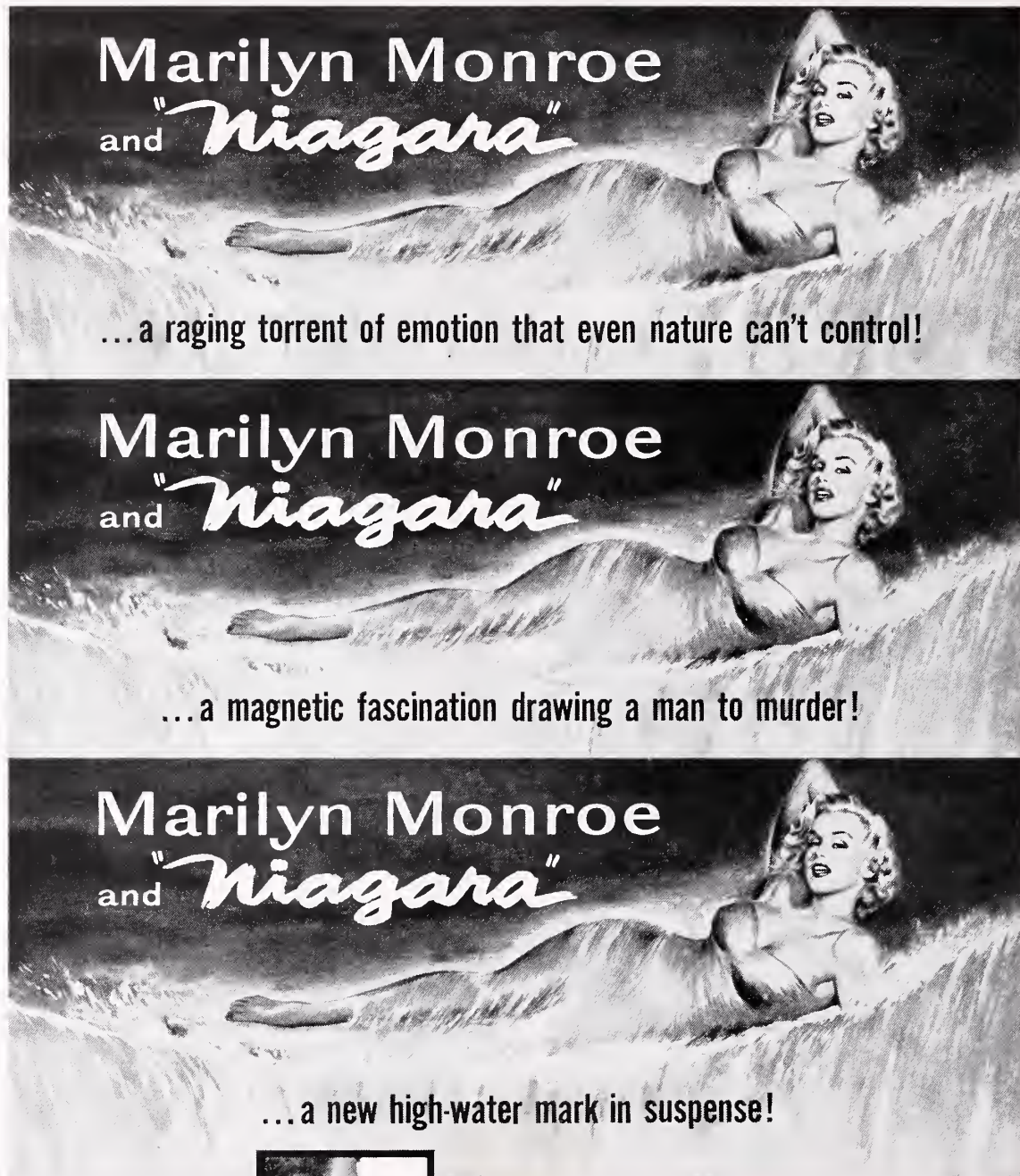
MUSICAL DIRECTION
BY **RAY HEINDORF**

DIRECTED BY
**MICHAEL
CURTIZ**



RLD PREMIERE, FOX BEVERLY, L. A.

BOXOFFICE POWER!



sometimes
a man can
learn too
much about
his wife!

Starring
Marilyn Monroe

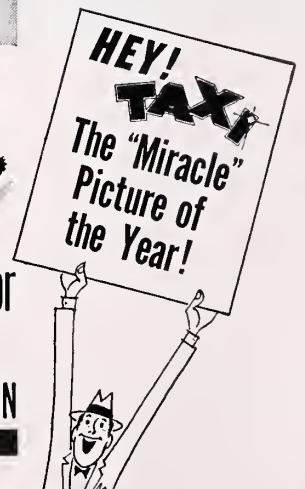
with CASEY ADAMS • DENIS O'DEA • RICHARD ALLAN • DON WILSON • LURENE TUTTLE • RUSSELL COLLINS • WILL WRIGHT

Produced by
CHARLES BRACKETT

Directed by
HENRY HATHAWAY

Written by
CHARLES BRACKETT, WALTER REISCH and RICHARD BREEN

20th Century-Fox presents
Niagara
Color by
Joseph Cotten • Jean Peters • Technicolor



There's No Business Like 20th Century-Fox Business!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 189, No. 13

December 27, 1952



Top Money Making Stars

IN THIS, the twenty-first year of the HERALD's poll of exhibitors to determine the top money making stars, the comedy team of Dean Martin and Jerry Lewis won first position. The results of the poll published in this issue mark the meteoric rise of Martin and Lewis successively from Stars of Tomorrow winner, to No. 2 in the Top Ten and now the highest honors—all done in the space of their three years in pictures.

Congratulations are due not only to the top winners but to the other leading stars in the Top Ten. To them—individually and as a group—the industry and the public owe a great deal.

■ ■ ■

Challenge of 1953

THE end of one year and the beginning of another is a time for looking both at the past and at the future. Over-all the year 1952 was a period beset with problems and difficulties for all branches of the industry. It is fair to say that 1953 presents a challenge. However, it is a challenge to be viewed with confidence.

The year just past was one of transition and readjustment. Box office records demonstrated repeatedly that the public will patronize hit attractions as much or more than ever. Moreover, drive-in theatres, now accounting for as much as twenty percent of the domestic gross of some distributors, enjoyed another season of excellent growth.

Another factor that will have an influence during the next twelve months is the reawakened interest in the theatre as something extraordinary. The opening of Cinerama in New York and of the first film in the Natural Vision process in Hollywood has done much to stimulate enthusiasm. Soon Cinerama will be opened in a dozen or more large cities and before long films in the Natural Vision or similar processes will be shown in hundreds of theatres.

Of importance in any assessing of the status of the industry is the fact that while television competition continued to be keen during 1952 it struck no serious blows to exhibition as a whole. Despite the prophets, the lifting of the FCC ban on new television stations did not result in a large number coming on the air. As the months progressed it became evident that television's new growth would be slow. The principal markets already have had stations for several years.

The new year should witness a renewed effort to solve successfully the many existing trade practice problems. Another look will be taken at the proposed arbitration system. COMPO should be able to make progress on the public relations front now that it has a dues-paying membership embracing most of exhibition. It goes with-

out saying that the tax repeal campaign will be aggressively carried on—to a successful conclusion, it is to be hoped.

The problems of 1953 must be faced and solved by the industry. They will not be solved by magic, by outsiders or the intervention of the Government. That the industry has within itself—in production, exhibition and distribution—the necessary qualified talent is not to be doubted.

* * * *

Illustrative of the experienced man-power of distribution are Mr. Alfred E. Daff and Mr. Charles M. Feldman of Universal who now are celebrating, respectively, a third of a century and a quarter of a century with the one organization. Both also, despite their years of service, are just now entering upon a period when they should be able to make a maximum contribution not alone for their company but for the industry. Mr. Daff, the first director of world sales in the industry's history, is now completing his first six months as executive vice-president. Mr. Feldman, general sales manager, in 1953 will come into a more prominent role in industry affairs as chairman of the Distributors' Committee of the Motion Picture Association. In both of these progressive executives there is to be found that highly desirable combination of experience and enthusiasm.

■ ■ ■

TV Premiere Promotion

MR. CHARLES EINFELD has long been noted as a "premiere" expert. Under his direction many kinds of premieres have been held—in different places and under diverse circumstances. The one common denominator has been that the picture receiving the treatment has benefited substantially from the resulting publicity. It is not surprising that Mr. Einfeld arranged the first national telecast of a premiere in connection with the opening of 20th Century-Fox's "Stars and Stripes Forever" at the Roxy Theatre, New York City. The widespread penetration for this picture achieved over the ABC television network undoubtedly will suggest similar tie-ups for other films. This is one type of cooperation between television and motion pictures that can only benefit both media, and the public as well.

■ ■ ■

Q Exhibitors will draw satisfaction from the statement this week by Mr. Frank I. Davis, vice-president of the Selznick Releasing Organization, that plans to sell a dozen and a half Selznick features to television have been dropped in favor of reissuing them theatrically. Television at present just cannot compete financially for quality films, new or old.

Letters to the Herald

That Time Lapse

TO THE EDITOR:

The fact that prints of big pictures are not made available to small towns until long after they have played big situations not too far away is still a major problem for exhibitors in situations similar to mine.

A recent particular case will illustrate my point and I'll cite actual grosses on my recent dates for "Jumping Jacks" as positive proof.

We played the picture Sunday-Monday, December 7 and 8 in Dunnellon, Fla. The two-day gross was \$57.21-\$33.15 for a total of \$90.36. The average Sunday-Monday gross in this house is \$125. The picture played many times in nearby Ocala, Tampa and Gainesville.

We played it Wednesday-Thursday, December 10 and 11 in Williston, Fla., to a gross of \$32.58-\$29.09, a total of \$61.67. Average gross here is \$110 for two week-days. Gainesville and Ocala are closer to Williston than to Dunnellon.

This feature would have grossed three or four times as much had prints been available before 150 days after release. Also we were robbed of 75 per cent of the potential business on the picture because it was shown and shown in larger towns within 25 miles of our situations.

The daily overhead in each of these two houses is \$49.75—without film rental.

Does a distributor have the right to force us to lose money on a picture which definitely would have been a money-maker if it played 30 to 45 days after release date? Have we no comeback against numerous date cancellations by the distributor while the grossing possibilities were being drained, until we finally showed the picture at a loss?—*HUGH G. MARTIN, M.C.M. Theatres, Leesburg, Fla.*

Musicals Preferred

TO THE EDITOR:

There are many things on my mind which I will try to say in a few lines. I have been working in this theatre for ten long years. Musical pictures are the best for business here. We never fail to do good business when it is a musical, especially one with Doris Day and Gene Nelson, or Virginia Mayo and Gene Nelson. These pairs when they act in musicals are wonderful. I also don't want to miss Mario Lanza, not that his acting is very good, but his voice is something to talk about. His pictures always fill the theatre. Errol Flynn is quite an actor and very well liked in every picture; Dan

"Never Miss a Word"

To the Editor:

I am an ardent reader of the *HERALD* and I never miss a word in it. I find particularly stimulating the "Letters to the *HERALD*" from theatre owners and managers all over the country, as they seem to have their fingers on the pulse of the movie-going public, and after all, I am most interested in the public's reaction to motion pictures. — *MRS. DEAN GRAY EDWARDS, Chairman, Motion Picture Division, General Federation of Women's Clubs.*

Andrews is well liked by the women, especially in romantic roles.

Movies are really better than ever, and I hope they will make more and more musicals; also sword pictures with Errol Flynn. There are many more actors and actresses I did not mention that are all doing a wonderful job in keeping movies on top.—*FREDERICK BEAULIEU, Capitol Theatre, Edmundston, New Brunswick.*

Doubts

TO THE EDITOR:

There are many confusing things on my mind. I know for the first time in three years in this area, miners, construction workers, farmers, etc., are complaining how bad TV is. If only the producers and the distributors could hear the average wail and keep movies from TV, I believe we would be back in a fair profit business again.

Another thing we are uncertain of now, are we going to continue to progress and build drive-ins and feel safe about it, or are the film companies—who are too quiet about sticking with us—going to sneak into TV and leave us out on a limb? We want to invest, but no one soothes our nerves as to whether we should or not. Let's hear something so that we will know what to do. The question is, should we build or shouldn't we? Doubt holds back progress.—*Independent exhibitor, Ford City, Pennsylvania.*

The Tax Fight

TO THE EDITOR:

Don't forget that contact with your Senator or Congressman on elimination of the 20 per cent tax is just as important as reading the items in "What the Picture Did for Me." So, do it today!—*ELSTUN DODGE, Elstun Theatre, Cincinnati, Ohio.*

MOTION PICTURE HERALD

December 27, 1952

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BRITISH showmen name their best money-making players Page 23

PARAMOUNT starts, U-I stops making films for television Page 24

CHROMATIC color TV tube shown by Paramount subsidiary Page 24

EQUITY studies talent use on theatre TV drama shows Page 24

RKO operation taking shape; Hughes named chairman Page 26

UNIVERSAL plans total of 58 shorts for next year Page 26

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COMPLETE final details of Warner-Fabian theatre deal Page 32

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THE U.S. film industry had \$111,600,000 invested in foreign countries at the end of 1950, the Commerce Department reported this week. Of the total, \$56,400,000 was invested in Western Europe. The next largest area investment was \$22,900,000 in Canada. U.S. film companies reported a \$16,400,000 stake in Latin America. All other parts of the world accounted for the remaining \$15,900,000.

► Forty-four state legislatures meet next year, but so far there's no sign of any unusual threat to the industry. Only Kentucky, Louisiana, Mississippi and Virginia do not have sessions scheduled.

► State Department officials are having a hard job deciding whether to protest the new French turnover tax. If their lawyers find a turnover tax is an income tax, it can be protested as double taxation. If it isn't an income tax, the Department may have a hard time finding grounds for a protest.

► Nobody's complaining in Canada. Dominion residents last year spent an unprecedented total of \$108,207,000 on motion picture entertainment, an increase of 15 per cent over the previous year's total of \$94,152,000. The number of paid admissions increased three per cent to 239,132,000 from 231,747,000. All this is from Canadian Government reports. Drive-in theatres, 82 of them, accounted for \$3,348,000 of the total receipts and 6,555,000 of the admissions.

► Bankers Trust Company of New York has evolved a three-point formula for motion picture loans. Under it no loan of more than 50 per cent of the total production cost will be made; no loan of over \$500,000 will be granted on a film; and no single feature loans will be made. In an article in the bank's house organ, *The Pyramid*, Herb Golden, of the bank's Amusement Industries Division, says the "policy is about as foolproof as you can get in a business that's definitely not foolproof."

► Nobody knows when a drive-in is no longer a drive-in. In its El Capitan drive-in at Metropolis, Ill., the

ON THE HORIZON

Massac Amusement Co. has opened an enclosed ramp seating 550 persons. The enclosed section is about 140 feet long and 40 feet wide and is faced with thermopane glass that will not fog. Radiant heating is installed in the floor.

► Joseph H. McConnell, president of NBC, on a television panel show recently, made the point that TV can be of great service to the new administration provided TV newsmen get the same break as other media representatives. For reasons unexplained, the motion picture's newsreel was not represented on the panel show, nor its viewpoint expounded. It should have been.

► A loaded Barnum. A spectacular want ad appeared recently in various New York journals calling for the services of a "SUPER SHOWMAN" to contract for the sole American exhibition rights to one of the greatest single attractions in the history of outdoor show business. The attraction is a 75-foot, 65-ton North Sea fin whale with the unlikely name (for a whale) of Mrs. Haroy. In two successive days last month, Mrs. Haroy drew 72,000

paying customers in Deirdermonde and Ghent, Belgium—the ad implying that if she can do that in Deirdermonde, there's no telling what she might do in Sioux City. The "Super Showman" sought by the ad must have "a proven record of achievement and integrity," as well as an initial investment of \$75,000.

► "The impact of television on radio, the movies and sports events is said to be such that these other media will dwindle and die. It is our finding that the death reports of motion pictures, radio and sports events are exaggerated; on the contrary there is a stimulating aliveness about them, and their economic outlook is excellent." That is a quote from a brochure put out by Standard Factors Corporation which specializes in accounts receivable financing. The report relates the company's previous experience with such industries previously "killed" by competing media as musical instruments, records, books, etc.

► The spread of the experiment of charging no admission price but asking for "donations," from an exhibitor in Oregon to one in Ohio, last week brought a comment from the Treasury Department. "If it continues," said T. W. Kienlan, special assistant to the under-secretary of the Treasury, "the Internal Revenue department will have to work out a regulation to cover the situation."

SEES \$250,000,000 WAITING FOR RECREATION BUILDING

WASHINGTON: A top National Production Authority official predicted here that close to \$250,000,000 worth of theatres, bowling alleys, playgrounds and other recreational structures would be built in 1953.

NPA has announced that its 26-month old ban on theatre and other entertainment construction would end January 1.

John L. Haynes, director of NPA's building materials division, also said that he thought builders of these type structures would be able to have delivered without any trouble the maximum amounts of steel, copper and aluminum authorized them by NPA regulations.

"Fortunately," he said, "the predominant types of building materials used in most recreational construction—concrete, cinder blocks, brick, rough lumber, wall board and non-metallic roofings—should be amply available to fill the stored-up demand in this field in addition to the continuing requirements for other types of construction."

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This week in pictures



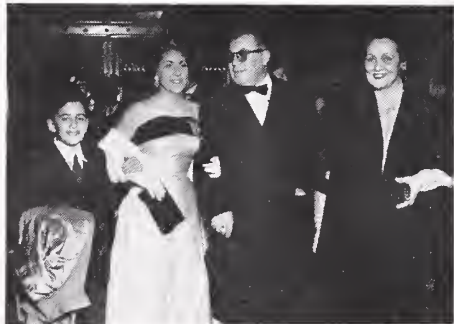
TELEVISION covered the motion picture premiere, a news event.

"STARS AND STRIPES FOREVER"

BANDS, STARS, CROWDS, LIGHTS and even television, and 20th-Fox launched its "Stars and Stripes Forever" Monday night into a refurbished Roxy Theatre, New York, now boasting an Ice Colorama show. It was regarded by newspapers as an important event.



AN EVENT of the evening: Clifton Webb accepts a Marine citation for 20th-Fox.



GEORGE SKOURAS and family.



SOL SCHWARTZ



AL LICHTMAN and wife.



ROBERT WEITMAN



GREETINGS at the Paramount studio from Bob Hope to Far East district manager Robert Perkins, right, and Japan manager N. Metori.

NATIONAL GUARD luncheon at Culver City for Hollywood personalities departing for Korea. At right, Allied Artists-Monogram president Steve Broidy, a well-wisher, is served on the chow line.





TALENT SEARCH by singers Anna Maria Albergheggi and Lauritz Melchior, heading a committee to judge a singing contest next year, part of promotion for Paramount's "The Stars Are Singing."



TWENTY-FIVE YEARS for Associated British Picture Corporation are marked by a London dinner. Executive C. J. Latta talks. With him, are labor leader Tom O'Brien, and other ABPC officers Sir Philip Warter and D. J. Goodlatte.



by the Herald

VICTOR SAVILLE, producer-director, and Mickey Spillane, right, author, as they announced in New York last week a \$250,000 agreement to make Mr. Spillane's crime thrillers into pictures. Mr. Spillane will assure authenticity by writing script and dialogue.



by the Herald



JOSEPH SUGAR, left, United Artists' contract manager, next week becomes New York branch manager.

IN LIMA, Peru, Warner International president Wolfe Cohen and vice-president Karl MacDonald convene with Hugo Geri, Lester Cohen, Jose Condemarin, Ary Lima, Leo Green, Jack Mindis, Armando Trucios, Ira Beck, John Jones, Peter Colli, O. Van Der Ree, Geza Polaty, Cesar Aboaf, Richard Spierman and Louis Lipsky.

EXHIBITORS DETERMINE TOP MONEY-MAKING STARS OF THE YEAR

by WILLIAM R. WEAVER
Hollywood Editor

EXHIBITOR SELECTIONS

COMBINED

Martin & Lewis
Gary Cooper
John Wayne
Bing Crosby
Bob Hope
James Stewart
Doris Day
Gregory Peck
Susan Hayward
Randolph Scott

CIRCUIT

Martin & Lewis
Gary Cooper
John Wayne
Bing Crosby
Bob Hope
Gregory Peck
Doris Day
James Stewart
Susan Hayward
Esther Williams

INDEPENDENT

Martin & Lewis
Gary Cooper
John Wayne
Bing Crosby
Bob Hope
James Stewart
Doris Day
Abbott & Costello
Randolph Scott
Susan Hayward

DEAN MARTIN and Jerry Lewis top the MOTION PICTURE HERALD-Fame audit of the American box office for 1952, the 21st year of the original exhibitor poll and the Martin-Lewis duo's third year in motion pictures. The nation's theatre owners, voting by confidential ballot solely according to revenues from ticket sales, had placed the team second in the 1951 poll.

Winners Martin and Lewis are followed by Gary Cooper, John Wayne, Bing Crosby, Bob Hope, James Stewart, Doris Day, Gregory Peck, Susan Hayward and Randolph Scott, in that order, on the list of the Top Ten Money-Making Stars of 1952.

Miss Hayward is the single newcomer to Top Ten rank in the 1952 poll (although some of the others are returnees from earlier winning lists) and her rise from 19th place in 1951 appears to derive from her performances in "David and Bathsheba," "With a Song In My Heart" and "I Can Get It For You Wholesale" rather than from her work in "Snows of Kilimanjaro" and "Lusty Men," which hadn't got into widespread exhibition in time to figure in the voting materially.

Gary Cooper, runner-up to Martin & Lewis in the present poll, is on the Top Ten list for the 13th time, a record tied by only one of his fellow-winners.

John Wayne, third this year after holding Number One Spot in 1950 and 1951, got around to his public less often during the year than was good for his poll standing, due to the continuing delay in releasing the now two-year-old "Jet Pilot."

Bing Crosby, up a notch from his 1951 position, shares with Gary Cooper the distinction of 13 Top Ten rankings, and shares with nobody the record of five consecutive years in the Number One Spot (1944-48 inclusive).

Bob Hope, up this year from six to fifth, is a Top Ten-er for the 12th time. He was Number One in 1949.

James Stewart is in the Top Ten for the second time, finishing sixth. He was fifth in the 1950 poll, dropping to 16th in 1951, due in considerable measure, no doubt, to taking time out from pictures in favour of the stage.

Doris Day, in seventh place, is up two

stations from last year's ninth, her first Top Ten ranking.

Gregory Peck, finishing eighth, duplicates his standing in the 1947 poll. He finished 11th in 1951, 12th in 1950, 23rd in 1949 and 12th in 1948.

Randolph Scott, tenth this year, was seventh last year, eighth in 1950.



Dean Martin & Jerry Lewis, first

Fluctuations of box office *Fame* are singularly slight from year to year.

Bud Abbott & Lou Costello, 11th in the 1952 poll, although eighth in the Independent column, have seven Top Ten placements—including a Number One in 1941.

Esther Williams, 12th in the present listing, although 10th in the Circuit column, was eighth in both the 1949 and 1950 polls.

The most striking shift of poll positions is that of Betty Grable, who was third in 1951 and dropped to 20th in 1952. The repeated suspensions she drew from her studio account for that, as the Grable pictures were always quickly played off down to the smallest hamlet, and musicals are seldom reissued.

Fluctuations in the Money-Making Western Stars listing are even slighter than in the over-all poll results.

Roy Rogers finished first in 1952 for the 10th consecutive year, with Gene Autry second for the fifth straight time. Autry had topped the list for six years before interrupting his career to join the Army.

Rex Allen is up this year from fifth to third, and Bill Elliott from sixth to fourth.

Tim Holt is down from third to fifth, and George "Gabby" Hayes jumped up surprisingly from last to sixth.

Smiley Burnette repeated in seventh

(Continued on page 14)



II. GARY COOPER



III. JOHN WAYNE



IV. BING CROSBY



V. BOB HOPE



VI. JAMES STEWART



VII. DORIS DAY



VIII. GREGORY PECK



IX. SUSAN HAYWARD



X. RANDOLPH SCOTT

THE NEXT FIFTEEN

COMBINED

Abbott & Costello
Esther Williams
Cary Grant
Betty Hutton
Jane Wyman
Alan Ladd
Clark Gable
Humphrey Bogart
Stewart Granger
Betty Grable
Red Skelton
Jeff Chandler
Mario Lanza
Burt Lancaster
Main & Kilbride

CIRCUIT

Randolph Scott
Cary Grant
Betty Hutton
Humphrey Bogart
Jane Wyman
Stewart Granger
Abbott & Costello
Alan Ladd
Mario Lanza
Clark Gable
Betty Grable
Burt Lancaster
Red Skelton
Jeff Chandler
Joan Crawford

INDEPENDENT

Gregory Peck
Esther Williams
Betty Hutton
Clark Gable
Cary Grant
Alan Ladd
Main & Kilbride
Jane Wyman
Stewart Granger
June Allyson
Red Skelton
Humphrey Bogart
Betty Grable
Jeff Chandler
Spencer Tracy

(Continued from page 12)

position, and Dale Evans, only distaff star of equine melodrama recognized in this stern category, repeated in ninth.

Charles Starrett finished eighth and William Boyd wound up 10th.

Results of the 1952 polling of the exhibitors of Canada, conducted in exactly the same way as the poll of American exhibitors is conducted, differ somewhat more than might be imagined. This year the Canadian Top Ten contains four names not found on the American Top Ten list, although finishing not far below 10th place.

The Canadian Top Ten list reads: Martin & Lewis, Bob Hope, Doris Day, Bing Crosby, John Wayne, Stewart Granger, Gary Cooper, Esther Williams, Betty Hutton, Humphrey Bogart. Granger finished 19th on the American list, Miss Williams 12th, Betty Hutton 14th and Humphrey Bogart 18th.

Men Outnumber Women

In the 1952 poll, as in the four annual polls preceding it, the men outnumber the women four-to-one in the Top Ten sector. Speculation as to why this lopsided ratio should have become a sort of standard in recent years (the sexes broke about 50-50 in the early years of the poll) is interesting pastime but not especially productive. Possibly one of those Cinema Study classes maintained by various universities could put the matter under a microscope and come up with some explanations that a forward-looking industry could use to advantage.

Since the preponderance of printed mention, both constructive and otherwise, is devoted to feminine screen personalities,

and with the photographic coverage running 90% or so in the same direction, cold logic (which seems to have nothing to do with this matter) would argue that women should dominate the Top Ten list at all times. Yet the reverse is the case. It could turn out, of course, that the male majority proves only the familiar contention that the nation's women control the nation's spending.

Such a Cinema Study class might be an appropriate agency, also, to take up a

properly objective study of the poll results in their relationship to television and the question of whether televising of picture players detracts from their box office value. It happens to be a fact that the leaders in both sections of the poll—Martin & Lewis in the over-all findings, Roy Rogers in the Western Stars list—are telecast free and nationally more times per year than they are made available for an admission price on theatre screens.

Can it be argued that this circumstance had something to do with giving them their leadership? Or did they earn their ascendancy in spite of it? The fact that Rogers topped the list for nine years before going on TV seems to indicate he didn't need it to maintain his position. The same kind of history backgrounds the Autry standing.

On the other hand, Martin & Lewis have been on television and on the screen for about the same period of time, which might suggest that the two media helped each other in their case. Probably no study group would come up with a definitive answer to the question, on the basis of present evidence, but an industry now talking freely about spending great sums in research might do well to spend a little on this type of investigation. It looks much easier to solve than third dimension.

The holders of Number One position in the Top Ten list have been Marie Dressler (two years), Will Rogers, Shirley Temple (four years), Mickey Rooney (three years), Abbott & Costello, Betty Grable, Bing Crosby (five years), Bob Hope, John Wayne (two years) and the present toppers, Martin & Lewis.

[The results of the poll of British exhibitors are on page 23.]

THE WESTERN WINNERS



ROY ROGERS, Western winner

Voting on the Top Ten Money-Making Western stars, the exhibitors of the United States selected Roy Rogers as Number One star for the 10th consecutive year. The winners:

ROY ROGERS
GENE AUTRY
REX ALLEN
BILL ELLIOTT
TIM HOLT
GABBY HAYES
SMILEY BURNETTE
CHARLES STARRETT
DALE EVANS
WILLIAM BOYD



THE YEAR OF PARAMOUNT'S NEW CONCEPT...

SUPER-HITS

TO RESTORE HIGHEST ATTENDANCE LEVELS

Examine Paramount's
product for the next
6 months and its big
ones to follow.

A NEW CONCEPT OF

Production



Every picture presented in '53 reflects Paramount's intention to make only top-quality attractions, the advantage of which is proved by Cecil B.

ROAD TO BALI

Color by
TECHNICOLOR

starring

BING CROSBY · BOB HOPE

DOROTHY LAMOUR

Produced by HARRY TUGEND · Directed by HAL WALKER
Screenplay by FRANK BUTLER, HAL KANTER and WILLIAM MORROW
New Songs — Lyrics by JOHNNY BURKE · Music by JAMES VAN HEUSEN



CECIL B. DEMILLE'S

THE GREATEST SHOW ON EARTH

Color by
TECHNICOLOR

starring

BETTY HUTTON · CORNEL WILDE · CHARLTON HESTON
DOROTHY LAMOUR · GLORIA GRAHAME

with
HENRY WILCOXON · LYLE BETTGER
LAWRENCE TIERNEY · EMMETT KELLY
CUCCIOLA · ANTOINETTE CONCELLO

and **JAMES STEWART**

Produced and Directed by CECIL B. DeMILLE · Produced with the cooperation of Ringling Bros. - Barnum & Bailey Circus · Screenplay by Fredric M. Frank, Barré Lyndon and Theodore St. John · Story by Fredric M. Frank, Theodore St. John and Frank Cavett

DeMille's "The Greatest Show On Earth," soon entering its second year of record business. In addition to extra story-and-star values, an all-time high

percentage of these productions will be made in color by Technicolor. Paramount leads the industry in meeting the needs of present-day boxoffice demands.

**BURT
LANCASTER
SHIRLEY
BOOTH**

IN
Hal Wallis'
PRODUCTION

**Come Back,
Little Sheba**

Co-starring

TERRY MOORE • with **RICHARD JAECKEL**

Directed by **DANIEL MANN** • Screenplay by **KETTI FRINGS**

Based on the original play by **William Inge**

Produced on the stage by the **Theatre Guild**



**DEAN
MARTIN AND
JERRY
LEWIS**

in **HAL WALLIS'** Production

THE STOOGES

with

EDDIE MAYEHOFF • **MARION MARSHALL
POLLY BERGEN**

Directed by **NORMAN TAUROG** • Screenplay by **FRED F. FINKLEHOFF** and **MARTIN RACKIN**

Additional Dialogue by **ELWOOD ULLMAN** • From a story by **FRED F. FINKLEHOFF** and **SID SILVERS**



A NEW CONCEPT OF
Star Building



A fresh and sure-fire planned program adding new names to Paramount's long list of ticket-selling stars is now in operation for '53. Many of them



The **STARS** *are*
SINGING

color by
TECHNICOLOR

starring

ROSEMARY CLOONEY
ANNA MARIA ALBERGHETTI
LAURITZ MELCHIOR

with

BOB WILLIAMS • TOM MORTON • FRED CLARK
JOHN ARCHER and RED DUST

Produced by **IRVING ASHER** • Directed by **NORMAN TAUROG**

Screenplay by **LIAM O'BRIEN**

Based on a story by **Paul Hervey Fox**

THUNDER
IN THE EAST

starring

ALAN DEBORAH
LADD • KERR
CHARLES CORINNE
BOYER • CALVET

Produced by **EVERETT RISKIN**

Directed by **CHARLES VIDOR** • Screenplay by **JO SWERLING**

Adaptation by

GEORGE TABORI and FREDERICK HAZLITT BRENNAN

From the novel by **Alan Moorehead**



come to the screen widely publicised in other fields: Rosemary Clooney, Audrey Hepburn, Anna Maria Alberghetti, Yul Brynner. Thus they

are immediate marquee assets, ready to assume the stature which Paramount has recently given personalities like Martin and Lewis, and Charlton Heston.



TROPIC ZONE

COLOR BY
TECHNICOLOR

starring
RONALD REAGAN
RHONDA FLEMING
ESTELITA

with
NOAH BEERY · GRANT WITHERS

Written for the Screen and Directed by **LEWIS R. FOSTER** • Based on a novel by Tom Gill

Produced by William H. Pine and William C. Thomas

JAMAICA RUN

Color by
TECHNICOLOR

starring
RAY MILLAND
ARLENE DAHL
WENDELL COREY

with
PATRIC KNOWLES · LAURA ELLIOT

Directed and Written for the Screen by
LEWIS R. FOSTER

From a novel by Max Murray

Produced by
WILLIAM H. PINE and WILLIAM C. THOMAS



A NEW CONCEPT OF
Merchandising



Paramount's forward drive to recapture maximum boxoffice attendance has rejected all old, tired pre-selling methods. New, aggressive ideas in



BOB HOPE
MICKEY ROONEY
MARILYN MAXWELL in

**OFF
LIMITS**

co-starring

EDDIE MAYEHOFF

with STANLEY CLEMENTS

JACK DEMPSEY • MARVIN MILLER

Produced by

Directed by

HARRY TUGEND • GEORGE MARSHALL

Story and Screenplay by

HAL KANTER and JACK SHER

CHARLTON HESTON
RHONDA FLEMING
JAN STERLING
FORREST TUCKER

in

**PONY
EXPRESS**

Color by **TECHNICOLOR**

Directed by JERRY HOPPER

Screenplay by CHARLES MARQUIS WARREN

Story by Frank Gruber

Produced by NAT HOLT



showmanship meet the challenge of each attraction. Amplifying the means of communication to the public has been successfully achieved by

Paramount for '53—and this pioneering in new interest-compelling devices will continue as a primary means of extending the film audience.....



THE WAR OF THE WORLDS

Color by
TECHNICOLOR

Produced by GEORGE PAL
Directed by BYRON HASKIN
Screenplay by BARRE LYNDON
Based on the novel by
H. G. WELLS

PLEASURE ISLAND

Color by
TECHNICOLOR

starring
LEO GENN · DON TAYLOR

with **GENE BARRY · ELSA LANCHESTER**

and introducing
**DOROTHY · AUDREY · JOAN
BROMILEY · DALTON · ELAN**

Produced by PAUL JONES
Directed by F. HUGH HERBERT and ALVIN GANZER
Screenplay by F. HUGH HERBERT
Based on the novel by William Maier



**IN ADDITION THESE SUPER-HITS
ARE YOUR PARAMOUNT FUTURE FOR**

ROMAN HOLIDAY

A William Wyler Production.
Gregory Peck, Audrey Hepburn,
Eddie Albert.

ARROWHEAD

Charlton Heston, Mary Sinclair,
Jack Palance, Michael Keith.
Produced by Nat Holt
Color by Technicolor.

SHANE

A George Stevens Production.
Alan Ladd, Jean Arthur, Van Heflin,
Brandon de Wilde.
Color by Technicolor.

STALAG 17

Produced by Billy Wilder.
William Holden, Don Taylor, Otto Preminger.
From the Broadway stage success.

LITTLE BOY LOST

A Perlberg-Seaton Production
Bing Crosby, Claude Dauphin.

SCARED STIFF

A Hal Wallis Production.
Dean Martin and Jerry Lewis,
Lizabeth Scott, Carmen Miranda.

HOUDINI

Tony Curtis, Janet Leigh
Produced by George Pal.
Color by Technicolor

FOREVER FEMALE

Ginger Rogers, William Holden,
Paul Douglas, Pat Crowley.
Produced by Pat Duggan.

HERE COME THE GIRLS

Bob Hope, Arlene Dahl,
Rosemary Clooney, Tony Martin.
Produced by Paul Jones.
Color by Technicolor.

THE CONQUERORS

John Payne, Coleen Grey,
Jan Sterling, Lyle Bettger.
Produced by Pine and Thomas.
Color by Technicolor.

AND LEADING SUPER-HITS TO COME

Irving Berlin's **WHITE CHRISTMAS**
Bing Crosby—Fred Astaire—Rosemary Clooney

Cecil B. DeMille's **THE TEN COMMANDMENTS**

SHINER IS TOP BRITISH WINNER; NEAGLE AGAIN IS FIRST LADY

by PETER BURNUP

LONDON: With 4,522 showmen, representing 95 per cent of the country's effective theatres, participating in this year's *HERALD-Fame* poll, the outstanding circumstance of the occasion is the election of dark-horse Ronald Shiner as Britain's Number One Money-Making Star. The Shiner triumph is all the more notable, limned as it is against the background of Anna Neagle being named for the sixth year in succession the country's Top Money-Making actress. Britain's theatremen aren't given to easy loyalties or easier disloyalties. But they're realists.

Was Not Unexpected

Those skilled in reading the auguries were prepared for a considerable Shiner advancement. In its British Box-office Survey a year ago the *HERALD* recorded that the then little-known actor's "Worm's Eye View" came sixth in precedence among 1951's American and British big grossers (second in the exclusively British list). In the just concluded year, another of the actor's films, "Reluctant Heroes," scored a rich success. It says much for the now-acknowledged Shiner ascendancy that neither picture—they were produced and directed by veteran Jack Raymond—was made by benefit of vast publicity, finance or guaranteed circuit deal.

Actor Shiner was born and bred in London and proud of it. Throughout the last war he served as what he calls a copper in the Metropolitan Police. He has lately made what is a virtual corner in Cockney parts. His success on the stage has been as meteoric as that on the screen. He appeared in the London West End production of "Worm's Eye View" for 1,688 performances. He has now topped his 1,000th performance in another still-running stage-play. Possibly the next most important mile-post in his career is his signing by Herbert Yates and Herbert Wilcox for their forthcoming Technicolor production here of Joseph Conrad's "Laughing Anne."

Three to Hollywood

Three of last year's named Ten—Jean Simmons, Michael Wilding, Robert Newton—have now migrated to Hollywood. But it is doubtful, had that distinguished trio remained here, whether the now-elected artists would have been denied.

Last year's winner Alec Guinness, seen lately on Manhattan's more exclusive screens, remains near the top. Accomplished comedian Alastair Sim has leapt from sixth to second place. Immediately behind them are actors of exceeding promise: Anthony Steel, Jack Hawkins, Richard Todd (hero of three Disney all-live British-



RONALD SHINER

made films), Nigel Patrick ("Breaking Through the Sound Barrier").

Bewilderment may be occasioned, in the casual observer at least, by the preponderance of male names in the list. But that is a phenomenon to be observed elsewhere as is shown in Britain's International voting. Anna Neagle occupies a lower place than that to which she has become accustomed in the last six years. She is nevertheless voted again the country's Leading Lady of the Screen. For the last eight months Miss Neagle has been touring the country with a mammoth stage-show designed for presentation in London at Coronation time. Thereafter she returns to the screen. The

Way of the Neagle will doubtless then be resumed.

A rare tumbling-of-heads among the mighty was revealed in Britain's International Ballot. Bob Hope, it is true, stands where he did; namely, in the suffrages of showmen, unchallenged Monarch of Movies. But of the others in last year's Chosen Ten, four only—Betty Hutton, John Wayne, Mario Lanza, James Stewart—keep their places on this occasion.

Moreover—although expatriate James Mason, erstwhile top of Britain's list, comes in at No. 7—there's no purely British name (i.e., British artists in British-made films) in the International roster. That needn't be taken as evidence of an outbreak of vagrant mayhem among the country's exhibitors or, for that matter, a deterioration in the entertainment value of Britain's product.

Humphrey Bogart just made the grade primarily—in the view of box-office experts—on his performance in the British-made Anglo-American effort "African Queen." The most favoured Britons—Ronald Shiner, Alastair Sim, Alec Guinness—failed by only handfuls of votes to join the Elite.

Greatest surprise of the whole Poll, at least to the less-informed, will doubtless be the election of the J. Arthur Rank "This Modern Age" series as the biggest money-maker among Shorts. There was no close race in that field. The Rank series came in by lengths in front of the runner-up, the Disney Cartoons. The outcome is all the more significant seeing that no new contribution was made to the series of astringent commentaries since Mr. Rank found himself driven nearly three years ago to jettison the enterprise on economy grounds.

THE MONEY-MAKERS

British exhibitors participating in the MOTION PICTURE HERALD-Fame poll vote for three groups: the Top Ten British players, the top ten international players, including both American and British stars, and the top ten Western stars. The vote:

BRITISH	INTERNATIONAL	WESTERN
RONALD SHINER	BOB HOPE	GARY COOPER
ALASTAIR SIM	GREGORY PECK	RANDOLPH SCOTT
ALEC GUINNESS	BETTY HUTTON	JAMES STEWART
ANTHONY STEEL	MARTIN & LEWIS	ROY ROGERS
JACK HAWKINS (tie)	JOHN WAYNE	JOHN WAYNE
RICHARD TODD	MARIO LANZA	ROD CAMERON
NIGEL PATRICK	JAMES MASON	ALAN LADD
JACK WARNER	JAMES STEWART	GENE AUTRY
ANNA NEAGLE	DORIS DAY	JEFF CHANDLER
TREVOR HOWARD	HUMPHREY BOGART	CLARK GABLE
GLYNIS JOHNS		

PARAMOUNT STARTS, U-I STOPS SHOOTING FOR TV

Paramount Subsidiary in Deal to Make 39; U-I Finds Costs Too High

HOLLYWOOD: Any definite trend in the motion picture industry toward television would be hard to ascertain from the week's news events. At almost the exact moment that Universal was announcing its curtailment of production of films for television, Paramount Television Productions, Inc., a wholly owned subsidiary of Paramount Pictures, announced its entrance into the same field.

In a statement issued Monday, Paul Raibourn, president of the Paramount subsidiary and vice-president of the parent company, said that Edward J. and Harry Lee Danziger, independent motion picture producers, had been engaged to produce a series of 39 half-hour dramatic films for television. The scripts are written and shooting is to begin January 5.

Says Each Can Help Other

"This marks our first venture into production of films for television," said Mr. Raibourn. "We believe that television and motion pictures are sister arts and that each has a constructive contribution to make to the other." A complete merchandising and exploitation campaign for the series is now being prepared.

The Universal announcement concerns its wholly-owned subsidiary, United World Films, which already has made 13 half-hour films for "The Fighting Man" TV series.

Company officials, it was reported, decided to delay production of 35 finished scripts after finding the cost factor to be substantial—roughly \$25,000 a picture—and the earning potential of the product not immediately ascertainable. Members of the production staff at the studio are being laid off or assigned to other work.

U-I to Make Further Study

Universal plans to make a thorough study of the television market—described as being in a constant state of change—before reentering the field. In the meantime, the scripts will remain on the shelf.

A rumor that the Ford Theatre was cancelling its contract for 39 half-hour films with Screen Gems, a wholly-owned Columbia subsidiary, was denied this week. Thus Columbia is the only other major studio at the moment engaged in television on any sizeable scale. Republic Pictures had contemplated making television pictures but dropped its plan several months ago.

It was disclosed in New York at mid-week that 20th Century-Fox, which last May announced its intention to study its entrance into TV film production, has not

acted on such plans as yet. A top 20th-Fox official, explaining the company's reluctance to enter the field at this time, said 20th-Fox considers the production of motion pictures for theatrical distribution its sole function.

An indication of how the undercurrent runs may be found in the statement made in New York Tuesday by Frank I. Davis, vice-president of Selznick Releasing Organization, to the effect that all rumors of a big sale of old Selznick product to television are untrue. Mr. Selznick, said Mr. Davis, had been offered considerably more than \$1,000,000 for his old pictures but had rejected all offers in favor of reissuing them theatrically.

A more optimistic future for films-for-TV was seen by Ben Gross, TV columnist for the *New York Daily News*, who predicted in the December 22 issue that in five years 70 per cent of all TV programs will be on film and that Hollywood will be the TV center. Hollywood's filmed TV output already exceeds its total for movie theatres, said Mr. Gross.

Show Color Tube for TV

Chromatic Television Laboratories, Inc., a Paramount Pictures subsidiary, "plans to manufacture television sets as well as tubes to some extent," Richard Hodgson, president, disclosed in New York Tuesday at a press demonstration of a color TV tube for home receiver sets.

The new tube, called Chromatron, is being made in a plant in Oakland, Cal., and was said by Mr. Hodgson to be "a sharp improvement over the one demonstrated about a year ago."

At the demonstration Tuesday special color slides were used. No live action was attempted. The colors were reproduced vividly and faithfully, with images sharp and clear, observers noted. The tubes, according to Hodgson, will cost about twice as much as the black-and-white tube.

Mr. Hodgson asserted the demonstration was held to let the television industry as well as the public know that a color tube was available when commercially needed.

"Canadian Headlines of 1952" Ready for Release

"Canadian Headlines of 1952," a 10-minute Canadian Cameo short summarizing the top news events of the last 12 months, is now ready for release Associated Screen Studios has announced in Montreal. The short, the sixth in the Canadian Headline series, covers spot news, sports and general events. Gordon Sparling was director.

Theatre TV Of Shows Is Under Study

The telecasting of any of Broadway's top musical or dramatic shows, similar to Theatre Network Television's nationwide theatre telecast of the Metropolitan Opera's "Carmen," will have to wait on the conclusion of a current study by Actors Equity and Chorus Equity on the conditions under which they will allow performers to appear in such shows, it was learned in New York.

An experimental telecast of Mike Todd's "A Night in Venice" from the Jones Beach Amphitheatre last summer was cancelled when Actors Equity demanded a full week's salary for every member of the cast. The results of the current study could bring about demands in excess of that, it was said. The Metropolitan telecast was made possible only when the American Guild of Musical Artists accepted token compensation because the Metropolitan's share of the proceeds was donated to the Opera Benevolent Fund.

Commenting on both the "Carmen" and James Lees & Co. telecasts, J. F. O'Brien, manager of theatre, sound and visual equipment sales of the Victor Division of the Radio Corporation of America, said last week they "point the way to greater number and a greater variety of entertainment events for theatre television." The Lees telecast also points to "a new source of revenue for the exhibitor," he said.

Supreme Court Rejects Utah Film Carrier Plea

WASHINGTON: The Supreme Court, by an 8 to 1 vote, threw out an attempt by a Utah film carrier to bar the Utah Public Service Commission from regulating its business. The court ruled last Monday largely on technical grounds that the Utah firm, Wycoff Co., Inc., had brought the suit before its business really was threatened with regulation.

Wycoff contended that all film carrying was part of interstate commerce and that even its routes wholly within Utah could not be regulated by the Utah Commission. It asked for a "declaratory judgment" to this effect. A District Court ruled against it, but the Court of Appeals upheld the firm.

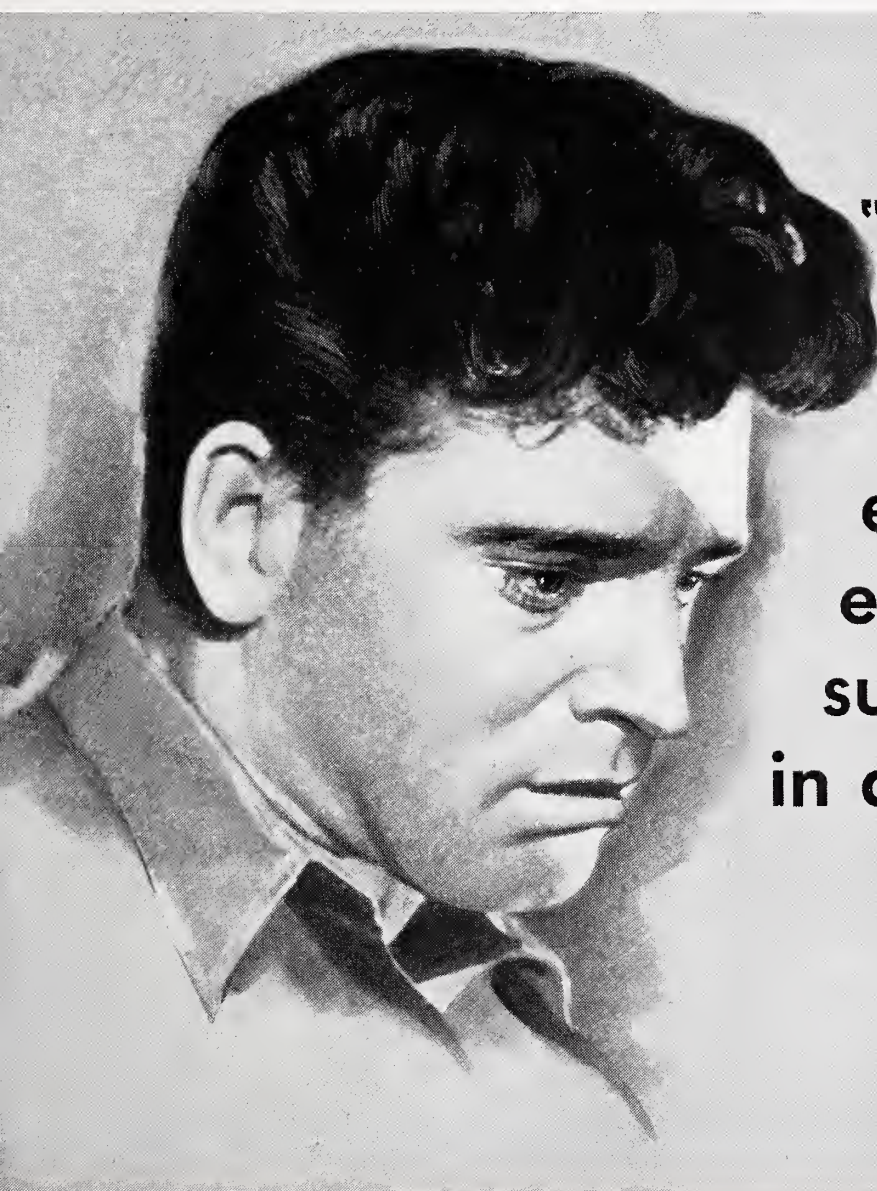
In the high Court's opinion, Justice Jackson said the company offered "no evidence whatever of any past, pending or threatened action by the Utah Commission touching its business in any respect."

PARAMOUNT  SALUTES

Burt Lancaster

as Doc—in the picture marked for every boxoffice honor in 1953...

Come Back, Little Sheba



**"A complete switch
from anything he
has ever done and
easily the outstanding
effort of his career. His
surprise casting results
in a dramatic bombshell!"**

—HOLLYWOOD REPORTER

BURT LANCASTER · SHIRLEY BOOTH

IN Hal Wallis' PRODUCTION

Come Back, Little Sheba

Co-starring TERRY MOORE

**with Richard Jaeckel • Directed by Daniel Mann
Screenplay by Ketti Frings • Based on the original play
by William Inge • Produced on the stage
by the Theatre Guild**

RKO OPERATION U-I Plans TAKES SHAPE Release of 58 Shorts

Elect Hughes Chairman; Studio Begins Work on Production Schedule

RKO Pictures began taking new form last week as Howard Hughes was elected chairman of the board and J. Miller Walker was named vice-president, general counsel and secretary in a series of board meetings in Hollywood. With the election of A. D. Simpson, vice-chairman of the National Bank of Commerce of Houston, as a director, RKO Pictures' five-man board was completed. The other members are Mr. Hughes, Noah Dietrich, Mr. Walker and Edward G. Burke, Jr.

No president has yet been named although it is expected to be Mr. Dietrich. He is scheduled to arrive in New York January 5, presumably to take over executive direction of the company there.

Production Plans Set

In the meantime production plans were set in motion. Charles Boasberg, general sales manager, on his return to New York Monday from the coast, where he conferred with Mr. Hughes, disclosed that 20 productions, the majority of them in color, are planned for 1953. The 20, Mr. Boasberg explained, will be in addition to independent productions which will be released through the company.

He said the 1953 production schedule would be launched in February, when four or five pictures are slated for filming, story properties for which already have been selected.

Mr. Boasberg asserted the studio is currently geared for substantial production on the properties owned by RKO.

The company also is streamlining its concept of short subjects production, distribution and exhibition to conform with present day tastes and to meet TV competition by tying in television and radio personalities with completed shorts, according to Sid Kramer, short subjects sales manager. The new approach to merchandising of shorts is designed, he said, to stimulate the interest of both exhibitors and the public in the entertainment value of featurettes.

Explains Innovation

One radical innovation planned for 1953, Mr. Kramer said, is the linking of two or three short subjects into feature-length offerings, with a well known personality of the air—radio or TV—doing a commentary as an introduction, a chatter routine between each subject and a signoff at the end of the final subject.

Among other developments, it was learned that Milton Gettinger, New York attorney who last week made public a plan for the



HOWARD HUGHES

reorganization of the company, plans to go to the coast shortly to discuss the plan with Mr. Hughes. Mr. Gettinger prepared the plan at the request of several groups reportedly interested in buying control of the company.

Insofar as Mr. Hughes' controlling stock in RKO Theatres are concerned, they will have to remain in trusteeship indefinitely in consequence of last week's development which returned him to management control of RKO Pictures, according to informal opinions of Federal attorneys.

Mr. Hughes had obtained Department of Justice permission to reclaim his RKO Theatres stock from the trusteeship of Irving Trust Company shortly after the sale of his controlling stock interest in RKO Pictures to the Ralph Stolkin syndicate last September. It will have to remain in trusteeship, attorneys believe, as long as Mr. Hughes exercises management control of the picture company.

Postpone New York Suit

In the New York Supreme Court there was another postponement to January 5 of the hearing on the RKO Pictures minority suit seeking a court-appointed receiver for the company.

In Los Angeles the \$800,000 libel suit of Martin Gang, attorney, against Mr. Hughes was dismissed last Thursday "without prejudice" by Federal Judge William Byrne on the ground that the complaint for general damages failed to specify sufficient facts. The attorney charged in his suit that Mr. Hughes, RKO Studio and Carl Byoir and Associates libeled and slandered him in statements made to newspapers following out-of-court settlement of the contract suit brought by Jean Simmons, actress, and her husband, Stewart Granger.

Universal Pictures will release a program of 58 short subjects—29 one-reelers and 29 two-reelers with color predominating—and 104 issues of the Universal-International Newsreel during the 1952-53 season, Irving Sochin, short subjects sales manager, announced last week.

Highlighting the program will be the two-reel Technicolor subject, "The World's Most Beautiful Girls," filmed at the "Miss Universe" Beauty Pageant in Pasadena, Calif., last June. The picture will receive a special promotional campaign and will be sold as a possible second feature. Walter Lantz Studios will deliver seven new Technicolor Cartoons in addition to the usual six Woody Woodpecker Cartunes. U-I will introduce a new series of one-reelers in color to be known as "U-I Color Parade." These shorts will be on a wide variety of subjects. "Fiesta Frolics" will be the first to be introduced.

Expanding the "Name Band Musical" series of two-reelers, U-I will release a new series under the more inclusive title of "Musical Featurettes" with the 13 subjects to feature top-name singers, entertainers and dancers as well as bands.

Based on its experience during the past year with the two-reel Louis DeRochemont "The Earth and Its Peoples" series, U-I will release 13 more subjects in this series. The material will be diversified, and will deal with Argentina, the Danube River country, Buffalo, U.S.A., Sweden's East Coast, Italy, Southeastern Australia, Guatemala, Industrial Western Europe, London and Newcastle, Norway, the Pacific Northwest, Switzerland and Mexico. Rounding out the program of two-reelers will be two special subjects.

Completing the program of one-reelers will be the "Variety Views" series of eight one-reelers with comedy highlighted.

Feldman Heads MPAA Distributors Committee

C. J. Feldman, general sales manager of Universal Pictures, has been named chairman of the Distributors Committee of the Motion Picture Association of America. He succeeds A. W. Schwalberg of Paramount Pictures. As outgoing chairman, Mr. Schwalberg was host at a dinner honoring the sales executives of the companies in New York last week.

Present at the dinner, in addition to Mr. Schwalberg and Mr. Feldman, were: Al Lichtman, William C. Gehring, Charles M. Reagan, Maurice Goldstein, William J. Heineman, Bernard G. Kranze, George F. Dembow, Ralph D. Hetzel, Ned E. Depinet, Robert Mochrie, Martin Quigley, John J. O'Connor, Ted O'Shea and Monroe Goodman.

PARAMOUNT  SALUTES

Shirley Booth

as Lola—in the picture marked for every boxoffice honor in 1953...

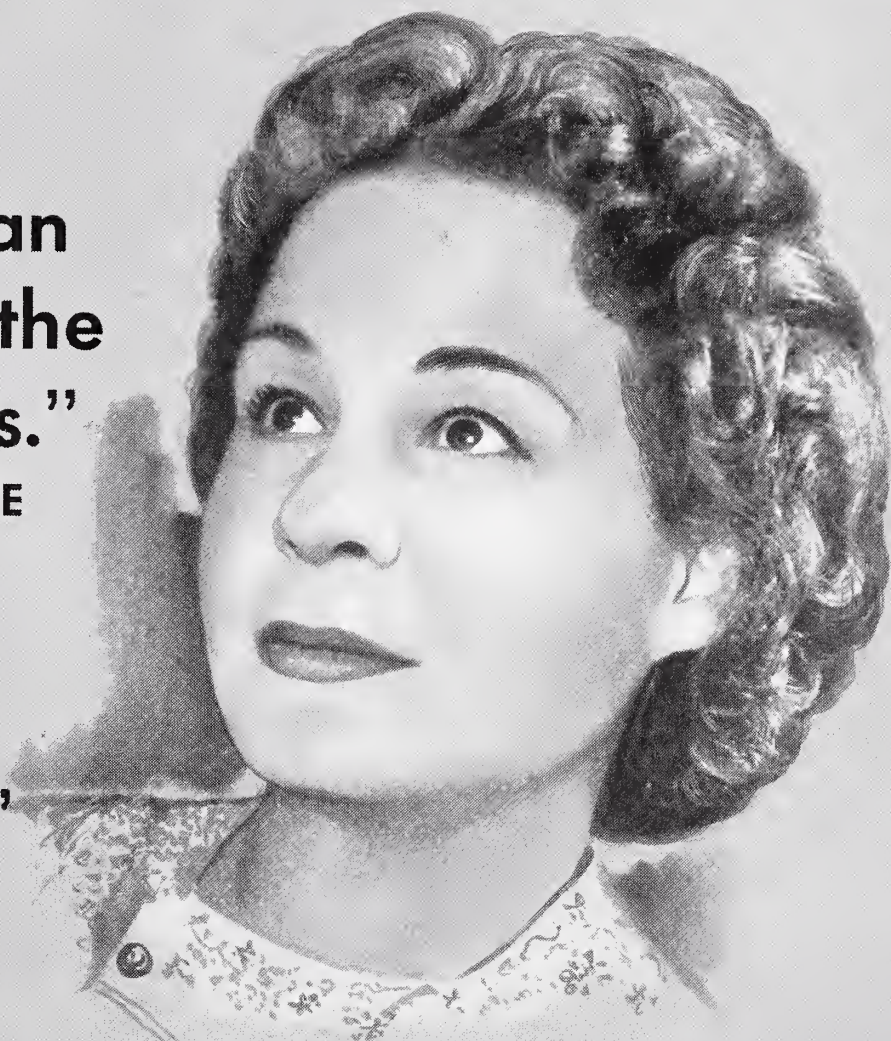
Come Back, Little Sheba

"Likely to win an
Oscar as the
year's best actress."

—LIFE MAGAZINE

"A major
contender for
top film kudos."

—VARIETY



BURT LANCASTER • SHIRLEY BOOTH

IN Hal Wallis' PRODUCTION

Come Back, Little Sheba

Co-starring TERRY MOORE

with Richard Jaeckel • Directed by Daniel Mann
Screenplay by Ketti Frings • Based on the original play
by William Inge • Produced on the stage
by the Theatre Guild

Terry Ramsaye Says



RACIAL PROBLEM—What to do about the negro on the screen comes up as one of Hollywood's apparent problems. William Walker, negro member of the governing board of the Screen Actors Guild, in a report observes that the negro performer should be considered primarily as an artist. It appears that writers and producers, apprehensive of belittling the negro, have tended to eliminate him in roles of comedy and service. This, says the report, "... well meant as it may be, is unrealistic and has seriously curtailed employment." He urges enlarging the negro's scope and participation in "all types of roles..."

There again might arise questions of realism.

It would seem rather certain that Hollywood has two elements of obligation. The first is to present pictures that are realistic in representation of the public's general acceptancy of all elements, as is. It is not called upon for militant message or inference. Second, as an industry, each employing component concern should be aware that it is free to express such individual policy as it will in the widely varied employments of its stages, laboratories and offices. What are Hollywood's preferences in general employment?

Neither the stage, the press nor screen can solve the problems of inter-racial relations. Inevitably, usually unconsciously, they do report them. When they go beyond that, the probabilities are they do more harm than good. Some New York newspapers, for instance, become obvious with a policy of spotting racial representatives, foreground or background, but conspicuously, in every group picture which lends opportunity. The result is obtrusion, pressure. They are not clever enough to avoid being reiteratively obvious. It is also to be observed that they are far too selective. Just now, if we are to curry racial friendships and express a one-world brotherhood, why do they not give us Chinese, Japanese and Malayan kiddies at the fetes? How about an Esquimaux now and then, even mayhap an Arab? Seem to be politics in our journalistic liberalism. It is building prejudice.



A SUPER "OSCAR"—In a one-column halftone in the current *Better Theatres* is a collector's piece of an item. Cecil B. DeMille receiving the first Golden Ear of Popcorn Award from the National Association

of Popcorn Manufacturers. There is recognition rooted deep in corncraft and the service of the people of the great audience. The staple motion picture is mainly corn, variously buttered, salted and seasoned. The artfully practical DeMille has been making it popularly pop for all the years since 1913. This new recognition of the Golden Ear rates along with that signal attention of a picture and mention in the Sears Roebuck catalogue of applied art of the year before. Merchandise made for the customers. That's a business, and an art.



A "TEN BEST"—The first under the year-end wire with a ten best list in organized criticism is the National Board of Review's report on the findings of its exceptional films committee. It is striking in its objectivity, remote from Hollywood log-rollings and eastern clique pressures with longhair tendencies. It is therefore with particular interest that one observes their election to a place among the top ten of "My Son, John," which came off so unhappily with so many captious critics of whom so many could be classified at the Left.



MIRACLE STUFF—Perhaps you've heard about the tiny device called the transistor. It is about half the size of a paper clip and it can do wondrous things in the place of bulky vacuum tubes, on all manner of electronic jobs including those of the motion picture, television and radio. It is still a bit around the corner. The essential material is a metal, germanium, so rare that the supply comes from a certain zinc ore which carries about one pound of the precious stuff in twenty carloads of ore. A piece the size of a match head makes a transistor. RCA Laboratories are supplying various experimental transistors at prices of from \$14 to \$25. Nobody is getting rich with it, and germanium will wait yet a while before industry puts it to work. There's revolution in it.



MARVELS OF THE LAW—As nearly as one may gather from the discussion now in progress as the result of an official pronunciamento about "conscious parallelism of action," if two or three neighbors looked into the sky and decided to wear their raincoats that day they would be automatically guilty of conspiracy—perhaps against the pants-pressing trade.

Curb Triple DamageSuits Report Asks

WASHINGTON: The Commerce Department's Business Advisory Council today urged that courts avoid imposing retroactive treble damages in anti-trust suits where the evidence indicates lack of wilful violation.

The council submitted to Secretary Sawyer an exhaustive study of the anti-trust laws entitled "effective competition."

"A strong sense of injustice is aroused," the report said at one point, "by penalizing people for action which they could not have known to be illegal. A large majority of major anti-trust cases are decided by a divided court. For example in trade regulation cases in 1948-49 only four of 11 Supreme Court decisions were unanimous, dissents running from two to four in the other seven cases. Furthermore, the Court overruled 30 earlier decisions in 12 years, the best efforts toward compliance cannot cope with such contingencies. Hundreds of millions of dollars of retroactive penalties hinge on such a state of law.

"Under these circumstances it seems that where the evidence indicates lack of wilful violation, discretion should be used to avoid any effort to impose retroactive treble damages, often covering many years."

The council suggested a conference section be set up in the Department of Justice, and that this section discuss complaints with businessmen before going to court. "There is reason to believe," the report said, "that fully 90 per cent of the cases arising in the anti-trust field can be solved by preliminary conference."

Finally, the Council urged the establishment of one or more objective review boards, consisting of competent businessmen, engineers, economists and non-prosecuting lawyers, to "insure that government commencement of anti-trust cases conforms to national policy."

Secretary Sawyer praised the report and specifically endorsed the suggestion for a conference section in the Department of Justice.

North Carolina Theatre Sues for Triple Damages

An action under the anti-trust laws, claiming damages of \$6,000,000, has been brought by Allen B. Thompson and Brona C. Thompson, of Graham, N. C., co-partners doing business as the Graham theatre. The suit was filed by attorneys George S. Ryan, of Boston, and William I. Ward, Jr., of Statesville, North Carolina. The defendants are North Carolina Theatres, Inc., a Paramount-Wilby-Kincey circuit; Wilby-Kincey Service Corp.; H. F. Kincey, in charge of the operation of the Paramount-Wilby-Kincey theatres in North Carolina and South Carolina; the eight majors, and Republic.

PARAMOUNT  SALUTES

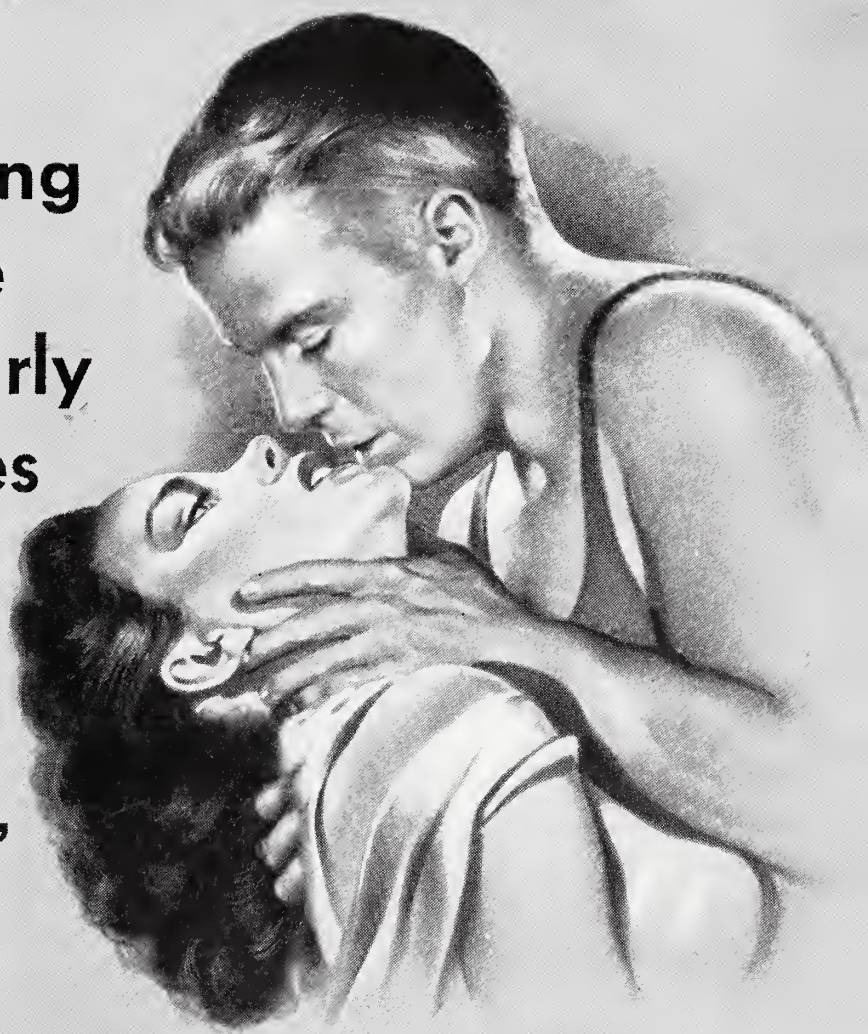
Terry Moore and Richard Jaeckel

as The Young Lovers—in the picture marked for every boxoffice honor in 1953...

Come Back, Little Sheba

"Miss Moore is enticing as the student whose sex curiosity is nearly her undoing. Her scenes with Jaeckel, who is good, reflects youthful impetuosity extremely realistically."

—DAILY VARIETY



BURT LANCASTER • SHIRLEY BOOTH

IN Hal Wallis' PRODUCTION

Come Back, Little Sheba

Co-starring TERRY MOORE

with Richard Jaeckel • Directed by Daniel Mann
Screenplay by Ketti Frings • Based on the original play
by William Inge • Produced on the stage
by the Theatre Guild

Hollywood Scene

Hollywood Bureau

FIRST thing next year, which is to say next week, Allied Artists will set in motion an expansion program calculated to condition the company for meeting and serving the expanding market demand foreshadowed by sales records of the closing quarter.

Expansion plans about to be implemented pertain to both product and plant.

Conspicuous on the product side is the Allied Artists decision to use Technicolor for a minimum of three pictures annually. (The company has used Cinecolor, Super-Cinecolor and Ansco Color previously on suitable properties, but has not used Technicolor for its own directly-produced pictures until now.)

Cites Public Reaction to Four Now in Release

Walter Mirisch, executive producer of Allied Artists, said in announcing the expansion program that exhibitor and public reaction to four of the studio's top pictures now in general distribution has been of a kind to indicate unmistakably the favorable trend of market demand. These are "Flat Top," "Battle Zone," "Hiawatha" and "Torpedo Alley."

Mr. Mirisch said "Pictures affected by the new plans include 'The Annapolis Story,' to be filmed in color by Technicolor with the cooperation of the U. S. Navy; 'Wichita,' also in color by Technicolor, for which a top name star is being sought; 'Pocahontas,' to be filmed in color as the first assignment of Hayes Goetz, former MGM producer; 'The Black Knight,' Technicolor, and two recent additions to the AA schedule, 'Hajji Baba,' to be made by Walter Wanger in color by Technicolor, and 'Fighter Command,' which will star Sterling Hayden in color."

Mr. Mirisch also revealed that physical improvements at the studio, necessitated by the large program, will start right after the first of the year. These will include a new mill and additional cutting rooms. Stars' dressing rooms, makeup and hair dressing departments will be completely renovated, and the present mill will be remodeled as quarters for the wardrobe department.

Plenty of Product Ready For First Six Months

No production is scheduled during the construction period but a streamlined staff will remain at the studio to work on the new program.

The company is strongly fortified with product for release during the first six months of the new year. Completed top-budget pictures which will highlight re-

leases for the first half of the new year are "Kansas Pacific," starring Hayden and filmed in color; "Fort Vengeance," in color and starring James Craig, Keith Larsen and Rita Moreno; "Cow Country," with Edmond O'Brien starred; "Son of Belle Starr," in color and starring Larsen; "Roar of the Crowd," also in color and with Howard Duff starred; and the imported Technicolor production, "Affair in Monte Carlo," starring Richard Todd, Merle Oberon and Leo Genn.

Rounding out the Allied Artists six months' release program are eight series films, which are "Jalopy," a Bowery Boys comedy starring Leo Gorcey and Huntz Hall; "The Homesteaders" and "The Copperheads," each starring Wild Bill Elliott; "Tangier Incident," George Brent starring film; "Star of Texas" and "The Marksman," each starring Wayne Morris; "White Lightning," starring Stanley Clements, and "Timber Wolf," starring Kirby Grant.

PRODUCTION slowed down for the holidays as usual, with only two new properties going before the cameras during the pre-Christmas week.

"Years Ago," MGM, has Spencer Tracy, Jean Simmons, Teresa Wright and Kay Williams, among others, in the cast directed by George Cukor. Lawrence Weingarten is the producer.

"Stopover," Universal-International, has Barbara Stanwyck, Richard Carlson, Maureen O'Sullivan and Richard Long in its cast. Ross Hunter is producer and Douglas Sirk is directing.

Metro Sets "Hoaxters" Release for January 30

MGM has scheduled "The Hoaxters," its special 36-minute subject for national release January 30. Produced by Dore Schary, it tells of the evils of Communism, shows why it is no different basically from Fascism or Nazism, traces its history in America and shows how it must be fought. Branch managers throughout the country will screen the picture locally for all leading exhibitors who, in turn, will be asked to hold special showings in their own projection rooms for various public groups. Special advertising accessories are planned. Charles M. Reagan, general sales manager, said, "It is the company's desire to get the widest possible circulation of this picture in the belief that there will accrue to theatres in particular and the industry at large a result that cannot help but be of the greatest benefit to all concerned."

THIS WEEK IN PRODUCTION:

STARTED (2)

MGM

Years Ago

UNIVERSAL-INT'L

Stopover

COMPLETED (7)

INDEPENDENT

China Gold (Wisberg-Pollexfen)

My Dad J. R. (Make-lin)

Melba (U.A.)

Neanderthal Man (Wisberg - Pollexfen)

20TH CENTURY-FOX
Fight Town (Technicolor)

UNIVERSAAL-INT'L
Golden Blade (Technicolor)

WARNER BROS.
City Is Dark

SHOOTING (27)

ALLIED ARTISTS

Jalopy

Invitation to the Dance (Technicolor)

COLUMBIA

Conquest of Cochise (Eskay Pictures; Technicolor)

49 Men

PARAMOUNT

Untitled Comedy
Here Come the Girls

REPUBLIC

City that Never Sleeps
Perilous Voyage

INDEPENDENT

Cairo (Eros; Lip-pert; Italy)

Harness Bull (Sequoia)

Lion in the Streets (Cagney; Technicolor)

Blue Gardenia (Alex Gottlieb)

Spaceways (Exclusive; London)

Rough Shoot (London)

Main Street to Broadway (Cinema Prod.)

20TH CENTURY-FOX
White Witch Doctor (Technicolor)

Gentlemen Prefer Blondes (Technicolor)
Sailor of the King
Desert Rats

UNIVERSAL-INT'L

Stand at Apache River (Technicolor)
Prince of Bagdad (Technicolor)
East of Sumatra (Technicolor)

WARNER BROS.

Grace Moore Story (Technicolor)
Plunder of the Sun (Wayne-Fellows)

9 Eastern Unions Approve Motion Picture Council Plan

Nine local unions affiliated with the International Alliance of Theatrical Stage Employees have approved the constitution of the newly formed Eastern Motion Picture Council which will function on a basis similar to the Hollywood AFL Film Council. The constitution currently is being submitted to four additional locals which will make up the 13-union membership in the Council.

Zola Novel to Columbia

The world rights to Emile Zola's classic novel, "The Human Beast," have been acquired by Columbia Pictures and the property has been assigned to producer Lewis J. Rachmil.

PARAMOUNT  SALUTES

Hal Wallis

producer of the picture marked for every boxoffice honor in 1953 . . .

Come Back, Little Sheba



"Sharp-edged adult
drama, honestly
brought to the screen."

—LOOK MAGAZINE

"A cinch for top
honors — Hal Wallis'
superb production of
'Come Back, Little Sheba'."

—JIMMY STARR,
Los Angeles Herald and Express

BURT LANCASTER • SHIRLEY BOOTH

IN Hal Wallis' PRODUCTION

Come Back, Little Sheba

Co-starring TERRY MOORE
with Richard Jaeckel • Directed by Daniel Mann
Screenplay by Ketti Frings • Based on the original play
by William Inge • Produced on the stage
by the Theatre Guild

WARNERS PLAN FEATURE IN NATURAL VISION PROCESS

Warners announced this week it will put into production January 15 a feature film in the new Natural Vision third-dimensional process. The announcement came from Jack L. Warner and Milton L. Gunzburg, president of Natural Vision.

The choice of the property, which will also be filmed in WarnerColor, will be made shortly, said Mr. Warner. To aid in the technical work, Natural Vision will provide Warners with a third-dimensional expert, a job Mr. Gunzburg might take.

Estimating that 12 to 15 features will be made by the major studios in Natural Vision next year, Mr. Gunzburg has allocated \$40,000 for plant expansion.

Another report from Hollywood this week indicated that Columbia was taking considerable interest in the wide-screen Cinerama process. In a newspaper story, Harry Cohn, Columbia president and head of production, was quoted as saying, "We are now making a study to see if we can take advantage of this new process. We are seeking a story process that will lend itself to production in Cinerama."

Meanwhile, John Parsons, district manager for Telenews in San Francisco, announced the conclusion of a deal with Sol Lesser whereby the San Francisco Telenews theatre will become the first in northern California to hold exhibition rights to the Tri-Opticon three-dimensional process. The Chicago Telenews was the first in the circuit to show the new process, starting Christmas Day. Critic reaction to the British-made shorts, consisting of a travelogue, cartoons and miscellaneous items, was mixed.

Arch Oboler's Natural Vision feature, "Bwana Devil," is scheduled to open in Chicago January 23 at the Chicago theatre. Negotiations also are said to be nearing completion for the presentation of Cinerama at Eitel's Palace in Chicago some time in March.

In Portland, Ore., Frank L. Newman, Sr., president of Evergreen Theatres, announced that one of its three Seattle theatres will be equipped for Natural Vision exhibition early next year. The circuit also will install similar equipment in theatres in 10 other cities in the Northwest area.

Closing Deal For Fabian Warner Buy

Conferences were held in New York last week between executives of the Warner circuit and S. H. Fabian, president of Fabian Enterprises, to put the finishing touches on the agreement by which the latter will buy out the estimated 25 per cent stock interest in the new Warner theatre company to be organized upon the Warner production-exhibition divestment.

It was understood that the reorganization changes and selection of officers and directors of the new theatre company will be embodied in the proxy statement, due in January, a month before the company's annual stockholders' meeting February 17 in Wilmington, Del. Mr. Fabian, who is expected to head the new theatre company, has declined comment as to the identity of the directors and officers of the projected theatre company to be formed under the Warner consent decree. According to the announcement made two weeks ago, Mr. Fabian will buy the estimated 25 per cent stock interest of Harry W. Warner, Warner Brothers president, Albert Warner and Jack L. Warner in the new theatre company.

Henceforth the brothers Warner will devote themselves exclusively to production.

Texas Compo Views Year

Texas COMPO directors feel the year past was "successful" and the year coming should be even better. Meeting December 19 in Dallas, they voiced that sentiment.

Karl Hoblitzelle, Interstate Circuit president, sees the election freeing industry from threat of Government control, and asks continued alertness and leadership. Robert J. O'Donnell, that circuit's general manager, believes Movietime was a forward step, and that others may be an improvement, such as the motion picture exposition at the State Fair next fall, and a Movietime Train.

Colonel H. A. Cole, Allied figure and national COMPO tax repeal campaign chairman, believes the campaign will bear fruit, but also asks an "incentive selling program" for the industry generally.

Ed Rowley, Rowley United Theatres head, sees Cinerama as a milestone, and suggests planning for it. H. J. Griffith, Theatre Enterprises president, has faith in the tax repeal campaign. Claude Ezell, circuit and drive-in executive, believes drive-ins will have their most prosperous year.

File for TV Station

WASHINGTON: Richmond Television Corp., a new firm in which the largest stockholder is Neighborhood Theatres, has filed an application with Federal Communications Commission for a television station in Richmond, Va.

Report Harry Warner's Year's Salary \$182,100

WASHINGTON: Harry M. Warner, president of Warner Brothers, received a salary of \$182,100 in the fiscal year ended Aug. 31, 1952, according to a report filed with the Securities and Exchange Commission.

Other yearly salaries listed in the report included the following: Jack L. Warner, vice-president, \$182,050; Albert Warner, vice-president, \$104,000; Harry M. Kalmine, vice-president, \$130,000; Robert W. Perkins, vice-president and general counsel, \$104,800; Samuel Schneider, vice-president, \$104,700; Samuel Carlisle, comptroller, \$50,720, and Stanleigh P. Friedman, vice-president, \$65,800.

The total paid to all directors and officers for the year was \$1,199,970.

Des Moines Club Charity

Members of the Des Moines Variety Club, Tent No. 15, were on hand for the presentation of the latest in oxygen tent equipment donated by the club to the Mercy Hospital, Des Moines, last week. The club is also presenting the Blank Memorial Hospital, Des Moines, with a hot pack machine and a cash donation to the local Y. M. C. A.

"Moulin Rouge" to Capitol

"Moulin Rouge," the John Huston film starring Jose Ferrer, released by United Artists, will open in New York at the Capitol following the engagement of "Androcles and the Lion," it was announced this week by William J. Heineman, vice-president in charge of distribution for U.A.

Would Cut Tax 50%

A story from Detroit this week, quoting Representative Dingell (D., Mich.) as saying he would introduce in Congress next month a bill calling for a 50 per cent reduction in the present 20 per cent Federal admission tax, was the cause of some surprise but not of alarm in the COMPO headquarters in New York.

Robert Coyne, executive director of COMPO, said the surprise came from the fact that Congressman Dingell previously has been represented as an advocate of outright repeal of the tax. COMPO officials expect several bills for outright repeal of the tax—as well as others similar to Mr. Dingell's—to be introduced in the new legislature, for which reason they are not unduly alarmed at the Detroit story.

A COMPO spokesman said the organization understood that Representative Dingell's projected bill would provide for complete elimination of the tax on tickets priced at 60 cents and under, and that the reduction of the tax to 10 per cent would be on tickets over 60 cents. It also would reduce or eliminate several other Federal excises on various other forms of entertainment.

The Michigan Congressman, a member of the House Ways and Means Committee, has long been an opponent of practically all Federal excise taxes.

WITH ALL POSSIBLE PRIDE

Paramount Presents

BURT LANCASTER • SHIRLEY BOOTH

IN Hal Wallis' PRODUCTION

Come Back, Little Sheba

Co-starring **TERRY MOORE** • with RICHARD JAECKEL • Directed by DANIEL MANN • Screenplay by KETTI FRINGS • Based on the original play by William Inge • Produced on the stage by the Theatre Guild

"A potent piece of screen entertainment. A compelling, adult drama, shaped for important handling and top bookings."

—*Variety*

"Among the year's best dramas, if not *the* best. Contains all the human appeal to make it a solid hit everywhere."

—*Motion Picture Magazine*

"One of the best of the year. Promises highly profitable boxoffice performance."

—*Film Daily*

"William Inge's hit play is brought to the screen with finely etched performances, skillful direction and masterful production."

—*Boxoffice*

"Each year Oscars are handed out. Shirley Booth's performance should be very much in the running, no matter what the competition."

—*Photoplay Magazine*

"Combines artistry with commercial values."

—*Hollywood Reporter*

"A powerful film. Burt Lancaster startlingly effective."

—*Louella Parsons, Cosmopolitan Magazine*

"Ketti Frings has done a smash job of adapting the play to film. Daniel Mann's direction has great sensitivity."

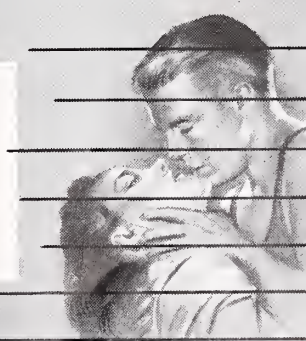
—*Daily Variety*

"The best American picture of the year."

—*Arts Magazine*



Pre-release premiere engagements now—
at the Victoria Theatre, New York City and
the Fine Arts Theatre, Los Angeles



People in The News

ALFRED E. DAFF, executive vice-president of Universal Pictures, left New York last weekend for Paris on the first leg of a round-the-world, four-week business trip. He returns to the U. S. January 17.

ARNOLD M. PICKER, United Artists foreign distribution vice-president, returned to New York Tuesday from a month-long survey of the company's operations in southeast Asia.

NATE J. BLUMBERG, president of Universal Pictures, was the author of a guest editorial in the *Hartford Times* last week. Titled "Movies and Democracy," it dealt with the place motion pictures occupy in the American system.

CHARLES MOSS, executive director of the Criterion theatre in New York and president of B. S. Moss Theatrical Enterprises,

and RICHARD LEWIS, radio TV producer and director, have formed a new company, Moss and Lewis, Inc., to develop "live" and film programs for television and radio.

S. H. FABIAN, president of Fabian Enterprises, Inc., has been named a member of the newly created Board of Development at New York University.

ROBERT ADLER has been named sales manager and LILLIAN PAULIN booker in the new Albany office of United Artists.

JOHN HUSTON, producer, was in New York from London this week.

ELLA S. LAPINERE, MGM's special publicity representative in Continental Europe, left New York Tuesday for his headquarters in Paris.

MGM Has 16 In 4 Months

MGM will have 16 pictures for its showmen customers during the next four months. This week's announcement changes a previous announcement the company would have only 12 films during the period. Special handling will be given "Lili" and "The Story of Three Loves." Both in color by Technicolor, they are not listed among the 16 releases.

What the company will release and when, follows: January: "Above and Beyond," "The Clown," "Desperate Search," "The Bad and the Beautiful" and "The Hoaxters." February: "The Naked Spur," "Rogue's March," "Ivanhoe," "Jeopardy." March: "Dream Wife," "Confidentially Connie" and "I Love Melvin." April: "Battle Circus," "Small Town Girl," "See How They Run" and "Never Let Me Go."

Freeman Attacks Indecent Publicity Advertisements

Y. Frank Freeman, chairman of the board of directors of the Association of Motion Picture Producers, Inc., said this week in Hollywood members of the Association were concerned over several instances recently of photograph ads that have appeared in trade papers and fan magazines. The photographs in question were of girls in salacious postures and with undue and indecent breast exposure.

"We have no control over such photo ads," Mr. Freeman said. "They do not emanate from any of our studios or from any responsible motion picture producers but were put out by high pressure personal publicity agents descending to the lowest

levels of bad taste to attract attention and to exploit girls seeking motion picture careers.

"Our member companies, through the Production and Advertising Codes, have voluntarily set up a self-regulation code and they at all times endeavor to keep within these bounds of good taste in approving advertising which has to do with our motion pictures. But unfortunately photographs not related to any produced or proposed motion picture have found their way into some trade papers and fan magazines.

"We call upon all of the trade press and fan magazines to give us their cooperation toward the elimination of such material," he added.

Mr. Freeman said the matter of publicity interviews given out by individuals which are in flagrant disregard of good taste is also being given consideration.

[EDITOR'S NOTE: No such illustrations as those criticized by Mr. Freeman are ever published in the HERALD.]

MPAA to Seek Repeal Of State Censor Laws

WASHINGTON: The Motion Picture Association hopes to have legislation repealing existing film censorship laws introduced in five state legislatures when they meet next year, an Association spokesman declared.

This presumably is the next step in the Association's continuing drive against state censorship.

The MPAA spokesman said MPAA hoped such repeal bills would be introduced in New York, Pennsylvania, Maryland, Kansas and Ohio, five of the six states with censorship laws. The sixth state, Virginia, does not have a session scheduled next year, but an attempt will be made to have that law repealed when the Virginia legislature meets the following year, it was said.

Sales Heads Again Study Arbitration

The distributors' committee of the Motion Picture Association of America met last week in New York to review developments in efforts to set up an industry arbitration system. The prime result of the brief meeting was a reiteration from Eric Johnston, association president, that "there is no change in the distributors' readiness to discuss possible changes in the arbitration proposals with exhibitor representatives."

"Possible changes," however, did not include the distributors' stand against arbitration of film rentals, committee members emphasized. They indicated they felt the next move in the arbitration negotiations was up to National Allied, which rejected the distributors' draft at its Chicago convention. They added that they haven't yet received formal notice from Allied of that rejection.

Attending the meeting, the first since the Allied action was taken, were sales managers and Austin Keough, Adolph Schimel and Robert Perkins, attorneys for Paramount, Universal and Warner Brothers, respectively, who drew up the distributors' draft in October.

The committee is expected to meet again in the near future and at that time may come to some decision on requests made earlier by Wilbur Snaper, Allied president, that the distributors clear up two points involving trade practices: high film rentals and an excessive number of pre-release engagements. It was felt that the sales managers might be willing to clarify those two issues if Allied's acceptance of the plan hinged on such action.

AMPA "Students" to Receive Diplomas

"Graduates" of the Associated Motion Picture Advertisers' Showmanship Classes will be given diplomas at the January AMPA meeting to be held in the Hotel Piccadilly, New York, on January 15, it was announced last week by AMPA president Harry K. McWilliams. Speakers at the final session were Arthur De Bra, director of community relations, and Gordon White, director of the Advertising Code Administration of the Motion Picture Association of America, and Maurice Bergman, director of public relations and assistant to the president of Universal Pictures. They spoke on public relations.

Granada Profit \$597,153

LONDON: Granada Theatres, Ltd., has reported a trading profit for the year ended Sept. 30, 1952, of £212,912 (approximately \$597,153), compared with £219,949 in the previous year. Last year's dividends were maintained.

WHEN IT'S JANUARY 1ST IN THE
U.S.A....IT'S APRIL IN PARIS!

From
WARNER BROS.
for New Years

that oo-la-lovely
musical spree
in Paree!

DORIS

DAY

RAY

BOLGER

**April
in
Paris**

COLOR BY
TECHNICOLOR

WITH
CLAUDE DAUPHIN

AND EVE MILLER • GEORGE GIVOT • PAUL HARVEY

WRITTEN BY JACK ROSE AND MELVILLE SHAVELSON

Musical Numbers Staged and Directed by LeRoy Prinz

Song "April in Paris", Lyrics by E. Y. Harburg, Music by Vernon Duke

Original Songs, Lyrics by Sammy Cahn, Music by Vernon Duke

Musical Direction by Ray Heindorf

PRODUCED BY WILLIAM JACOBS

DIRECTED BY DAVID BUTLER



**Big-space
advertising
in Collier's**

(plus cover
and 3-page
color feature)

also
Cosmopolitan
and 11 fan
magazines!



The National Spotlight

ALBANY

Christmas parties are being held by Film Row branch offices. Columbia was one of the first to mark the annual celebration, with an exchange of gifts around a tree in the main office. . . . Senorita Antonia Morales, who acted as technical adviser on gypsy scenes, costumes and dialogue in MGM's forthcoming "Sombrero," visited resident manager Jack Goldberg recently. . . . Postponement of a Plymouth car pre-Christmas giveaway in three local Fabian houses from Wednesday to Friday was reported to have been made in the thought audiences would be larger if the drawings were not held on the night of a televised boxing bout and of a Siena College basketball game. . . . Mayor Erastus Corning's proclamation for "Prevent Invasion Week" recommended that all Albanians see "Invasion U.S.A." at the Grand.

ATLANTA

John and Ygnacio Carbonell will open a 700-car drive-in costing around \$150,000 in Key West, Fla. early in the spring. . . . Booy Lassiter and A. G. Nucie of Murray, Ky., will open a new 250-car drive-in at Dresden, Tenn., with date set for early spring. . . . Phillip Feld, general sales manager for the American Newsreel Corp., New York, was in for a visit with R. R. Richardson, Astor Pictures. . . . Rube Joiner, Joiner Booking Service, was in booking. . . . Arthur C. Bromberg, president Monogram Southern Exchanges, spending the Xmas holidays in Mobile, Ala. . . . Norman Letarte, booker, United Artists, New York, was killed in an automobile accident near Daytona Beach, Fla. His bride was injured seriously. . . . J. H. Long, Dixie, East Gadsden, Ala., on the row booking.

BOSTON

James M. Connolly of 20th-Fox has again been appointed chairman of the theatre division for the March of Dimes for the Suffolk County Chapter. He has set aside the week of January 18-24 as Theatre Week for the MOD theatre collections. . . . Richard Smith, son of the Philip Smiths of Smith Management Company, was married December 21 at the Hotel Somerset to Miss Susan Flax of Newton. . . . The Neponset drive-in, Boston proper's only ozoner, remained open until December 21 for a record season, outlasting all the openairers in the area. . . . The Astor theatre has a new RCA "Even-Lite" plastic screen installed by Capitol Theatre Supply in readiness for the Christmas Day opening of "Hans Christian Andersen."

BUFFALO

When Tyrone Power visited Buffalo the other day to play in "John Brown's Body" at Kleinhans Music Hall, Dave Miller, U-I

manager and Constantine J. Basil, head of the Basil circuit, threw a newspaper and radio luncheon for him. . . . Jack Beresin, International Chief Barker of Variety Clubs, was a Buffalo visitor the other evening and Tent 7's chief barker, Dave Miller presided at a reception for the big chief in the local club's headquarters. . . . Dr. Mauro Zambuto, noted sound authority, is coming to Buffalo soon to help promote the premiere at the Center of "Anna." . . . Menno Dykstra smashed attendance records the first part of this week with "The Miracle of Fatima" at his Glen theatre in Williamsville. . . . Charlie Mancuso, assistant booker at the Fox exchange is back on the job following a shoulder operation. . . . Russ Tripi, former shipper at National Screen is now assistant shipper at RKO.

CHICAGO

First-run houses here lined up a powerful group of pictures to break on Christmas

Day. Scheduled for holiday openings were, among others: "Stars And Stripes Forever" at Eitel's Palace, "Million Dollar Mermaid" at the Oriental, "Road To Bali" at the State Lake, and the world premiere of Sol Lesser's tri-opticon at the Telenews. . . . The Wallace, Chicago, closed for the holidays is expected to reopen after the 1st of the year. . . . The Strand, Brookfield, Ill., is closing and will be converted to use as a store. . . . The Gold Coast, on the fringe of Chicago's near north side, is running an "Alec Guinness Festival," showing in succession "The Mudlark," "Great Expectations," and "Oliver Twist." . . . Nate Shapiro, one-time assistant to Ben Katz, publicity chief of Universal-International's Chicago office, now is with Associated Press.

CINCINNATI

Peter Niland was elected president of the local Colosseum of Motion Picture Salesmen at the annual meeting recently held. Other officers elected were Sam Weiss, vice-president; Richard Breslin, secretary, and Manny Niegel, treasurer. . . . Marc Cummins, who operates a number of area drive-ins, is vacationing in Florida and will also visit Mexico. His wife is accompanying him. . . . Selig J. Seligman, vice-president and general manager of North Theatres, is the father of a new baby girl. . . . William A. Miere, manager of the local Paramount exchanger, likewise, became a father recently, the couple's second child. . . . The Nellis, Dehue and Yolyn theatres, operated by C. D. Hager in the West Virginia territory, have gone dark, with no announcement as to when they will reopen. . . . The Opera House, at Sabina, Ohio, an old landmark in the town, soon will pass into theatre history. Contracts have been let to convert the property into a modern municipal building. . . . John A. Schwalm, erstwhile operator of the Rialto theatre, in nearby Hamilton, Ohio, is on his annual vacation in Florida.

CLEVELAND

Pre-holiday theatre business here is hitting the bottom. Department store sales are up above last year and most downtown stores are open evenings, resulting in poor theatre attendance. Theatres themselves contribute to this situation by offering secondary attractions. . . . Alan Sogg, pre-med student at Miami University, is spending the holidays with his parents, MGM branch manager Jack and Mrs. Sogg. . . . Jack Share, United Artist salesman, is with his family in Miami, Fla. for the holidays. . . . Leon Enkin of the Robins circuit in Warren, his wife and child, left to join Joe and Mrs. Ronins in Miami. . . . Warners leased their Uptown theatre to Eaton Mfg. Co. for a special Christmas morning movie show and company party. . . . Bernie Rubin, head of Imperial Pictures, a states right ex-

WHEN AND WHERE

January 11: Caravan committee meeting, Allied States Association, Jung Hotel, New Orleans.

January 12-13: Annual board of directors meeting, Allied States Association, Jung Hotel, New Orleans.

January 13-14: Annual convention, Allied Theatre Owners of Gulf States, Jung Hotel, New Orleans.

January 25-27: Annual mid-winter meeting executive committee and board of directors, Theatre Owners of America, New York City.

February 23-25: Annual convention, Allied Independent Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City.

March 4: Drive-in operators' meeting, sponsored by the Kansas Missouri Theatre Association, Kansas City, Mo.

March 24-26: National drive-in convention and annual convention, Allied Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

April 7-8: Annual convention, Independent Theatre Owners of Ohio, Deshler-Wallick Hotel, Columbus.

May 5-6: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock.

(Continued from page 38)



"I'M A CONSTANT READER OF MOTION PICTURE HERALD AND ALL THE TRADE PRESS!"

I PREDICT in coming weeks of Motion Picture Herald when you look in the section WHAT THE PICTURES DID FOR ME you'll find reports of fine success with M-G-M attractions like "MILLION DOLLAR MERMAID" (*Tech.*), "ABOVE AND BEYOND," "THE BAD AND THE BEAUTIFUL," "THE CLOWN" and many others.

I PREDICT future issues will carry fine reviews on such M-G-M pictures as "JEOPARDY," "THE NAKED SPUR" (*Tech.*), "I LOVE MELVIN" (*Tech.*), "SOMBRERO" (*Tech.*), "LILI" (*Tech.*), "BATTLE CIRCUS," "NEVER LET ME GO," "JULIUS CAESAR," "VICKI" (*Tech.*), "THE GIRL WHO HAD EVERYTHING," "YOUNG BESS" (*Tech.*), "REMAINS TO BE SEEN," "VAQUERO" (*AnSCO color*), "DREAM WIFE" and many more.

I PREDICT in many coming MANAGER'S ROUNDTABLE sections you'll find that M-G-M is well represented by exploitation stunts and promotion ideas because M-G-M firmly believes that showmanship is the life-blood of our business. I'm going to continue to be a constant reader of the trade magazines and I urge you to do so, too, because the live-wires of the industry are the boys who know their stuff!

change, has closed a contract with Ollie Unger for distribution of Beverly Pictures in northern Ohio. . . . Mike Lesnick, Associated Circuit auditor and Mrs. Lesnick spent Christmas with their grandchild in Washington, D. C.

COLUMBUS

Fred Rowlands' Main has installed the first RCA Synchro Screen in this area. . . . John Zink, 64, stagelaud at RKO Palace for many years, died after an illness of four months. . . . Paul "Slim" Jones, operator of a free bingo game here, announced his candidacy for mayor. Jones is charged with promoting a scheme of chance. His case has been continued to Jan. 10. . . . Tentative site for the second municipal parking garage is the northeast corner of Town and Third streets. This is in the block adjacent to the Hartman, Grand and Ohio theatres. . . . Manos Enterprises have closed the only two theatres in Toronto, Ohio, claiming that the city admission tax has made both theatres unprofitable. In a referendum at the November elections voters refused to kill the tax. . . . Tom Harris has resigned as theatre editor of the *Ohio State Journal*. The theatre desk is being occupied temporarily by Ken Baker of the *Journal* editorial staff. . . . Norman Nadel, Citizen theatre editor, is planning a two weeks' visit to New York starting January 9.

DENVER

Edward Bohn, chairman of the state boxing and wrestling commission, is preparing a bill that would place a five per cent tax on closed circuit television showings of wrestling and fights where an admission is charged. He is afraid if the closed circuit practice continues it could mean the finish of local wrestling and fighting. . . . Mrs. Louise Ferguson, National Theatre Supply office manager, spent her vacation in St. Louis. . . . Mr. and Mrs. S. J. Lamgwith, of Western Service & Supply, spent Christmas in New Jersey. . . . L. E. Hobson, RKO salesman, a grandfather, for the first time. . . . Jim Ricketts, Paramount branch manager, to Des Moines, former home, for Christmas. . . . Don Hammer buys Associated Film Exchange from Russ Dauterman and Bus Campbell, and will rename it the Intermountain Film Exchange, and will be at 929 Twenty-first Street. . . . John Denman, Great Falls, Mont., theatre man, named chairman of the 1953 Red Cross drive.

DES MOINES

Fire caused \$3,000 damage to the Grand theatre at Sheffield when film in the projector blazed during a showing of "Smoky." Patrons left the theatre in an orderly manner and there were no casualties. New projection and sound apparatus have been installed since the fire by owner Jim Robinson. . . . Ben Marcus, Columbia district manager, visited the Des Moines exchange. . . . William Waters, Jr., has been wed to June Pettet. . . . The Tulip theatre at Orange City has been reopened by Ed Utech, who purchased the house at public auction. Bob Vande Brake, recently discharged from the Army, has been named manager. . . . W. A. Middleton, veteran retired theatre manager, is celebrating his 50th year in Iowa Falls. Although no longer at the helm of the Rex,

he is still active on the boards of several banks. . . . Leo Wolcott is helping on the Iowa Crusade for Freedom committee. Mr. Wolcott, who owns theatres at Eldora and elsewhere, is an official of the Iowa-Nebraska ITOA.

DETROIT

The Wisper & Wetsman circuit has closed two of its houses, the Fenkell and Piccadilly, which have been in operation for over 25 years by the circuit. . . . Republic Amusement Co., headed by Anna Talcowsky and affiliated with Saul Korman, circuit operator, has taken over the Cameo theatre. . . . Arch Oboler, producer-writer-director of "Bwana Devil" the three dimensional movie, is in town to assist in making preparations for the premiere of his picture at the Madison. . . . "Ivanhoe" is still drawing capacity crowds as it ends its third month at the Adams. . . . Dillon Krepps, managing director of the United Artists, has put up a wishing well in the lobby of the theatre. All money will go to the wounded veterans at Percy Jones Hospital in Battle Creek, Michigan. . . . Al Ackerman, owner of the East-side theatre, played Santa Claus for polio-stricken children in the Sister Kenny Hospital in Pontiac, Mich.

HARTFORD

Connecticut State Treasurer Joseph A. Adorno, son of the Sal Adornos, Sr., of the M&D Theatres, Middletown, Conn., has been named Middlesex County (Conn.) campaign chairman of the March of Dimes drive. . . . Hartford Visitors: Sidney Zins, Columbia home office exploitation department, New York; Hector Frascadore, Farmington (Conn.) drive-in theatre; John McGrail, Universal-International home office exploitation department, New York; Lou Brown, advertising and publicity department, Loew's Poli-New England Theatres, New Haven. . . . Robert Maurello has resigned as assistant manager of the Warner Strand, Hartford, to become house manager of the Community Amusement Corporation's Star, Hartford. . . . Maurice Greenberg, owner of the Parsons, Hartford, and Mrs. Greenberg are grandparents to a baby girl born to their daughter-in-law, Mrs. Leonard Greenberg of Hartford.

INDIANAPOLIS

The Indiana theatre televised the Indiana-Michigan Big Ten basketball game Saturday night but drew only 1,100 customers. Manager Al Hendricks thinks Saturday is a bad night for it. . . . John Johns has joined the Metro office here as exploitation man. The territory has been covered from Cleveland and Cincinnati for the past several years. . . . Norma Lattimore, contract clerk at Warners, has entered the Will Rogers Memorial Hospital at Saranac, N. Y. . . . Eddie Hockstein has quit as Columbia salesman to return to his home in Detroit. . . . Bill Haymes, UA branch manager, and his wife are spending the holidays in Atlanta. . . . Henry and James Kornblum are remodeling the front of the Rosedale at Evansville. . . . E. L. Ornstein of Marengo is now buying and booking for the Venro, Charlestown. . . . John Allison reopened the redecorated Bivian at Carlisle December 23. . . . H. W. Boyd of the Princess, Cayuga, is serving as chairman of a citizen's committee playing Santa Claus to needy children.

KANSAS CITY

Christmas parties have been the order of the day on Film Row. . . . Ed Hartman, of the buying and booking agency operated under his name, is ill in St. Luke's hospital. . . . E. R. Golden, and Mrs. Golden arranged for a special display of oil paintings, by members of the Midwestern Artists Association, in the lobby of their Vogue theatre, during the holiday season. . . . Senn Lawler, director of public relations for Fox Midwest, has again been named as vice-president of the Chamber of Commerce in charge of publicity. . . . Every week there are rumors of "another subsequent run" being closed for lack of business in Greater Kansas City. But in fact, only two have definitely closed in several months. . . . Thirty-five new drive-ins were contracted for in 1952, of which ten were completed in time to operate in this year.

LOS ANGELES

Hugh Bruen, who operates three conventional theatres in Whittier, is planning to erect a 500-car drive-in to be ready for opening next Spring. . . . Issy Berman, Berman Theatres, planed in from New York, where he attended the funeral of his mother-in-law. . . . Fox West Coast has shuttered their Rosemary, Ocean Park. . . . Film Row was shocked to hear of the sudden passing of Roy Hunt, veteran exhibitor, who operated the Rubidoux, Riverside. . . . Viola Thompson, secretary to Everett Sharp, FWC chief booker, is ailing in the Cedars of Lebanon Hospital. . . . Bill Warner, U.A. salesman, returned from vacationing with his family in Ensenada, Mexicali, and Palm Springs. . . . Joe Sarfaty, Warner Bros. salesman, is taking a winter vacation. Mel Evidon, Columbia sales manager, is recuperating at home after an illness.

MEMPHIS

Memphis Tent 20 of Variety, with its 1953 officers elected, holds its first party of 1953 with a New Year's Eve dance Dec. 31 at Hotel Gayoso clubrooms. M. H. Brandon was re-elected chief barker for 1953. Others re-elected were: Ben Bluestein, first assistant barker; Tom Kirk, second assistant; Jack Sawyer, dough guy, and Vernon Adams, property master. . . . W. E. Green, New York, president of National Theatre Supply Co., was in Memphis to speak to a two-day sales meeting attended by area managers and salesmen. . . . Forty-five Malco managers in the Memphis territory heard M. A. Lightman, Sr., M. A. Lightman, Jr., Herb Kohn, Richard Lightman, Edward P. Sapinsley and Herbert R. Levy, Malco executives, discuss plans for 1953 at a one-day meeting at Hotel Gayoso in Memphis. . . . Memphis exchanges all held Christmas parties for their employees. . . . Mid-South exhibitors shopping and booking on Film Row included Louise Mask, Bolivar; Mrs. H. A. Fitch, Erin; and G. H. Goff, Parsons.

MILWAUKEE

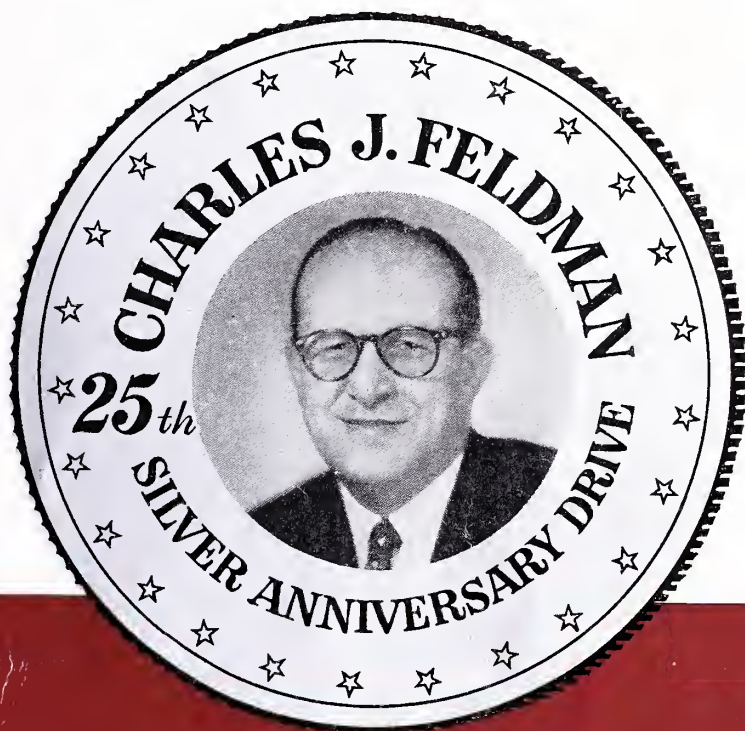
The Lakeland Theatres Corp., owner and operator of the Strand theatre in Whitewater, has taken an option on land on Highway 12 outside of Whitewater to build a

(Continued on page 41)

Universal-International

Announces

with Pride



WE FEEL THERE IS NO FINER WAY OF PAYING TRIBUTE TO CHARLES J. FELDMAN THAN FULFILLING TO THE MAXIMUM OF OUR ABILITY THE UNIVERSAL-INTERNATIONAL TRADITION WHICH HE HAS HELPED ESTABLISH.

THAT TRADITION IS THE CONSISTENT DELIVERY OF TOP-PROFIT PRODUCT TO THE NATION'S EXHIBITORS.

SO WE HAVE SELECTED TWELVE PICTURES – NINE OF THEM IN TECHNICOLOR – PROVIDING THE STRONGEST GROUP OF CONSECUTIVE RELEASES IN OUR COMPANY'S HISTORY...WITH WHICH TO ENCOURAGE THE GREATEST EXHIBITOR PARTICIPATION IN THIS 25TH SILVER ANNIVERSARY DRIVE.

DECEMBER 28TH TO MAY 2ND

UNIVERSAL-INTERNATIONAL *presents*

ERROL MAUREEN
FLYNN • O'HARA

AGAINST ALL FLAGS

COLOR BY Technicolor

TYRONE POWER
PIPER LAURIE • JULIA ADAMS

The MISSISSIPPI GAMBLER

COLOR BY Technicolor

ALAN LADD
DESERT LEGION
CO-STARRING
RICHARD ARLENE
CONTE • DAHL

COLOR BY Technicolor

MEET ME AT THE FAIR

STARRING

DAN DIANA
DAILEY • LYNN

COLOR BY Technicolor

The REDHEAD from WYOMING

STARRING

MAUREEN ALEX
O'HARA • NICOL

COLOR BY Technicolor

RAOUL WALSH'S
*The LAWLESS
BREED*

ROCK JULIA
HUDSON • ADAMS

COLOR BY Technicolor

CITY BENEATH THE SEA

STARRING

ROBERT RYAN • MALA POWERS
ANTHONY QUINN • SUZAN BALL

COLOR BY Technicolor

GUNSMOKE

AUDIE SUSAN
MURPHY • CABOT
PAUL KELLY • CHARLES DRAKE

COLOR BY Technicolor

SEMINOLE

STARRING

ROCK BARBARA
HUDSON • HALE
ANTHONY RICHARD
QUINN • CARLSON

COLOR BY Technicolor

MA AND PA KETTLE ON VACATION

STARRING

MARJORIE PERCY
MAIN • KILBRIDE

GIRLS IN THE NIGHT

HARVEY LEMBECK • JOYCE HOLDEN
GLENDA FARRELL • GLEN ROBERTS
PATRICIA HARDY • JACLYNNE GREENE

BUD LOU
ABBOTT and COSTELLO
GO TO MARS

MARI BLANCHARD and the
Miss Universe Contest Beauties

for the

25th
SILVER



Anniversary Drive

DECEMBER 28TH TO MAY 2ND

drive-in theatre. Start of construction is planned for this Spring. . . . L. Roy Pierce, who started in show business nearly 50 years ago as a program boy in an Omaha theatre, has taken an indefinite leave of absence as manager of the Riverside theatre here due to his health. . . . Ervin J. Clumb, 35, will take over as manager of the Riverside. . . . A new face in downtown Milwaukee is Robert C. Peck, manager of the Keno drive-in at Racine and Westgate drive-in at Kenosha. He presently is at the Towne theatre here in an advisory capacity.

MIAMI

During a spot of "cool" weather in Miami, Keith McComas' Tropicaire drive-in was held up by "wool sock" bandits and robbed of \$50. The cool customers used a stolen car for the robbery. . . . Ralph Renick, news director of Wometco's theatre of the air, WTVJ, will teach a course in Television News at the University of Miami. . . . The Miami chapter of the National Association of Building Owners and Managers elected Ed Reilly, of Florida State Theatres, as president. . . . Ed Melniker, manager of the Coral Way Auto theatre, reports the annual election of officers was held recently by the members of Miami's Tent 33 of the Variety International. The following were elected officers and crew members with installation ceremonies planned for early January: chief barker, Ed Melniker; 1st ass't, Hal Koplun; 2nd ass't, Sonny Shepherd; property master, Bill Dock; dough guy, Sandy Bronstein and crew members, Sid White, Rajah Raboid, Dan Fitch, Jake Sher, Al Weiss and Bill Peck.

NEW ORLEANS

Bob Roberts who has followed the road-show route for many years, movies as well as stage shows, is very ill at his home here. . . . Exhibitors calling were Warren Salles, Covington, La.; Billy Johnson, Alexandria, La.; Roy Pfeiffer, Baton Rouge, La.; Geo. Baillo, Southern Amusement Company, Lake Charles, La.; Max Connett, Newton, Miss.; Ernest Delahaye, Maringuoin, La.; O. Gaudet, Port Allen, La.; L. J. Cheramie, Golden Meadows, La., and Mr. Brown, Century, Mobile, Ala. . . . Jack Jackson, NSS road representative and his wife visited. . . . Myrtle Leman is the new cashier at Warner Bros. . . . Milton Guidry, Lafayette and Opelousas theatre owner, returned from a week's business and pleasure trip to Detroit, Mich. . . . E. V. Richards, Jr., chairman of the Sesquicentennial celebration, and its manager, Raymond Hufft, met with motion picture distributors and theatre owners to discuss and make final plans for the industry's participation in the affair.

OKLAHOMA CITY

Members of the AFL Moving Picture Machine Operators union, who run the projectors in nearly all city theatres, have elected the following officers: Berlin Parks, president; Kenneth Lyons, business agent; Bert Bell, financial secretary; and Jerry Jeter, recording secretary. Parks succeeds Earl Landsberger. . . . Ed Thorne, booker for Cooper Foundation Theatres in Oklahoma City, was made general chairman of the building program being planned by the Southminister Presbyterian Church. . . .

Ritz theatre at Shawnee, Okla., held its 31st annual Ritz-J. C. Penney free Christmas Show, Dec. 20. . . . Oklahoma Tax Commission's report on sales tax for the month of October, 1952 for theatres shows 369 returns, \$36,870.62 tax, as compared with 366 returns, \$35,179.92 tax for the month of October, 1951, an increase of 4.81 per cent. . . . The Frontier theatre is now under the management of Hull Brothers. . . . The Capitol theatre had a "Toys for Tots" show for children Saturday.

OMAHA

The Amo Club's Christmas party for Northside children was held at the Corby theatre with some six hundred children at the annual event. . . . The 20th-Fox branch has made an office project a collection of clothing, blankets and money for a needy family of parents and six children. . . . Roy Brewer, former Grand Island movie projector operator and now west coast IATSE labor official, met with old Nebraska IATSE and State Federation of Labor leaders on a visit in Omaha. . . . Don McLucas, United Artists exchange manager, has returned home after hospital treatment for the flu. . . . Approximately 75 per cent of the theatres in the territory were to close early Christmas Eve.

PHILADELPHIA

Charles Zagrans, RKO branch manager, announced the marriage of his son, Jack E. Zagrans, to Marilyn Gay Hyman, of Elyria, Ohio. . . . Warners' Keswick, in suburban Glenside, Pa., along with six adjoining stores and a parking lot, was sold in a package deal for \$315,000 to Benjamin Blumenthal, who operates the Glen Food Mart around the corner from the theatre. He will continue to operate the theatre after adjustment is made of the fire damage earlier this month estimated at more than \$100,000. . . . The 18th annual dinner of the local Variety Club on Jan. 5 at the Bellevue-Stratford Hotel, will be a testimonial dinner honoring outgoing chief barker Victor H. Blanc and incoming chief barker Ralph Pries. . . . More than 150 representatives of the local amusement and motion picture industry attended a meeting of the Mayor's Finance Committee to discuss the repeal of the 10 per cent amusement tax and levy in its stead a five cents per square foot tax on revenue producing open lots.

PITTSBURGH

Film Row folk are more than pleased that Harry Kalmine will remain head of the Warner Brothers chain now under the control of the Si Fabian circuit. . . . M. A. Silver, the Fabian zone manager here, spent a well-earned Christmas holiday in Florida. . . . Mr. and Mrs. Mike Manos, he's president of the Manos circuit, also are now in the South for the winter. . . . Harry F. Grelle has been named manager of the downtown State theatre. He succeeds Jack Simmons. . . . Norbert and Ernest Stern have taken over the Penn and Victor theatres in New Castle from Harold Mirisch and F. D. Moore will do the booking. . . . Bill Elder, manager of Loew's Penn theatre here pulled a neat publicity stunt in connection with "Outpost in Malaya." He had Bill Shirley,

press agent for the epic standing in the lobby giving three dollars to anyone who had a two-dollar bill on an exchange basis.

PORTLAND

All first-run theatres are trying to keep the coin rolling into the boxoffice by showing new pictures every week and using different promotion ideas to get business. . . . Last week, the J. J. Parker Theatres announced that they were trying to get "Cine-rama" for their 890-seat United Artists. This week, the Evergreen Theatres obtained an exclusive franchise for showing "Natural Vision" films. Oregon district manager Russ Brown stated that a survey of all Evergreen houses will be made before booking the first film, "Bwana Devil." . . . Jack Matlack got his "Road To Bali" contest into high gear this week with Paramount field man Walter Hoffman. . . . Hamrick city manager Marvin Fox took a five-day vacation. . . . The Paramount theatre did such a bang up job with the Danny Kaye Show that the Betty Hutton Revue has been inked for Feb.

PROVIDENCE

Peter Cooper, well-known throughout the United States in entertainment circles, but more especially as being former concert master at New York's famed Hippodrome, the Strand and Regent theatres, died here recently, at the age of 60. . . . Dave Levin, manager of the RKO Albee, staged an outstanding promotion, timed with the Christmas season. Pushing his \$1-\$3-\$5-\$10 gift ticket books, which afford a substantial saving in themselves, Levin offered an extra bonus of California Pottery hostess sets, cigarette boxes and candy dishes to all purchasers. . . . In a great display of cooperation, the Providence *Sunday Journal* recently rushed to the aid of Edward Gould who is trying to bring the living theatre back to this city, and devoted virtually the entire feature section, known as "The Rhode Islander," to the plays being offered at the Playhouse.

ST. LOUIS

New MPTO grievance committee, set up to handle such matters as rentals, clearances etc., will start meeting in January. Headed by co-general manager of the Fred Wehrenberg circuit, Lester Kropp, the new committee will meet in MPTO offices at 3330 Olive St. . . . Other members are John Meinardi of this city; Tom Bloomer of Belleville, Ill.; Bill Williams, of Union, Mo.; Tom Edwards of Farmington, Mo. and Lou Ansell of this city. . . . Hall Walsh, Warner Bros. manager prairie district, will be honored by a special drive sometime in January. . . . Herman Ferguson of Malden, Mo. is recovering from auto accident near Memphis, Tenn., a month ago. . . . Grandmother of Frank Plumlee of the Edwards and Plumlee Circuit of Farmington, Mo., died.

TORONTO

Further inroads on the entertainment-seeking public is to be made by city's only TV station which is extending its hours of telecasting each day a third. . . . Tony Ranicar, WB ad pub chief in Canada, leaving

(Continued on following page)

(Continued from preceding page)

soon to take up new post in Denver, entertained at home for his friends. . . . Harry Mandell and Nat Taylor of Twentieth Century Theatres are Florida-bound. . . . Basil Salamis, owner of the Laval and Fairyland theatres in Montreal, who has been active in Greek Relief Work, has again been decorated. This time the medal, presented by Greek Ambassador to Canada, was from the Friends to Greek Scouts. . . . Ralph Crawford of the Orpheum theatre, Moose Jaw, has joined the marital ranks. . . . Three new members of the Famous Players Canadian Corp. 25-Year Club are Phil Tucker, manager of the Capitol theatre, Kamloops; Martin Cave, manager of the Dominion theatre, Victoria, and George Gerrard, projectionist at the Strand theatre, Vancouver.

VANCOUVER

Bill Warke, Columbia shipper, was married to Jackie Schratte of Vancouver. . . . Howard Fletcher, owner of the Kingcrest theatre, failed in his bid for re-election for reeve of West Vancouver. Winner was Hugo Ray, a local lawyer and former owner of the Beacon (now Odeon Hastings) in Vancouver. . . . Pat Murphy, co-owner of the Paramount drive-in at Burnaby, moved to California. . . . Famous Player Theatre Managers Association showed a net profit from their annual film ball. Proceeds will go to send underprivileged kids to summer camp, a nice public relation job for show business. . . . 11 new ozoners are on the planning boards in B.C. and the prairie provinces, most of which are expected to be operating in the spring of 1953. . . . A newly arrived exhibitor from England has bought the building and contents of the 449-seat Rio theatre in Victoria. . . . Theatre employees are asking a 15c hour hike for doormen, ushers, cashiers and concession counter employees. Present contract expires in January.

WASHINGTON

RKO Keith's theatre had a display model of a bombed-out city in its lobby, in connection with "Invasion U.S.A." . . . The Playhouse and Dupont theatres, owned by Ilya E. Lopert, presented President and Mrs. Harry S. Truman with life-time passes in gold, in honor of their services to the theatres' benefit activities. . . . The Variety Club of Washington will have its traditional New Year's Eve party in the club rooms. . . . The Metropolitan theatre had a gigantic Kiddie Show on the Saturday morning before Christmas. . . . "Never Wave at a Wac" will have its world premiere at RKO Keith's on January 28. . . . K-B's MacArthur theatre has joined the group of "art" houses. . . . "Interruption to Life," a film on polio, was shown to members of the D.C. Chapter of the National Foundation for Infantile Paralysis and the Washington March of Dimes Committee.

Ivan L. Haley Dies

Ivan L. Haley, 63, manager of the Dundas and Mayfair theatres in Dartmouth, Nova Scotia, died suddenly December 9. He had been manager of the Dundas since it was opened about 25 years ago, and the Mayfair since it was opened about 19 years ago. Surviving are his widow, one son and one daughter.

IN NEWS REELS

FOX MOVIE TONE NEWS, No. 103—Ike sees MacArthur. U. S. ship splits. NATO meets in Paris. "Operation Home" a GI hit. Movie stars honored. Frosty Florida. "Mamie," Cardinal Spellman at holiday fete. U. S. football in England.

FOX MOVIE TONE NEWS, No. 104—Air Force crash kills 86. Red Korean POW's break foiled. Marchers protest Sing Sing spy death. Two stars honored. Duke of Windsor here. Stars entertain overseas GIs. Half pint rasslers in Toronto.

NEWS OF THE DAY, No. 233—Italians rescue U. S. seamen. Wright award to Doolittle. Venezuela builds for future. Nobel prize to three Americans. Artists design footwear. Eisenhower, MacArthur confer. Holiday greetings from embassy children.

NEWS OF THE DAY, No. 234—UN rejects Red slander. Ike honored. Stars to cheer GIs. Aviation's worst disaster. Circus thrill for Queen. Smooth sailing for ski fans.

PARAMOUNT NEWS, No. 36—Ike, MacArthur meet. Caracas city of progress. NATO shapes plans. Diving in the desert, 39 rescued from "half-ship."

PARAMOUNT NEWS, No. 37—Worst air crash. Acheson home from Paris. Lattimore pleads not guilty. Stars visit troops. Ike on religion. POW riot aftermath. London sees circus.

TELENEWS DIGEST, No. 51B—Ike, MacArthur discuss peace. Monkeys join zoo. NATO council convenes. Texas prison minus bars. Naguib tightens Middle East ties.

TELENEWS DIGEST, No. 52A—Sailors rescued in sea disaster. Windsors in U. S. Crime Committee probes New York waterfront. Christmas in Korea. Pros and stars tee off.

UNIVERSAL NEWS, No. 423—Eisenhower, MacArthur meet. NATO session opens. Protective garb shown. Truman makes air awards. Venezuela progress. Italian art work. Clothes for Korea. Noel greetings international style.

UNIVERSAL NEWS, No. 424—Air crash kills 86. Red POW riot. Floods in Italy. Stars leave for front. Lions-Rams football. Basketball.

WARNER PATHE NEWS, No. 38—Ike, MacArthur confer. Ship on rocks. Hawaii bids for statehood. NATO council in Paris. 50th flight year. Floating church for Hamburg skippers. Exotic resort fashions.

WARNER PATHE NEWS, No. 39—Stars to Korea. Acheson home. Lattimore says not guilty. Helicopter. Plane crash. Prison riots. London circus. Lions beat Rams.

Legion Approves Eight Of Ten New Pictures

The National Legion of Decency has reviewed and classified 10 features this week, placing one in Class A-1, unobjectionable for general patronage; seven in Class A-2, unobjectionable for adults, and two in Class B, objectionable in part for all. In Class A-1 are: "Rogue's March." In Class A-2 are: "Beautiful But Dangerous," "A Member of the Wedding," "No Time for Flowers," "Redhead from Wyoming," "Skipper Next to God" (French), "Stop, Killing Me" and "Train of Events." In Class B were: "The I Don't Care Girl," because it "tends to justify divorce and remarriage; suggestive dancing," and "Never Wave at a WAC," because it "reflects the acceptability of divorce, suggestive dialogue."

Warners' "Jazz Singer" To Get World Coverage

Warners' "The Jazz Singer," opening December 30 at the Fox Beverly theatre, Beverly Hills, Cal., will not only be covered by American radio, it also will be on Radio Luxembourg, Radio Geneva and Radio Montreal. Henry Letondal, foreign correspondent, is producing, writing and narrating a French language treatment.

Communion Breakfast Set Feb. 1

The third annual Communion Breakfast for members of the motion picture industry in the New York area will be held February 1 in the Grand ballroom of the Hotel Wardorf-Astoria. The breakfast will be preceded by Mass in St. Patrick's Cathedral at 9 A.M.

The idea of a Communion breakfast for Catholics in the motion picture industry started in New York two year ago. Last year similar events were held in Los Angeles and Toronto. Communion breakfasts will again be held in those two cities this year, also on February 1, and plans are under way for a series of them to be held in a number of Canadian cities, including Hamilton, Chatham, St. John, Halifax, Winnipeg, Calgary, Vancouver and Windsor.

Attendance at this year's New York breakfast is expected to equal the capacity crowd of 1,500 who attended in the Cathedral and the breakfast in the Waldorf ballroom last January.

Tickets will go on sale early in January and will be handled as in past years by members of the committee in each company office or branch of the industry. Members of the sponsoring committee are:

Frank J. Alford, MPEA; William E. Barry, Shea Enterprises; Marguerite Bourdette, Paramount; Frank Bryan, Skouras Theatres; Frank E. Cahill, Jr., Warner Theatres; Francis X. Carroll, 20th Century-Fox; Pat Casey, Pat Casey Enterprises; John Confort, Jr., Confort & Co., Inc.; Robert W. Coyne, COMPO; Thomas Crehan, RKO Theatres; William Cronin, Comerford Theatres; John Dervin, Allied Artists; Edward C. Dowden, Loew's; Joseph Eagan, Fabian Theatres; James M. Franey, United World Films; Joseph M. Geoghan, Century Theatres.

Also, Edmund C. Grainger, RKO Theatres; James R. Grainger, Republic; William J. Heineman, United Artists; Walter F. J. Higgins, Prudential Theatres; John Hughes, United Artists; James D. Ivers, Quigley Publishing Co.; John Kane, Columbia; Austin C. Keough, Paramount; Mrs. James Looman, International Federation Catholic Alumnae; Fred Lynch, Radio City Music Hall; Thomas J. Martin, Warner Bros.; William Moclair, Roxy Theatre; Peter J. Mooney, Audio Prods.; Paul C. Mooney, Sr., National Screen Service; James A. Mulvey, Goldwyn Prods.

Also, John F. Murphy, Loew's; William P. Murphy, Republic; Thomas Murtha, IATSE, Local No. 4 (Brooklyn); Joseph A. McConville, Columbia Pictures International, Joseph McMahon, Republic; William J. McShea, RKO Radio; L. Douglas Netter, Jr., Altec Service; John J. O'Connor, Universal; Thomas F. O'Connor, RKO Theatres; Paul D. O'Brien, O'Brien, Driscoll & Raftery; Robert H. O'Brien, United Paramount Theatres; Joyce O'Hara, MPAA; Edward K. O'Shea, Paramount; Martin Quigley, Quigley Publishing Co.; Charles M. Reagan, Loew's; George J. Schaefer; Bert Sanford; Edwin J. Smith, Jr., RKO Radio; Nick Tronolonne; Frank C. Walker, Comerford Theatres; Richard F. Walsh, IATSE; William A. White, Skouras Theatres; Very Rev. Patrick J. Masterson, Spiritual Director.

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WANTED TO PURCHASE EQUIPMENT FOR 300 car drive-in theatre. CANYON THEATRE, Mountain Home, Idaho.

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PRE-INVENTORY SALE! TERRIFIC SAVINGS! Brenkert Enarc lamphouses rebuilt, \$450. pair; Hertner 80/160 generator, rheostats, panel, etc. rebuilt, \$565; Simplex rear shutter mechanisms, latest features, rebuilt, \$475 pair; RCA PG-140 sound system, MI-9030 soundheads, double channel amplifier, etc., rebuilt, \$1,495; GoldE automatic rewinder \$49.50. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

2 STRONG UTILITY HIGH INTENSITY LAMPS mounted on 2 heavy duty deluxe Century bases, 2 Century model C projectors complete with lenses and magazines. 2 Ballantyne royal soundmaster sound heads model 6 with amplifier and stage horns. Wonderful condition. Bargain. SHELL THEATRE, 1320 Pacific Ave., Tacoma 2, Wash.

COMPLETE THEATRE EQUIPMENT. SIMPLEX S.P. with sound, 700 chairs, screens and frame and miscellaneous items. Contact WESTERN MASSACHUSETTS THEATRES, INC., 265 State St., Springfield, Mass.

USED MARQUEE LETTERS: 800 Wagner 8" aluminum 60c; 4" plastic 25c; 10" plastic 60c; 300—10" Adler aluminum 75c. Send for list. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

INCREASED LIGHT INCREASES B.O. TWO Peerless Magnarcs and Hertner 65/130 generator with rheostats, panel, starter, rebuilt like new. \$1,200; with 50/100 generator \$995. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

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REBUILDING CHAIRS? WHEN YOU ARE ready, contact us. Lowest prices. Large stock late type theatre chairs always on hand. We manufacture flexolated spring edge cushions to fit all chairs. Write for prices. EASTERN SEATING COMPANY, 138-13 Springfield Blvd., Springfield Gardens, N. Y.

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RECTIFIER BULBS, FIRST QUALITY \$4.75, film cabinets, \$1.95 section; EB movements, \$88.50; reel alarms, \$5.50. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

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S. O. S. MEANS SAVE ON SUPPLIES. RECTIFIER bulbs 15 amp. \$4.59; stereopticons, 500 W, \$24.95; Griswold 35mm splicers \$23.95. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

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LOCAL MOVIE REVIEWS TO PLANT IN newspapers. Exhibitor approved. HOOPER'S REPORTS, BOX 988, Santa Barbara, Calif.

PHOTO BLOWUPS, THEATRICAL, 40x60, \$7.50; 30x40, \$5.00; unmounted. Plus shipping cost. Theatre signs, posters, backgrounds. Reasonable. PHOTO BLOWUPS, P. O. Box 124, Scranton, Pa.

DRIVE-IN EQUIPMENT

ORDER NOW. TAKE TIME PAYING. COMPLETE dual projection and sound from \$1,595. In-car speakers \$15.95 pair with junction box, underground cable \$70. M. Send for equipment list. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

"Andersen" Opens in Three Additional Cities

Samuel Goldwyn's "Hans Christian Andersen," RKO Radio release starring Danny Kaye, playing to strong business in a fifth week at two New York houses, had three additional pre-release openings Christmas Day, in Boston, Miami Beach and Beverly Hills. In each instance, a large-scale promotional campaign was undertaken for some time prior to the opening.

Television Covering Another Premiere, "The Jazz Singer"

Television continues to cover premieres of the motion picture. This week covering 20th-Fox's "Stars and Stripes Forever" at the Roxy, New York, on January 13 it will cover Warners' "The Jazz Singer" at the New York Paramount theatre. The station will be WJZ-TV, Channel 7, 8:30 to

9:00 P.M. The opening will feature distinguished personalities, stars like Danny Thomas and Peggy Lee, and the ceremonial accessories of a high powered Hollywood opening. The seats are selling up to \$100, and the affair will benefit the National Foundation for Infantile Paralysis.

"Ivanhoe" Scheduled for Release February 20

Charles M. Reagan, general sales manager of MGM, has announced that "Ivanhoe" will be placed in general release February 20. "The pre-release engagements in the first 200 showings of 'Ivanhoe,' which set a record of grossing more than \$5,000,000, has created a (want to see) audience of all ages and it is our desire to get it out to our customers while the public are still feeling the impact of MGM's pre-selling advertising campaign," Mr. Reagan stated.

Suit by Reade Unit Citing RKO Theatres Dismissed

Judge Aaron Steuer of the New York State Supreme Court last week decided in favor of RKO Theatres in an action filed by Long Park, Inc., a Walter Reade Theatres unit. In September 1950, RKO Theatres bought Long Park's stock interest in the Trenton-New Brunswick Corporation, and the Reade company contended that additional money was due and that the contract agreement with RKO Theatres should be set aside. The court determined that no fraud had taken place.

Stamp Men Elect Aaron

The Cinema Stamp Collectors, New York, last week elected Edwin A. Aaron, of 20th-Fox, their president. Other officers are: Leon J. Bamberger, first vice-president; Dr. Elliot Lawrence, treasurer; Sidney Lieb, recording secretary.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

We Are Now Undergoing a "Marketing Revolution"

TIDE, the news magazine of sales and advertising, devotes its current issue to a study of merchandising, under the broad title, "This is the Marketing Revolution: 1952-53." They feel it is the most important development of the half century—comparable to the industrial revolution that preceded it, starting fifty years ago. Our country has grown, in inventiveness, and in skills; and now we must learn to *sell* what we have produced, at a greater advantage to the general public.

We see in *Tide's* description of the scene, this very important factor for our own consideration. The revolution is *on*; it affects many other industries than our own; we are in no sense separated from the others. It isn't television, nor what-have-you, that makes the difference. It's progress, and we are as much part of progress as any other branch of industry. All lines of business enterprise feel the change. There is nothing permanent in this world except the fact that all things must change, in the constant evolution, and revolution, that is upon us. Those who do not advance, recede; and those who stand still, die by the wayside.

Let's face it, there are sour-puss prognosticators who have laid us low with diseases desperately grown, which may be cured only with desperate remedy, or not at all. Actually, and in much better faith, we are suffering from *growing-pains*, and some parts of our corporate structure are of retirement age. Younger ideas and younger people must inherit our work, or we will perish. The sad song of the alarmists is a warning, but not a death knell.

It's a good thing, at the end of the year, to look back on accomplishment and ahead to progress. Rest on your oars, and you drift, aimlessly, with the tide. But put your shoulder to it, and you may breast the tide and turn into new channels. It is so easy to say, we've passed a period and entered new currents, unknown to us. But that isn't truthful, for we have both competence and hope for future greatness.

Tide tells us what department stores, super-markets, manufacturers, in many lines,



Again thanks, to National Screen Service, for another of their seasonal and annual 40x60's, which you can find in thirty branch offices, as lobby display, and which we borrow, by consent of the management, as our greeting on this page.

Above you'll see a very rough idea, well presented, of the view from Mel Gold's office window on Times Square, New York at approximately 12:01 a.m. January 1st, 1953. This is what the artist thought he saw as he visualized that scene, and we pass it along to you, for a Happy New Year—all over the world!

are doing to combat the revolution that is here now; and we must examine our own situations, from the grass roots up, to determine what is necessary to keep step with the constant change that goes with progress.

Q Allied Artists have made a new version of Longfellow's "Hiawatha"—and how many remember the original film issue that was released as a states rights picture, circa 1910? It was the first 4-reel picture, the biggest previous production had been only three reels. We remember it well, for we took it on the road, playing every town in Pennsylvania, outside of the large cities. The owner was a man from New Holland, Pa., who made money with it.

In those days, touring the state with a feature film was real adventure, for a strong boy of 16. We traveled with a theatrical trunk, filled with posters, heralds, electros, etc., and a print of the picture. We made the bookings, signed the contracts, placed the advertising, and moved on. The boss came along to play the dates, collect the cash, and follow through. We have lots of memories of this early-day experience on the road. It was our first taste of trouping—the most realistic side of show business, hitting a new town every other morning.

Most memorable was the week in which the boss went to New York on a business trip, forgot to tell us he was going, and left us stranded in a Pennsylvania Dutch hotel in Lewisburg—American plan, three terrific down-country meals and room for \$1.50 a day! Since we didn't have the \$1.50, we just ate and ate—those enormous meals! Two fowls, four meats, a dozen vegetables, seven sweets and seven sours, five kinds of pie, three times a day, while waiting to be bailed out! We'll never forget that "vacation"—hoping for that delayed money order—and running up a hotel bill!



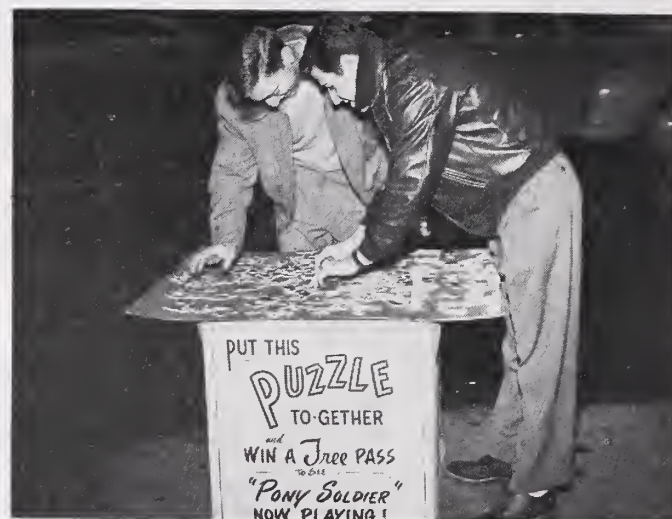
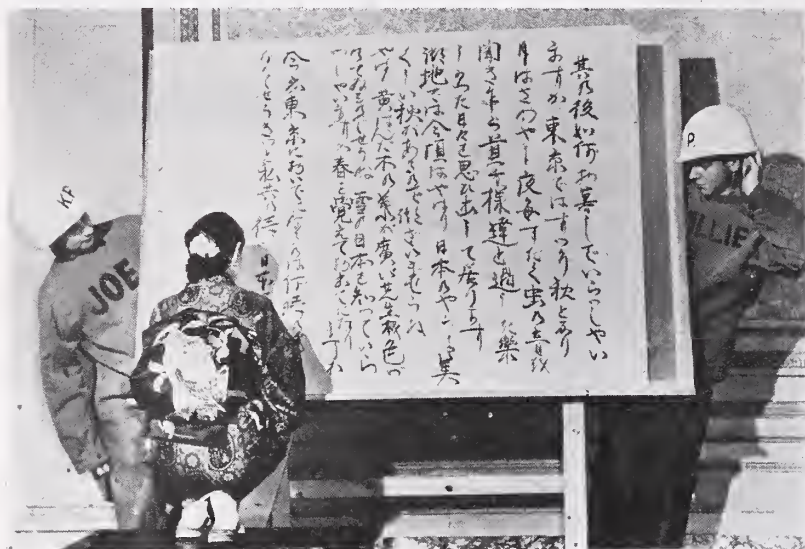
We just read a report on the industrial use of theatre TV, by the James Lee Carpet company, well-known in *Better Theatres*. The sales-show, from 12 noon to 1 p.m., in seventeen key cities, via theatre television, was a big success, and will lead to other, bigger and better shows of similar complexion, in the future, with color added. Who says this isn't a new business?

—Walter Brooks

Every Picture Proves Promotion Pudding

George Snyder, manager of Schine's Paramount theatre, Syracuse, contrived this jig-saw puzzle as street ballyhoo for "Pony Soldier," inviting passers-by to put it together for passes.

Lou Sorenson, manager of the Utah theatre, in Salt Lake City, was fortunate enough to find a Japanese girl who could hand-letter a lobby poster for "Willie and Joe Back at the Front," and two ushers who dressed the parts, but couldn't read a word of it. But no question about the eye-attraction value of promotion with pictures.



Astor theatre in Boston used Harry McWilliam's stunt for "Happy Time," with patrons posing for Polaroid pictures with Linda Christian.



Two Stephens College "Susies" talk to two Indian braves in the lobby of the Missouri theatre, Columbia, Mo., as promotion for "The Savage."



Joe Alexander, manager of the RKO Albee theatre, Cincinnati, used two models dressed as Ziegfeld Follies girls as part of pictorial display for "The Story of Will Rogers." The costumes had poster value, in keeping with the picture, and the girls added to the decor as well as the decorum.

Rivalry Is Rampant On The Border

Over that friendly Canadian border, there's a lot of friendly rivalry between two competing circuit operations, both of which extend from east to west, across the Dominion. We refer to Odeon theatres, with a chain of new theatres, running opposition to Famous Players-Canadian, where showmanship is a practised art.

In the mail, and by express, and messenger, down from Toronto, come bundles of ballyhoo, packages of promotion, complete campaigns on current pictures, as entries in the fourth quarter for the Quigley Awards. Notably in the crop of contenders at hand is Al Jenkins, manager of the Vogue theatre, Vancouver, who bears out our theory that Vancouver is a city of showmen. There must be something in that breeze off the Pacific that blows up showmanship. Al's campaign on "The Magic Box" is one of the most extensive, and his treatment of "The Marrying Kind" is equally good. There are many fine displays and good photographs that we'll lift out of the books, after the quarterly judging which comes up soon. "Ma and Pa Kettle at the Fair," "Wait 'Till the Sun Shines, Nellie" and "Cyrano" are also represented among his separate entries for the Awards.

Art Graburn's campaigns from the Plaza theatre, Vancouver; Elliott Brown's book on "My Six Convicts" from the Odeon, Victoria; Steve McManus' recent contributions to showmanship, and Ernest W. Hatfield's "Bedtime for Bonzo" from the Capitol, Yarmouth, are also entered and will be treated with respect by our judges.

Double Promotion Runs Into Dough

Joseph Tolve, manager of Skouras Capitol theatre, Port Chester, N. Y., accomplished a double promotion for "The Thief" which runs into considerable cash-on-the-line, as promotions go. If you had to buy it, that is. He promoted a Meilink Safe for lobby display, and then went out and promoted a 1952 Aero Willys as a prize for anyone who could open the safe! Professional safe crackers excepted, of course. Joe had both of these expensive considerations on display in his lobby and we have a snapshot to prove it. At that, the Meilink Safe people could have guaranteed him against finding a winner!

Get Stock Dividend

Alex Barclay, manager of the Strand theatre, Trail, B. C. (a new town on our map!), is the winner of the 12-day, all-expense tour to Hawaii, given by Jack Fitzgibbons, Jr., president, Theatre Confections, Ltd. Runners-up received shares of Famous Players-Canadian stock, something worth saving for!

SHOWMEN IN ACTION

John Bassolino, assistant manager of Loew's Premiere theatre in Brooklyn, sends us snapshots of his colorful lobby displays, but wishes he could send color photographs (not for engraving, John, we can't make halftones from them!).

The world's largest manufacturers of band instruments, the C. J. Conn Company, of Elkhart, who have outfitted 35,000 high school bands, are working in harmony with 20th Century-Fox for the exploitation of "Stars and Stripes Forever."

Charles Reynolds, owner-manager of the Marco theatre, Waterford, Calif., where we threaten to stop over some month or so, is a new reader of the *Herald* and member of the Round Table.

Famous Players Canadian Corporation have sent us a Citation (man bites dog!) for Showmanship, in Dan Krendel's Ballyhoo contest, signed by J. J. Fitzgibbons, Morris Stein, and Dan Krendel—we thank these esteemed gentlemen—and the evidence will be on view in this office any time.

Gorge H. Wilkinson, Jr., president of COMPO in Connecticut and owner of the Wilkino theatre, Wallingford, uses arrows to point to time of pictures in his daily ads.

Allen M. Widem, genial critic, and friend of movies, has a time with visiting stars, and he missed no bets in entertaining the visiting "Million Dollar Mermaid" in Hartford. She was Julie Dorsey, 22-year-old daughter of Jimmy Dorsey, and a \$1,000,000 Mermaid if we ever saw one!

Andy McDonald, manager of the Ridgeway, Stamford, Conn., uses limericks and other verse to get greater attention in small space for added attractions.

Sam Cornish, manager of the Niantic (Conn.) theatre, pushes the "deluxe" idea in his advertising, and mentions especially, "rocking chairs" as distinctive furnishings.



More pictures of prize winners getting their presents! M. A. Silver, Warner's zone manager in Pittsburgh, presents George Neff with a \$1,000 check as part of Warner Theatres "Big 3" promotion drive, as Jack Kahn, head of the Pittsburgh zone advertising department, looks on. And, at right, George A. Crouch, Washington zone manager, gives Claude Land, manager of the Silver theatre, Silver Springs, Md., his check as first prize winner in Warner's 1952 "Best Summer Showman's Drive." It's a pleasure to present these winners!

Sid Kleper, manager of Loew's College theatre, New Haven, filing a current campaign on a double bill—"Two Lost Worlds" and "Unknown Island."

William Saxton, manager of the Four Star theatre, Los Angeles, had a 45-foot model aircraft carrier as lobby display for "Flat Top," but sends a much better picture of actress Phyllis Coates, who made a personal appearance.

Dale Smiley, manager of the Del Paso theatre, North Sacramento, Calif., has won a Quigley Award citation in each quarter this year, and is he anxious to make it four and top it!

Arthur A. Fabrizio, manager of the Norbury theatre, Ellenville, N. Y., made a fine Santa Claus as part of a special Christmas display, with an authentic message addressed to his patrons from the North Pole.

Norman Wrobbs, manager of the RKO Orpheum theatre, St. Paul, Minn., got plenty of attention with "Miss Montana Belle" posing in costume in front of the theatre (they make a nice couple!).

H. S. Phillips, manager of the Congress theatre, Marcus Hook, Pa., whose house programs are always good, sends us further proof of his promotional abilities.

MGM Records, in their press releases on "Tom and Jerry" are sending out stuff of high interest value to editors of newspapers, as part of "Disc Data" including photographs and publicity stories.

Tony Masella, manager of Loew's Poli Palace theatre, Meriden, Conn., also among the early entries in the 20th Century-Fox \$7500 Showmanship contest on "Something for the Birds."

George Peters, manager of Loew's theatre, Richmond, Va., submits a substantial campaign on "Plymouth Adventure" which follows that Pilgrim trail in promotion.



The Minutes of a Year's Meetings

IN much the same manner that the newsreels and magazines recount the highlights of a year, we cite a few of the matters of moment that have been discussed in a year of meetings, around this Round Table. It isn't intended to be a complete list, but only to serve as a memory jogger. We don't believe in indices, for no manager worth his salt requires a seeing-eye dog to guide his showmanship. He can see, read and use the brains God gave him.

Every picture page in the Round Table, every week in the year, contains a minimum of five showmanship ideas, and it would take pages to list the variations that a working manager can derive from this material alone. Every page of "Showman in Action" or "Movietime, U.S.A.," contains as many as twenty showmanship ideas in compact form, sufficient to be suggestive to any showman who is really on the prowl for promotion schemes, and isn't expecting a panacea or a prescription he can fill without his own effort.

Even the "British Round Table," which alternates with "Selling Approach" as a regular feature in our pages, contains from fifty to seventy references to showmanship stunts that can be used and copied by showmen anywhere in the world—and good ideas, too, that are easily recognized by card-carrying members of our Club. "Selling Approach" is a review of pressbooks, which describes and points-up the features of current pressbooks without relieving our readers of the necessity of reading their own pressbooks, at first hand. We can point, but managers must think and act.

In this resume, which we offer as an annual gesture, and not as an index, we urge those who read the Round Table and file it regularly in the Round Table binder, to form the habit of turning these pages frequently, for showmanship ideas. You never know where you will find a comparable, adaptable idea, for what you are doing at the moment—but certainly not in an index. Your Round Table binder is the best investment you can make this year, at \$1 each—which is less than manufacturing cost. Even the holes are *real*.

Ackery Lists 300 Stunts in Campaign	April 12
Always Action	April 5
American Weekly Showmanship Award	Oct. 18
Anchorage, Alaska Has a Premiere	July 12
Gene Autry Day in Alabama	Nov. 29
Jerry Baker Wins \$1000 in Fox Contest	March 15
Ballyhoo in Ontario	Dec. 20
British "Good Housekeeping" Endorses Better Theatres	Dec. 13
British Picture Page	March 29, July 28, Dec. 13
British Premiere of "Robin Hood"	April 5
BRITISH ROUND TABLE (Alternates with Selling Approach)	
CAMPAIGN CATALOG (Every Month)	
Campaigns from Australia	Oct. 4
Canadian Showmen in Action	Nov. 29
Cancer Fund Tieup	March 8
Cartoon Ads for Cool Movies	Aug. 23

Children's Activities	May 3
Children's Movie Party	Aug. 23
Christmas Carol Booklet Give-Away	Jan. 26
Circus Exploitation	Aug. 23
Ervin J. Clumb's Ads in Milwaukee	Jan. 19
CMA Spring Contest in Great Britain	Aug. 9
Contenders for Quigley Awards	
First Quarter	Jan. 5, March 8, April 5
Second Quarter	May 24, July 5
Third Quarter	Aug. 30, Oct. 4
Fourth Quarter	Dec. 6
Charlie Jones, Small Town Exploiteer	June 21
Circus Fans Hail Great Film Show	March 29
Co-op Prizes for Tieups	Dec. 13
Eight Ways to Beat the Heat	Aug. 9
Drive-In as a Church	Aug. 2
Drive-Ins Using 24-sheets	May 17
"Earth Stood Still" Exploitation	Jan. 12
Employee Relations Report	Feb. 9
England Has News Reel Contest	Oct. 4
Family Night Promotion in Minneapolis	Sept. 6
Fan Contest in Detroit	March 29
Fantastic Promotion	Aug. 9
Field Men in Action (In Campaign Catalog)	
Film Suppliers' News	May 10
Fox-Midwest is Holding Primaries	Feb. 9
G. I. Talking Letter	Feb. 16
"Greatest Show on Earth" Exploitation	Jan. 19
Guns Make Promotion	June 21
Harrison Sells Texas to Texans	March 8
Hugh S. Borland, Manager of the Month	Jan. 12
It's Art	Feb. 9
Jet Controlled Promotions from Odeon	June 21
"Kangaroo" Hops Away	March 15
Phil Katz Promotion	Feb. 2
Letter Box (A Regular Feature)	
Lions Club Tieup	June 21
London Welcomes New Films	Feb. 16
"Lure of the Wilderness" Premiere in Waycross	July 26
Macy's Make Movies Part of Its Program	March 8
Macy's Picture of the Month Ads	April 12
Managers at Work	Feb. 23
March of Dimes Promotion	March 22
Matlack's "Bend of the River"	March 1
MGM's \$500 Prize Won by May Quirk	Aug. 23
Metro's 4th Competition Winners	Nov. 8
MGM Promotion of the Month Contest	Oct. 11
MGM Prize Contest	July 5
MGM Prize Winners	March 1
Minnesota Amusement Annual Drive	Nov. 1
Movie Star Doubles Contest	Feb. 2
Hugh Martin Believes in Small Towns	Oct. 25
New Ads	Aug. 9
Northwest Premiere of "Bend of the River"	Jan. 12
No Tickets at the Theatre	Dec. 6
Odeon Canadian Promotion Package	Feb. 2
Odeon's New Champs in Davis Drive	Sept. 6
Odeon's New Exploitiops	Nov. 8
Odeon's 24-sheets in Canada	March 15
Old Maid's Day Stunt in Texas	Sept. 6
OMPI Makes PR with AM and TV	Nov. 29
101 Best Exploitation Aids,	Sept. 20, Nov. 8, Dec. 20
101 Ways to Build P. R.,	Jan. 26, Mar. 29, May 31, June 28
Operation Paper	March 8
Overseas Picture Page	Jan. 26, April 26
Paramount Holds a World Contest	Oct. 4
Paramount's Newspaper Ad Contest	Nov. 22
"Parkie," the Gadget King	May 24

Picture Ideas from Britain	Dec. 13
Premieres Put Pictures Over	Sept. 20
Pressbooks Better Than Ever	May 3
Promotion in Action	Feb. 2
Pressure Cooker Tieup	March 29
Projector Displayed for Patrons	Feb. 23
Promotion Pays Off	Aug. 2
P. R. at the Local Level	Feb. 9
P. R. Plan of Michigan Manager	Feb. 2
Roy Rogers Catalog of Merchandise	July 19
Roy Rogers Entertains Riders Club Manager	Oct. 11
Roy Rogers Riders Club	June 14
Roy Rogers Scholarship	April 19
Quigley Awards Quarterly Competitions	
Fourth (1951)	Jan. 19
First	April 26
Second	July 19
Third	Oct. 25
Quigley Award Winner is Honored at Home	Oct. 25
Sales Angles for Display	Feb. 16
School Day Sessions in Charlotte	Nov. 22
SELLING APPROACH (Alternates with British Round Table)	
Selling Theatre Best Way to Sell Picture	Nov. 15
Serial Gets Good Start	March 22
Sermon at Drive-In	June 14
Shaffer Sells Stage Shows	Jan. 12
SHOWMEN IN ACTION (Alternates with Movietime U.S.A.)	
Showmen's Meetings in Pittsburgh and Albany	Aug. 16
Show Stunts in Savannah	April 5
Skillful Ads	May 10
Skouras N. Y. Theatres' Competition	July 5
"Steel Town" Premiere in Detroit	June 14
Step-Ladder Style Ads	Jan. 5
Stunt of the Week	May 3
Stunts Stimulate Showmanship	Aug. 16
Summer Exploitation	July 26
Takes Movies to the Kids	May 3
Teen Talent Stage Show	April 5
Tom & Jerry Birthday Party	Aug. 23
Typing Contest on Stage	Jan. 26
Voice Mirror Lobby Display	April 26
Warner to Give Away a New Home	Nov. 15
Warner's Showmanship Contest	Oct. 11
Will Rogers Still Lives	April 19
X-Ray of Heart of a Business Community	Aug. 30

The Round Table is a reciprocal institution. You are a contributor, and a beneficiary, in this interchange of showmanship ideas, from all over the world. We make no pretense of "puffing-up" those who supply idea material, nor do we expect to recite every detail, when much is obvious. A word to the wise is sufficient, and we assume that our members are wise in the ways of advertising, exploitation, publicity and promotion. In our annual total of 286 pages, a substantial book of showmanship material, we know you will find thousands of variations for your profit. Keep the whole file together, use it collectively for your individual benefit, and derive maximum aid from this international association of which you are a member.

—W. B.

"Queens of the Campus"

Allan W. Perkins, genial manager of the Roxy theatre, Midland, Ontario, has just completed his fourth annual contest to select the "Campus Queens" in his Canadian collegiate town, and it's something we respectfully refer to Pearce Parkhurst and others who have undergraduate students equally anxious to turn out in support of their favorites. Allan says this is the best piece of promotion in his book and on an annual basis, is accumulative, with a constantly growing audience and public relations value. With the cooperation of school authorities, ten girls are chosen for the preliminaries, and from there on, it's a nip and tuck contest for the favorite.

With the sponsorship of the *Midland Free Press-Herald* and gifts of \$300 in merchandise prizes from local merchants, the publicity and promotion is carried over five nights, at the theatre, with excitement running high on the final night, when the top winner is chosen. Runners-up receive appropriate prizes, with the "Queen" getting a complete wardrobe and a Bulova watch. "Male" interest is derived in the presentation by young men of the prizes. The program has been regularly taped by radio station CKBB and it is the most popular broadcast in town, for a repeat run on Sunday afternoon, so everybody can hear over again what happened at the theatre.

Full Page Co-Op On Fire Prevention

Ken Carter, manager of Schine's Madison theatre, Richmond, Ky., promoted a full-page co-op ad from seven local insurance brokers for Fire Prevention Week, and "Big Jim McLain"—no connection, except that the theatre got its free advertising for the picture while the seven cooperators paid the bill. It's a grand idea to line up the insurance boys, who always have money to spend for advertising.



Sol Handwerker, promotion manager for MGM Records, has been instrumental in placing cooperative advertising for "Stars and Stripes Forever" with the Seeburg "juke-box" people, for the mutual benefit of records, film and theatre.

British Round Table

Q WILLIAM PAY sends us an inter-office note to say "it comes as no great surprise to us here to learn that the youthful HAROLD SHAMPAN, manager of the Gaumont, Islington, had won the Kine Weekly's Showmanship Competition," and he encloses full particulars as printed in the *Islington Gazette*. It's always a pleasure to read local newspaper accounts of prize-winning Round Table members, all over the world, and in this instance, no surprise to us, either. Harold sends us many good pictures and we must look for a good picture of the youthful manager himself, for a special corner. We liked his handling of "The Happy Time" with a photogenic clock face set for performance hours, and a newspaper contest for the best description of other happy times. For "Monkey Business," he introduced his talented trainee manager, Alan Gardner, who is an accomplished mimic in a one-man stage show. . . . And JOHN LONGBOTTOM, who we referred to as "a veteran manager"—purely on the basis of his good showmanship—wants us to know that he has no long, gray beard, but our remark was meant as a compliment. His current submission for the Quigley Awards includes a fine newspaper contest, with many sponsored prizes, for "Meet Me Tonight" and exploitation for other current films. . . . R. J. CRABB, manager of the Lyric, Wellingborough, and his assistant, N. BRIGGS, had a stage contest for "Lovely to Look At" with the audience voting by their applause for the pretty contenders. A large supporting hand from many cooperative advertisers for window displays. . . . S. V. MURDOCH, manager of the Corona theatre, Liverpool, used a "Dream Home" tieup to advertise "Dreamboat" with the sponsorship of local furniture dealers.

Q DAVID B. WILLIAMS, manager of the Gaumont cinema, Preston, sends his entry for the Quigley Awards "with no embellishments"—which is the way the judges like 'em. He had a fine "free press" for Yvonne De Carlo, "the most beautiful girl in the world"—in "Scarlet Angel" and he made a nice tieup with Air France for "Diplomatic Courier"—using 1,000 of their "bagage de cabine" tags, which he attached loosely to things left in the theatre checkroom, a fortnight ahead of playdates. Good cooperation! . . . C. R. WILLIAMSON, assistant manager of the Odeon theatre, Reading, used a card trick for "O. Henry's Full House"—imprinting two decks of playing cards with the name of the picture, distributing one deck as separate cards to patrons on a dance floor, then having the M. C. cut the other deck to determine prize winners. Something you could do often with a "captured" audience away from the theatre. . . . JOHN W. WILKINSON, manager of the Elite cinema, Middlesbrough, had an "Eagle Comic" tieup with the Hulton newspapers, as a feature of his Minors' Matinee, and representatives of the local Kelmsley newspapers approached him for a new cartoon tieup for "Where's Charley," proving the power of the press, and like Barkis, "they're willing." . . . TOMMY SMITH writes to say he has resigned from the Odeon theatre, Motherwell, and is on his way to visit his friends, the DONALD O'CONNORS, in Van Nuys, California. We'll look forward to a welcome visitor at the Round Table in New York. . . . WILLIAM SMITH, assistant manager of the Ritz theatre, Barrow-in-Furness, sends samples of his showmanship for the Quigley Awards competition.

Q SIDNEY HOPKINSON, manager of the Oxford cinema, Manchester, submits his entries in the fourth quarter for the Quigley Awards, with Judy Holliday front and center in "The Marrying Kind" and the local Plaza Ballroom dancing for the Judy Holliday Silver Trophy. They very obviously liked Judy. "Castles in the Air" he calls a nice little comedy that requires maximum publicity, and so he gives it exactly that, with a "different" selling approach, aimed to let 1,500,000 people in and around Manchester know where the film could be seen. As a change to "splash" advertising, he had six cooperative ad pages, and plugged a preview of the picture for the press. . . . R. E. GORDON, manager of the Odeon theatre, Sketty, S. Wales, in with another of his fine campaigns on "Where No Vultures Fly" which is as complete and competent as any exhibit of showmanship we've seen. Our judges will know the picture under another title in this country. . . . ROBERT P. GROSS, trainee manager of the Gaumont theatre, Chester, files a good campaign on "Dreamboat" for the attention of the Quigley Awards judges. . . . ROBERT W. PARKER, manager of Regal cinema, Torquay, with two citations to his credit, trying for further honors with his campaign on "Father's Doing Fine"—with a nice news picture tieup. . . . HAROLD MORRIS, manager of the Beacon cinema, Smethwick, has good reports of his exploitation on several recent pictures. . . . D. J. WOODALL, assistant manager of the Ritz theatre, Felixstowe, tied in with two national magazines for his children's matinee, and A. ATKINSON, manager of the Ritz cinema, Brighouse, presented a check for 350 pounds to the winner of a newspaper contest, as a stage event at his theatre.

Q STANLEY D. HOLMAN, manager of the Plaza theatre, Plymouth, submits two campaigns as further entries in the last quarter for the Quigley Awards. One, on "Lost Continent," is quite elaborate, with a novel use of a slide-projector, designed for the purpose, as lobby display, and some records from Lippert in America, "Erotica" and "Exotica," to provide theme music in front of the theatre. A special display in miniature of the "Lost Continent" with prehistoric animals was a stimulant for a coloring contest. MR. HOLMAN also entertained for a personal appearance DOLORES GREY, who has played the role of "Annie Oakley" in "Annie Get Your Gun" and looks more like Hutton than Betty. The Plymouth public welcomed a popular star. . . . D. HUGHES, assistant manager of the Regal cinema, Cheltenham, uses a hand-written invitation to see "The Sound Barrier"—writing it on a mimeograph stencil, which reproduced in brown ink on tan colored paper, makes a nice appearance. An easy way to add the "personal touch" to a fairly large mailing. For "Cry, the Beloved Country," he had the unqualified support of the local clergy and a personal endorsement in Christ Church bulletin, signed by the Vicar. . . . JOHN A. DIXON, manager and JOHN C. BARBER, his assistant, at the Regal, Chesterfield, had good commercial windows on "The Sound Barrier" in cooperation with interested traders.

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"What the Picture did for me"

Columbia

ASSIGNMENT-PARIS: Dana Andrews, Marta Toren—Good anti-commie feature. Run it even if you don't expect to make any money on it! Played Friday, Saturday, November 21, 22.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

BORN YESTERDAY: Broderick Crawford, Judy Holliday—Warning: No good for small towns. Played Friday, Saturday, December 5, 6.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

BRIGAND, THE: Anthony Dexter, Jody Lawrence—Nothing to write home about. Did usual business.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

JUNGLE MANHUNT: Johnny Weissmuller, Sheila Ryan—They loved this one, the kids especially. Played Sunday, Monday, November 16, 17.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

PAULA: Loretta Young, Kent Smith—A small picture worth playing on better play time than I had, but had above average B. O. anyway. Rained the first two days and cold the third, but still did all right. Small town patronage. Played Tuesday, Wednesday, Thursday, November 18, 19, 20.—Charles Reynolds, Marco Theatre, Waterford, Calif.

SOUNDOFF: Mickey Rooney, Ann James—Not bad for small situations. Played Wednesday, Thursday, November 19, 20.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

TEN TALL MEN: Burt Lancaster, Jody Lawrence—This was excellent and they all loved it. Played Friday, Saturday, December 5, 6.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

Metro-Goldwyn-Mayer

SCARAMOUCHE: Stewart Granger, Janet Leigh—A good picture in color with plenty of sword fighting, which makes up most of the picture with the exception of a little wrestling between Granger and Miss Parker. Did less than average business in this small town. Played Sunday, Monday, Tuesday, November 30, December 1, 2.—Tom Poulos, Paonia Theatre, Paonia, Colo.

SHOW BOAT: Kathryn Grayson, Howard Keel—Good repeat. Will bring back a few of the lost audience. Added a Stogie comedy with this on Saturday. Played Friday, Saturday, November 14, 15.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

WHEN IN ROME: Van Johnson, Paul Douglas—A good picture, well made and with some unusual action. It was well liked here and we did average business in this small town. Played Wednesday, Thursday, December 10, 11.—Tom Poulos, Paonia Theatre, Paonia, Colo.

Monogram

NO HOLDS BARRED: Leo Gorcey, Huntz Hall—Our business was good, due to the rapid rise in popularity of the Bowery Boys. Their pictures are gradually getting better and better. In our town, the Bowery Boys have overtaken Martin and Lewis in popularity and box office receipts. Played Tuesday, December 2.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

Paramount

AARON SLICK FROM PUNKIN CRICK: Alan Young, Dinah Shore—Very good, although somewhat old. Played Thursday, Friday, Saturday, November 6, 7, 8.—Harland Rankin, Erie Theatre, Wheatley, Ont., Canada.

CARIBBEAN: Arlene Dahl, John Payne—Picture

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

is fair. Francis Sullivan did a very good job of acting. Our business was pretty good. Played Friday, Saturday, December 5, 6.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

COPPER CANYON: Ray Milland, Hedy Lamarr, Mona Freeman—This picture brought me a great surprise at the box office. This was the second time we have shown this picture, and, believe it or not, we did better this time than we did the first time we showed it. By all means, show this picture in your theatre. Played Friday, Saturday, November 21, 22.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

HONG KONG: Ronald Reagan, Rhonda Fleming—Not very good draw—they like television. Played Thursday, Friday, Saturday, November 20, 21, 22.—Harland Rankin, Erie Theatre, Wheatley, Ont., Canada.

HURRICANE SMITH: Yvonne DeCarlo, John Ireland—Good sea yarn which we doubled with "Bonzo Goes to College" (Univ.) with Maureen O'Sullivan and Edmund Gwenn. "Bonzo" should be played on a matinee date. Played Sunday, Monday, November 23, 24.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

SON OF PALEFACE: Bob Hope, Jane Russell, Roy Rogers—Jammed full of laughs, but must admit that some of Bob Hope's jokes got rather dirty at times. A lot of my patrons didn't like it and told me about it. Our business was really good, but the comments were not very good. Bob Hope better cut out his silly jokes or he will lose his popularity. Played Sunday, Monday, December 7, 8.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

THAT'S MY BOY: Dean Martin, Jerry Lewis—This one was O.K.—screwballs but the people loved the picture. Played Wednesday, Thursday, Friday, December 10, 11, 12.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

RKO-Radio

ONE MINUTE TO ZERO: Robert Mitchum, Ann Blyth—Good action feature with plenty of flying and fighting in Korea. Played Tuesday, Wednesday, Thursday, November 4, 5, 6.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

RANCHO NOTORIOUS: Marlene Dietrich, Arthur Kennedy—Another great western, in color and with lots of action. Good picture for any situation. Did above average at the B. O. Weather cold. Small town patronage. Played Sunday, Monday, November 23, 24.—Charles Reynolds, Marco Theatre, Waterford, Calif.

Twentieth Century-Fox

BELLES ON THEIR TOES: Jeanne Crain, Myrna Loy—Somehow I didn't think this would draw. It is getting too near Christmas. But it did and was well liked. I'm sorry this series cannot continue. If your audience likes human interest pictures with comedy and pathos, be sure to play this. I think Hoagy Carmichael probably had something to do with bringing the people in, as he always draws around here. Played Sunday, Monday, December 7, 8.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

MONKEY BUSINESS: Cary Grant, Marilyn Monroe—Very funny and should make money outside of TV areas. Played Tuesday, Wednesday, Thursday, November 25, 26, 27.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

PRIDE OF ST. LOUIS: Dan Dailey, Joanne Dru—We played this one late, but people were asking for

it, so decided "better late than never." It is hard to judge the merits of a picture at a time like this—inclement weather and the Christmas season. It drew fairly well, considering all this, and should draw wherever there are baseball fans (everywhere!)—Marcella Smith, Vinton Theatre, McArthur, Ohio.

United Artists

AFRICAN QUEEN: Humphrey Bogart, Katharine Hepburn. Beautiful color, nice scenery. Had a fair matinee, but after that, as far as our box office was concerned, they should have kept the queen in Africa. Poor business in this small town. Played Sunday, Monday, Tuesday, December 7, 8, 9.—Tom Poulos, Paonia Theatre, Paonia, Colo.

THIEF, THE: Ray Milland, Rita Gam—Very different. The fact that not a word is spoken brought in the curiosity seekers, who were kept in suspense throughout the entire picture. Music, as well as acting, was excellent. Business was above average for us. Played Wednesday, Thursday, Friday, Saturday, Sunday, Monday, Tuesday, November 26, 27, 28, 29, 30, December 1, 2.—Bob Corbit, Strand Theatre, Birmingham, Ala.

Universal

HORIZONS WEST: Robert Ryan, Julia Adams—Our business was very good and I truthfully believe that it was the picture that brought the people out. Everyone who saw it, spoke highly of the picture and said they wish that some of the westerns were as good. The color was excellent! Played Friday, Saturday, November 28, 29.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

LADY FROM TEXAS, THE: Mona Freeman, Howard Duff—This one surprised me. It was so good that I was sorry I double billed it on Friday-Saturday. Josephine Hull stole the show, or perhaps she was supposed to? Anyway, one could tell she had been in the legitimate theatre (why do they call it "legitimate"?), as her acting was smoother, etc., than the others. I hope she will appear in future pictures. Don't pass this one up if you are looking for a good comedy. Played Friday, Saturday, November 14, 15.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

UNTAMED FRONTIER: Shelley Winters, Joseph Cotten—This is good outdoor action picture which we double billed with "The Black Swan," a well made Fox reissue in Technicolor. Played Friday, Saturday, November 28, 29.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

Warner Bros.

CRIMSON PIRATE: Burt Lancaster, Eva Bartok—Good action at sea and on land, but not much at the box office. In Technicolor. Played Tuesday, Wednesday, Thursday, November 11, 12, 13.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

CRIMSON PIRATE: Burt Lancaster, Eva Bartok—The picture itself wasn't anything to rave about, but the name "Burt Lancaster" brought some of the people out. Another thing which helped was a small treasure chest drawing which I had on the first night of the picture. Some of the scenes were rather silly and they could have been left out and would never be missed. Played Wednesday, Thursday, November 19, 20.—Jerry B. Walden, Crest, Seagoville, Texas.

HIGHWAY 301: Steve Cochran, Virginia Grey—A
(Continued on opposite page)

(Continued from opposite page)

good picture for the fans who like to see the police at work, so it did very well at the B. O. It was taken from a true story. Weather warm. Played Tuesday, Wednesday, November 25, 26.—Charles Reynolds, Marco Theatre, Waterford, Calif.

SPRINGFIELD RIFLE: Gary Cooper, Phyllis Thaxter—Our business was real good and the reason is that Gary Cooper is very popular around Seagoville. Whenever one of his pictures—new or old—comes around, the people flock to the theatre. Recently Gary Cooper has brought in much better receipts than John Wayne. To tell the truth, John Wayne is fading away. Played Sunday, Monday, November 30, December 1.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

SUGARFOOT: Randolph Scott, Adele Jergens—A truly great picture where they like lots of action, and of course Randolph Scott has a good draw here. Did very well at the box office, and then rental was O.K. Weather was cold. Small town patronage. Played Friday, Saturday, November 21, 22.—Charles Reynolds, Marco Theatre, Waterford, Calif.

Shorts

Columbia

HE COOKED HIS GOOSE: Stogie Comedy—Have found the kids like the Stogie comedies better than any serial. Why not make a serial of them?—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

Monogram

LITTLE RASCALS: These Little Rascals shorts always go over in a small town such as ours.—Charles Reynolds, Marco Theatre, Waterford, Calif.

Paramount

HOLD THE LION, PLEASE: Noveltoon—It's a good color cartoon.—Francis Gill, Paonia Theatre, Paonia, Colo.

RKO-Radio

BIG HOUSE RODEO: Sportscope—Unusual because the rodeo performers are convicts who put on this show every year in their state—and quite a show it is too. Might be worth including in your ads.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

WATER BIRDS: True Life Adventure—Disney's newest True Life Adventure. Here is a short that drew more compliments than the feature, Disney's "Story of Robin Hood". Children, as well as adults, loved this one! The performance of the birds, the music, color and narration, all made this picture one of the best short subjects we have played.—Bob Corbit, Strand Theatre, Birmingham, Ala.

Warner Bros.

SEEING EYE, THE: Tech. Special—An excellent short paying a tribute to man's best friend, the dog. Enjoyed by all who saw it.—James Hardy, Shoals Theatre, Shoals, Ind.

STRANGER IN THE LIGHTHOUSE: Technicolor Special—A very good short. Would go well with another short feature.—James Hardy, Shoals Theatre, Shoals, Ind.

U. S. ARMY BAND: Melody Master Band—If you have a town band, you would do well to advise them beforehand that you are playing this. We ran it with sound to slightly above normal business, and had half the audience tapping their feet to the fine playing of this band.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Ohio ITO Studying Carrier Rates, Service

COLUMBUS, O.: Study of rates and service offered Ohio exhibitors by 12 film carriers is being conducted by W. V. Blake of Columbus for the Independent Theatre Owners of Ohio. The board asked Mr. Blake to report his findings at the next meeting of the board. Robert Wile, ITO secretary, said his office will furnish members with proposed rate changes as soon as they are filed with the Ohio Public Utilities Commission. Only notification to theatres in the past has been publication in Ohio newspapers of proposed rate changes.

Short Product in First Run Houses

NEW YORK—Week of Dec. 22

ASTOR: *Bonnie Scotland*.....Republic
Feature: Limelight.....United Artists

CAPITOL: *Bonnie's Hungry Cousin*.....MGM
Feature: Against All Flags.....Universal

CRITERION: *Color Rhapsodies*.....Nemeth
Feature: Hans Christian Andersen.....RKO

GLOBE: *Flop Secret*.....20th-Fox
Male Vanity.....RKO
Feature: Pony Soldier.....20th-Fox

MAYFAIR: *Are Animals Actors?*.....Warners
Mouse Meets Bird.....20th-Fox
Feature: Ruby Gentry.....20th-Fox

PARAMOUNT: *Littlest Expert on Cowboys*.....Paramount
Rudolph, The Red-Nosed Reindeer.....Metropolitan
Log Jam.....RKO
Feature: Stop, You're Killing Me.....Warners

RIVOLI: *Birth of Venus*.....20th-Fox
Feature: My Cousin Rachel.....20th-Fox

ROXY: *Conquering the Colorado*.....20th-Fox
Picnic with Papa.....20th-Fox
Feature: Stars and Stripes Forever.....20th-Fox

MUSIC HALL: *Pluto's Christmas Tree*.....Disney-RKO
Feature: Million Dollar Mermaid.....MGM

CHICAGO—Week of Dec. 22

EITEL'S PALACE: *The Birth of Venus*.....20th-Fox
Pluto's Christmas Tree.....Disney-RKO
Feature: Plymouth Adventure.....MGM

ESQUIRE: *Toulouse-Lautrec*.....Classic
Push-Button Kitty.....MGM
Feature: Hour of 13.....MGM

STATE LAKE: *Pink and Blue Blues*.....Columbia
Feature: Snows of Kilimanjaro.....20th-Fox

WOODS: *Dinky and the Wise Quacks*.....20th-Fox
Feature: Pony Soldier.....20th-Fox

SHOWMEN IN ACTION

Abe Ludacer, manager of Loew's Valentine theatre, Toledo, had regular theatre ballyhoo characters in costume, in a Plymouth dealer's window, for "Plymouth Adventure."

Schine Theatres up to their ears in "Christmas rentals"—shows completely underwritten, with gifts for the kiddies, in real holiday style, by local sponsors.

Andy McDonald, manager of the Ridge-way theatre, Stamford, Conn., used big ads to say out loud, "The big noise in Stamford is 'The Quiet Man.'"

There may be snow up to here, but employees of all Paramount exchanges will "go tropical"—wearing Balinese leis and looking colorful as ballyhoo for "The Road to Bali."

Mark Alling, manager, and Bill Blake, publicist, at the Golden Gate theatre, San Francisco, arranged a special screening for science teachers as promotion for "Under the Red Sea."

Edw. Richardson, manager of Loew's Granada theatre, Cleveland, reports his 42nd and 43rd front-page break for 1952 in his classified contest promotion with the *Lakewood Post*.

George Robinson, manager of the Odeon theatre, St. Thomas, Ontario, sends in "some more towards winning the Quigley Quarterly Awards"—this time an outstanding display on "World in His Arms."

Melchior to Conduct Paramount Talent Hunt

Paramount Pictures has stepped up its search for new talent by coordinating this activity with a special promotion effort by opera tenor Lauritz Melchior in behalf of "The Stars Are Singing," Technicolor musical comedy in which Melchior stars with Rosemary Clooney and Anna Maria Alberghetti. The opera star will conduct a talent search for the two most promising young vocalists in the country. The search will be held under the auspices of the National Federation of Music Clubs in the 104 cities Melchior will visit on his concert tour during the first six months of 1953.

Short on Middle Ages Ready for Release

A. F. Films, distributor of foreign films, has announced that its new 18-minute short in color by Technicolor, "Images Medievales," is now ready for release. The film, for which its producers have Academy Award hopes, is described as a document of European life at the end of the Middle Ages. It was two years in production in France and features a musical score of medieval themes played upon instruments of the period.

Toronto Club Elects

TORONTO: Returned as chief barker of the Variety Club of Toronto, Tent 28, was Ruben W. Bolstad. All officers of the previous term were reelected at the first meeting of the new crew. First assistant chief barker is Bill Summerville Jr.; second assistant, Ernest Rawley; property master, Clare Appel, and dough guy, Dan Krendel. Other members of the crew are Herb Allen, George Altman, Jack Fitzgibbons Jr., Paul Johnston, Gordon Lightstone and Harry Mandell.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performances in their theatres. This report covers 119 attractions, 4,836 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

Ex means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Affair in Trinidad (Col.)	8	6	15	12	4
Apache War Smoke (MGM)	—	5	2	3	—
Assignment-Paris (Col.)	—	—	3	3	—
Atomic City (Para.)	—	1	1	25	16
†Battle Zone (AA)	—	2	2	1	—
Because of You (Univ.)	6	12	9	2	—
Because You're Mine (MGM)	—	10	18	21	4
Beware, My Lovely (RKO)	—	1	—	2	2
Big Jim McLain (WB)	3	28	37	11	4
Big Sky, The (RKO)	1	25	34	12	1
†Bloodhounds of Broadway (20th-Fox)	—	1	2	4	1
Bonzo Goes to College (Univ.)	—	11	24	8	—
Brave Warrior (Col.)	—	—	5	14	1
Brigand, The (Col.)	—	—	3	5	4
California Conquest (Col.)	1	2	14	10	2
Captain Pirate (Col.)	—	—	2	2	13
Caribbean (Para.)	—	3	11	15	6
Carrie (Para.)	—	—	14	17	11
*Carson City (WB)	—	26	42	16	3
Clash by Night (RKO)	—	11	32	16	5
Crimson Pirate (WB)	1	15	30	12	3
Cripple Creek (Col.)	—	8	15	8	—
Denver and Rio Grande (Para.)	—	—	28	20	18
Devil Makes Three, The (MGM)	—	—	9	11	2
Diplomatic Courier (20th-Fox)	1	3	15	32	18
Don't Bother to Knock (20th-Fox)	1	7	34	22	2
Dreamboat (20th-Fox)	1	12	29	23	19
Duel at Silver Creek (Univ.)	2	10	26	9	3
Encore (Para.)	—	1	3	1	2
Everything I Have Is Yours (MGM)	—	7	16	6	—
Fearless Fagan (MGM)	—	4	15	16	16
Feudin' Fools (Mono.)	2	8	3	—	—
†Flat Top (AA)	—	5	3	—	—
Francis Goes to West Point (Univ.)	13	37	24	7	12
Glory Alley (MGM)	—	1	12	10	5
Golden Hawk, The (Col.)	—	1	4	4	2
Greatest Show on Earth, The (Para.)	66	22	4	—	1
†Hangman's Knot (Col.)	—	2	3	—	—
Has Anybody Seen My Gal? (Univ.)	2	28	45	10	2
Hellgate (Lippert)	—	3	7	7	3
Here Come the Marines (Mono.)	2	2	12	—	—
High Noon (UA)	7	34	21	6	—
Holiday for Sinners (MGM)	—	—	1	3	1
Horizons West (Univ.)	—	2	2	5	5
Hurricane Smith (Para.)	—	—	11	7	2
*I Dream of Jeanie (Rep.)	—	2	18	18	15
Iron Mistress, The (WB)	3	9	7	—	—
Island of Desire (UA)	—	10	30	5	3
†It Grows on Trees (Univ.)	—	—	1	5	1
Ivanhoe (MGM)	9	1	—	—	—
Ivory Hunter (Univ.)	1	6	28	9	11
Jumping Jacks (Para.)	33	27	12	10	2
Jungle, The (Lippert)	—	—	2	3	—

	EX	AA	AV	BA	PR
Just Across the Street (Univ.)	—	2	18	14	10
Just For You (Para.)	4	15	22	8	2
Kangaroo (20th-Fox)	1	2	36	28	22
Lady in the Iron Mask (20th-Fox)	—	—	1	5	3
Les Miserables (20th-Fox)	—	2	11	3	1
Lost in Alaska (Univ.)	2	22	35	11	5
Lovely to Look At (MGM)	13	41	24	20	3
Lure of the Wilderness (20th-Fox)	30	30	16	12	3
Lusty Men (RKO)	—	6	5	2	1
*Lydia Bailey (20th-Fox)	1	15	56	12	3
Merry Widow, The (MGM)	4	14	32	23	4
Miracle of Fatima, The (WB)	1	4	5	—	1
Monkey Business (20th-Fox)	2	26	21	9	2
Montana Territory (Col.)	—	8	12	7	4
My Man and I (MGM)	—	—	3	2	7
My Wife's Best Friend (20th-Fox)	—	—	8	9	3
O. Henry's Full House (20th-Fox)	—	4	12	11	1
One Minute to Zero (RKO)	4	41	17	5	—
Operation Secret (WB)	—	2	2	5	1
Outcast of the Islands (UA)	—	5	5	4	3
Outlaw Women (Lippert)	3	8	—	—	—
*Pat and Mike (MGM)	2	27	39	30	9
Paula (Colo.)	—	3	16	12	10
†Plymouth Adventure (MGM)	1	4	6	5	—
Pony Solder (20th-Fox)	—	4	3	2	—
Prisoner of Zenda (MGM)	—	4	10	6	—
Quiet Man, The (Rep.)	9	23	10	9	—
Quo Vadis (MGM)	38	32	1	4	—
Raiders, The (Univ.)	—	—	2	7	1
Rainbow 'Round My Shoulder (Col.)	—	3	15	9	2
Rose Bowl Story, The (Mono.)	—	1	10	6	8
Sally and Saint Anne (Univ.)	—	2	24	16	17
Savage, The (Para.)	1	2	7	5	2
Scaramouche (MGM)	6	35	48	31	2
Scarlet Angel (Univ.)	—	2	28	17	10
She's Working Her Way Through College (WB)	16	42	33	20	3
Snows of Kilimanjaro (20th-Fox)	6	14	2	—	—
Somebody Loves Me (Para.)	1	2	20	2	1
Something for the Birds (20th-Fox)	—	1	—	5	9
Son of Ali Baba (Univ.)	—	7	15	10	1
Son of Paleface (Para.)	21	23	17	2	—
Springfield Rifle (WB)	3	15	24	2	3
Steel Trap (20th-Fox)	—	—	5	5	1
Story of Robin Hood (RKO)	5	22	25	10	5
Story of Will Rogers, The (WB)	31	41	18	4	9
Sudden Fear (RKO)	—	9	6	21	2
Thief, The (UA)	—	1	1	4	1
*Three for Bedroom C (WB)	—	—	1	15	6
Toughest Man in Arizona (Rep.)	—	2	4	4	2
†Turning Point, The (Para.)	—	—	3	1	2
Untamed Frontier (Univ.)	—	8	23	21	2
Wagons West (Mono.)	—	—	14	7	1
Wait 'Till the Sun Shines, Nellie (20th-Fox)	2	7	17	25	23
Walk East on Beacon (Col.)	2	8	11	5	6
Washington Story (MGM)	—	—	5	22	31
Way of a Gaucho (20th-Fox)	—	—	4	13	6
We're Not Married (20th-Fox)	4	22	28	21	7
What Price Glory (20th-Fox)	—	16	28	23	10
Where's Charley? (WB)	—	—	14	35	29
Wild Heart, The (RKO)	1	3	16	7	—
Wild Stallion (Mono.)	—	—	4	1	—
Willie and Joe Back at the Front (Univ.)	—	1	23	7	4
Woman of the North Country (Mono.)	—	1	11	3	2
World in His Arms, The (Univ.)	3	27	30	6	3
Yankee Buccaneer (Univ.)	—	3	6	4	2
You For Me (MGM)	—	—	6	18	8

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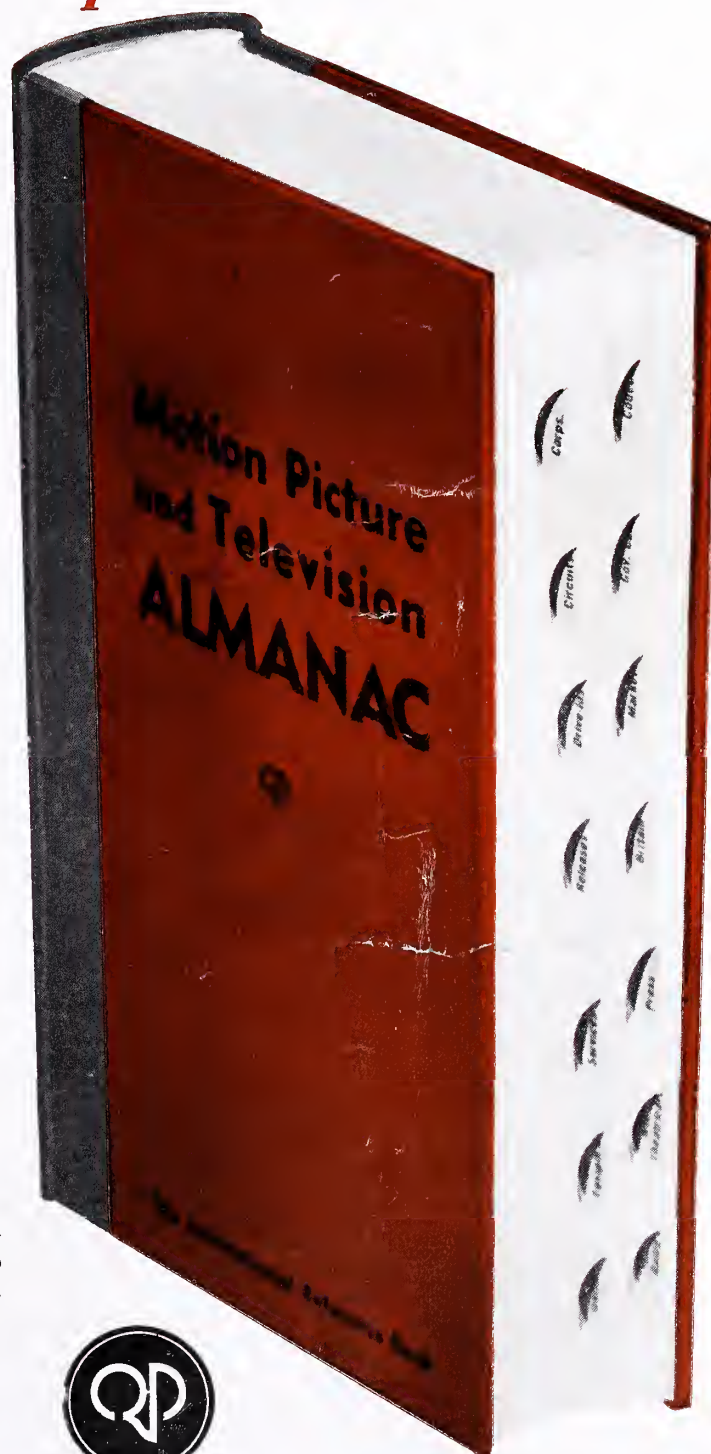
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